AN ANALYSIS OF MUSICAL AND THEOLOGICAL MEANING IN THE HYMNODY OF LEGIO MARIA OF AFRICAN MISSION CHURCH IN KENYA

BY

SHITANDI WILSON OL'LEKA
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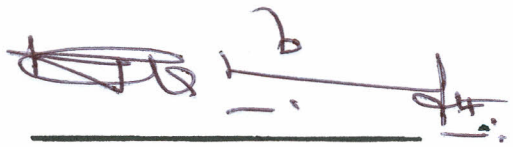
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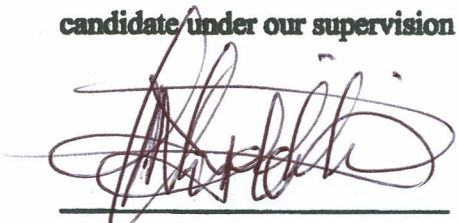
DECLARATION

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



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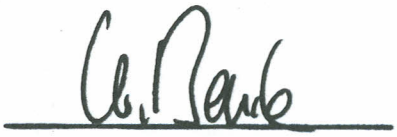
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DEDICATION

To my parents, mzee Livingstone Fanuel and mama Sabeti Shiketi Shitandi.

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'It takes two hands to play a drum.' This proverb from West Africa is cited in King (2008:xvii) to illustrate the importance of collaboration. It expresses that nothing can be done without the help of others. The completion of this dissertation would not have been possible were it not for the intervention and valuable contribution of certain people and institutions. I'm profoundly indebted and grateful to the following institutions and persons:

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ABBREVIATIONS AND ACRONYMS

AICs	-African Initiated (Indigenous, Instituted, Independent) Churches
AICM	-African Independent Church Movement
ATR	-African Traditional Religion
C	-Chorus
Celb.	-Celebrant
CL	-Choir Leaders
CMC	-Choir Music Competitions
Cogn	-Congregation
DAAD	-Deutscher Akademischer Austausch Dienst (German Academic Exchange Service)
FI	-Formal Interviews
ELH	-Extra-Liturgical Hymns
FO	-Field Observation
FR	-Frequency of Recurrence
FV	-Female Voices
HFR	Hymnody Field Research
HRP	-Holy Rosary Prayers
LCE	-Luo Cultural Expressions
LMC	-Legio Maria Church
LS	-Lead Singer(s)

LSAH	-Level of Significance of African Hymnody
MA	-Master of Arts
MRC	-Modern Roman Catholicism
MV	-Male Voices
OC	Own Composition
PAG	Pentecostal Assemblies of God
Ph.D	-Doctor of Philosophy
PS	-Pilot Study
PST	-Purposive Sampling Technique
RCC	-Roman Catholic Church
Ref.	-Refrain
S	-Solo
SIMAH	-Syncretic Model of African Hymnody
SP	-Set Piece
SI	-Structured Interviews
SSI	-Semi-Structured Interviews
WSN	-Western Staff Notation

OPERATIONAL DEFINITION OF TERMS

African Black Christology: The use and adaptation of African traditional ideas and concepts to describe the human and divine nature of Jesus Christ and the understanding of *Jolejo's* interpretation of *Baba Mesia* Ondeto as black Jesus Christ the incarnate.

African Church Anthem: Art music composed for Christian church worship and exhibits African hymn traits.

African Contemporary Music: Current or modern musical genres that appeal to a wider audience whose origin can be traced from the African continent.

African Hymnody: A collection of hymns in African idiom that are appropriated in African Christian Churches and are used for praise of God.

African Independent Church Movement: A phenomenon in which large numbers of adherents of mission churches secede in order to assert their right of freedom of worship and doctrinal expressions by forming religious groups independent of control from mother churches. Such a movement is not rigid in its belief systems and is tolerant of other views.

Baba: A Luo or Swahili term for Father and always used by *Jolejo* to refer to the LMC's founder His Holiness *Baba Mesia* Simeo Ondeto.

Bikira: A Kiswahili term for Virgin in English and used by *Jolejo* to refer to the Virgin Mary (*Bikira Maria*).

Chant: Syllabic or melismatic monophonic tunes or songs appropriated by *Jolejo* and based on free unmeasured rhythms with texts ostensibly derived from

biblical or non-biblical sources.

Christianity: A religion with belief systems based on the life, teachings and example of Jesus Christ.

Christology: A branch of theology concerned with the study of the nature, character and actions of Jesus Christ.

Church: A Christian religious building used for public worship or a congregation of Christian faithful governed by certain doctrinal principles.

Dengo: A Luo threnody.

Dholuo: The language of the Luo of Kenya.

Holy Mass: The term is used to refer to the official worship service of the LMC and whose liturgical structures are a blend of the old and modern RCC.

Holy Rosary: The expression is used in this study to refer to a series of Roman Catholic Church prayers adapted by *Jolejo* usually consisting of five or fifteen decades of Hail Mary, each decade beginning with Our Father and ending with Glory to the Father.

Hybridity: A notion that refers to kinds of creative, and/or subversive mixtures, crossings, blurred polarities, blending, bricolages or state of in-betweenness, that is, of being both or neither.

Hymn: A Christian song embodying praises of God, expressing thoughts of religious meditation, worship or evangelisation.

Hymnody: Composition or singing of hymns or a collection of the same sharing characteristic of time or use in a particular Christian church.

Jolejo: A Luo term referring to the followers, or adherents of LMC.

Kiswahili: A language of Swahili people and the national language of Kenya and Tanzania. Similarly spoken in Uganda, Democratic Republic of Congo and neighbouring countries although with subtle variations. In this study unless otherwise specified, Kiswahili words used will refer to those derived from the Kenya-Kiswahili.

Latin: The Indo-European language of ancient Rome and its empire, adopted in medieval Europe as the language of education, culture, religion, and government but appropriated by *Jolejo* in their worship service.

Lejo: A Luo term coined from Legio and used as short form of LMC.

Liturgical Celebration: A Mass by *Jolejo* in which the culmination of its act is the re-enactment of the Last Super through the offering and consecration of bread and wine and the partaking of the same by the faithfuls.

Legio Maria Church: A community of faithful founded by first Luo converts and believed to have broken away from Roman Catholic Church thus creating an ecclesiastical authority with a pope as the head of the church but based in Kenya.

Luo: Name given to a Nilotic group considered to be of the same ethnic origin and who share many similarities in their language, found particularly in Tanzania, Kenya, Uganda, Congo, Sudan, Ethiopia and in smaller numbers elsewhere. In this thesis 'Luo' unless otherwise specified refers to the Luo of Nyanza Province in Western Kenya.

Luo Culture: Musical expressions, beliefs, political economic and social systems of the people of Luo Nyanza.

Maandamano: A term adapted from the Swahili word for procession and used by *Jolejo* to refer to public treks mounted as part of important religious ritual for the Church.

Mama: A term coined from Swahili word for mother and used by *Jolejo* to refer to Mary mother of *Baba Mesia* Ondeto.

***Mesia*:** A term coined from the English word Messiah and used by *Jolejo* to show respect, honour and reverence to *Baba* Melkia Ondeto as their saviour.

Meta-music: Musical works which do not adhere to any particular label or identity but rather drawn from a multitude of cultural influences thus transcending material world or exhibiting traits that are 'beyond' human understanding.

Movement: A collective effort by a large group of faithful aimed at asserting the right of freedom of worship and doctrinal expressions independent of control from mother churches.

Multi-culturalism: Refers to a wealth of musical diversity. Emphasis is on the prefix 'multi' meaning several or many elements.

Musical Eclecticism: A process of borrowing elements from diverse musical sources and allowing them to coexist side by side without transforming or assimilating them into complete new products. A process ostensibly

referred to as 'patch and paste.'

Musical Meaning: An understanding of musical properties and categories inherent in LMC hymnody and the conceptualisation of the nature of the hymnody either from an emic or etic view.

Musical Syncretism: A process which fuses two or more different and seemingly incompatible musical styles without destroying old beliefs but re-interpreting and absorbing them to form new products.

Praesidium: A term derived from Latin and appropriated by *Jolejo* to refer to devotional prayer meetings that are specifically conducted to venerate the Virgin Mary through the Holy Rosary Prayers.

Profanity: Textual content in LMC hymns or songs that sound lascivious, epithetic and/or diabolical.

Roho: A Swahili word meaning, the 'spirit' in English.

***Roho* Songs:** A category of spirit renewal hymns with renditions that are occasionally spirited and dramatic commonly found among the evangelical churches.

Roman Catholic Church: Christian faithful with Pope as its head and by virtue of his ecclesiastical authority is stationed in the Vatican City in Rome, a City where the Church is administered from.

Sacred Music: Music with theological import used to express praise, adoration, submission, awe, fear and love to God or deity.

Sect: A religious movement that rigidly adheres to a set of doctrines and is

intolerant of other views.

Theology: Knowledge and teaching of God and of the foundations of religious beliefs.

Theological Meaning: The understanding of themes expressed in texts and the interpretation of the same by LMC faithful.

Vatican Council II: The twenty first Ecumenical council of the Roman Catholic Church of 1962-965 and whose resolutions herald far-reaching changes in the liturgical music and doctrinal structures of the Church.

Western-based Classical Idioms: Found in or characteristic of countries, Especially in Europe, North and South America, whose cultures and society are influenced by traditions rooted in Greek Roman culture and Christianity.

ABSTRACT

Review of available literature showed a paradoxical hybridity in the hymn singing of Legio Maria of African Mission Church in Kenya, abbreviated herein as LMC. In a seemingly disjunction to Luo culture and modern innovations, LMC faithful (*Jolejo*). were viewed as preferring a community of their own that stood opposed to certain aspects of traditional and modern world systems. Yet on the one hand, they embraced and appropriated hymns from Roman Catholicism, musical expressions that they had ealier objected to and on the other, explored songs that exhibited Luo traditional musical idioms. It was out of this paradoxical hybridity that the study sought to analyse the musical and theological meaning in the LMC hymnody to ascertain among other issues the role the hymnody played in shaping and informing the religious and socio-cultural life of *Jolejo*. The study employed ethnographic research design in which descriptive techniques were used. Study population comprised choir singers (n=120), the clergy (n=9) and lay leaders (n=2) drawn from three districts found in Luo Nyanza namely; Migori, Kisumu and Siaya. Descriptive investigations were conducted using semi-structured questionaires which were administered with the help of research assistants. In addition, formal interviews and field observations were conducted. The study found that musical meaning in LMC hymnody ranged from varying musical attributes inherent in the hymns and how the attributes were appropriated by *Jolejo*, to different liturgical and socio-cultural roles the hymnody played in the lives of the faithful. The hymnody constituted musical forms and categories that accrued from structural organisation of melodies, rhythms and harmonies. It was found that message in the transcribed hymns accounted for Christological motifs appearing in the hymn-texts and, which ascribed to Jesus Christ as portrayed in the Bible. Fewer hymns accounted for Christological appellations ascribed to *Baba Mesia* Ondeto and *mama*. It was also found that LMC objected to utilization of instrumental accompaniment, dancing, and other gesticulations associated with traditional and contemporary music cultures. These musical expressions were viewed as distractive and belonging to world circus. It was ascertained that LMC blended continuity and discontinuity of familiar and unfamiliar music traditions. This blend was seen as a way of confronting the challenges posed by the conflict between on one hand, the age-old RCC and Luo traditional music expressions preferred by the old generation and on the other, the neo-traditional and contemporary African idioms identifiable with the young people. It was ascertained that LMC hymnody exhibited a nature that was both eclectic and to a lesser extent syncretic. The innovations of the study in the context of syncretic interactional model of African hymnody (SIMAH) were viewed as important insights into the dilemma of validating which hymns should or should not be considered appropriate for LMC Worship. The innovations were seen as significant step to a fuller understanding of the kind of hymns to be employed in African Christian Church setting. Essentially, the study of LMC hymnody revealed a model of an African hymnody that could be used as a benchmark for other African Christian churches that are seeking to create a hymn singing tradition that balances and blends old and new, cultural and contemporary expressions with limited theologican and socio-cultural strain. The study, however, recommended that for the purposes of comparison, a similar study be conducted for other Christian movements in Kenya.

CHAPTER ONE
INTRODUCTION

1.1 Background to the Study

Since its inception in Africa (from 1880), Christianity has been one of the strongest determinants for change in the cultures and lifestyles of the African people. Kuhn (2007)[1], Baur (1994) and Kidula (1986) noted that the rate of change has been fast and drastic to the extent that several social and cultural layers exist in the same ethnic group. The speed at which these changes occurred often depended on the amount of desire for change or amount of contacts the established social and religious institutions had with the outside world and its advancing technology.

The establishment and the organisation of Christianity in Africa have, however, not existed without debates about the role and impact of this religion on the continent (Baur, *ibid.*). The place of Christianity in Kenya is part of this large debate (Kuhn, *ibid.*). Invariably, there have been debates centring on thematic discourses in the areas of missiology, conflict between Christian dogmas and certain aspects of African cultures; Christian ethnomusicology, and church's participatory role in political and democratic processes (Kuhn, 2007; Osei-Bonsu 2005; Kaleli, 2002; Gray, 1990). In addition, there have been enormous research interests in the area of Church independency phenomenon vis-à-vis the unceasing proliferation of independent Christian movements (Hoehler-Fatton, 1996; Barret, 1968). Issues regarding their respective theologies that are ostensibly

[1] In-text incitation will be used in this study but in cases where a concept or reference requires further explanation, a footnote shall be used.

viewed to be diametrically opposed to the Scripture (the holy Bible) have been under intense intellectual scrutiny (Kuhn, 2007; Ondeko, 2006).

Since the arrival of historic Church Missions in Sub-Saharan Africa, conflicts between Christian teachings and African cultural systems have continued to generate the most revealing debates (Kwame, 2002; AMECEA 1995; Hearly, 1992). The missionaries believed that nothing in the structure of the African social life was worth preserving (Mbiti, 1969; Kaplan, 1986). Efforts were made by the missionaries to pull down structures that were considered 'heathen.' The first Church Missions stressed aspects of discontinuity between Christianity and African cultures to such a degree that the African cultural systems were condemned without proper [*sic*] evaluation of their significance (Mbiti, *ibid.*). According to Spear and Kimambdo (1999:3), 'the Christian missionaries brought, and enforced specifically European cultural norms, religious, social, moral and economic behaviours and sought to mould African individuals and societies to them'.

A section of the missionaries insisted to the African converts that 'to belong to Christ, one must speak and act like the white man' (Barret: 1968: 89). Nettl (1985: 11) in discussing the Western impact on World music captures the spirit of this discontinuation from a musical perspective when he observes:

> ...And we can imagine Europeans and Americans introducing their military styles [and] hear them saying, 'you cannot have an effective military machine without our kind of brass bands' and perhaps also implying, you cannot enter the Christian Kingdom of God without the Western-style hymns harmonised in major and minor.

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The missionaries' effort to draw unparallel beliefs between Christianity and African cultures in effect made it impossible for a person to be a Christian and remain genuinely an African. The African converts, on the one hand, were prevailed upon to sing Western hymns whose musical properties and textual meaning they did not understand. They also played musical instruments (guitars, accordion, brass instruments, harmonicas etc) they knew very little about. It followed that on the one hand, one risked being excommunicated from the church if found playing African musical instruments or participating in African rituals in which music accompanied the activity. On the other hand, this meant that by abandoning their cultural expressions, converts were to be viewed by non-converts as people who had gone astray and therefore, fit to be regarded as social misfits (Nyakiti, 2001).

In the late 19th Century, early African converts began calling for a Christianity stripped off Western cultural influence. This was aimed at creating a more Africanised Christian church. It was through such efforts that the African Independent Church Movements (AICMs)[2] came into being (Kaplan, 1986; Muga, 1975).

Although there was spirited Christian missionary endeavour in many societies, there emerged coherent opposing responses. In these responses, Africans employed their cultural expressions which, included scriptural interpretation in local languages, music, dance and other forms of art. This indicated how they could creatively respond to

[2] A phenomenon in which large numbers of adherents of mission churches secede in order to assert their right of freedom of worship and doctrinal expressions by forming religious groups independent of control from mother churches. Such a movement is not rigid in its belief systems and is tolerant of other views.

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Christian faith in their own desirable fashion. Elizabeth Isichei in Spear (1999:31) succinctly captures the scenario when she states:

> They enriched not only African Christianity, but Christendom as a whole by the richness and creativity of their liturgies [African hymnodies and theologies] and by their exploration of an insight that the West has often lost sight of but is now rediscovering the unit of health of mind and body.

It is significant to note that whereas Independent Church phenomenon was viewed by a section of theologians as a success story, enormous amount of scepticisms seemed to threaten its core socio-religious fabric. Kenneth Scott in Barret (1968:42) criticises the phenomenon in these words:

> ...it is as ominous divorced from the studying influence of missionaries from older churches and a mixture of paganism and Christianity:

Mbiti (1969) agrees that it was [and in many other occasions still is] difficult to assess the effectiveness and standard of the African Independent Church Movements (AICMs). He further observes that some of the AICMs have incorporated traditional practices which are clearly not Christian and which drown and reduce Christianity to a low level.

Despite the scepticism levelled against the AICMs, Christianity continued to be expanded and Africanised thus becoming a faith of millions of Africans. In Africa, the number of AICMs continues to increase rapidly. Barret (1968) notes that although the statistics seem to indicate that the movements are more concentrated within the Sub-Sahara Africa, this is a religious phenomenon that is found virtually in every part of Africa.

In Kenya, for example, the activities of AICMs were more pronounced in western part of the country among the Luo and Abaluhya people. Although there was numerical success of the missionary work within the Luo Nyanza region of Western Kenya, the success was against what appeared to be undercurrent of African disaffection with the missionary-based Christianity (Kuhn, 2007; Mak'Okeyo, 2002; Hoehler-Fatton, 1996; Burgman, 1990;). In 1914, Luo Christian converts began revolting against the Church Missionary Societies (CMS) to form Holy Spirit revival movements (Hoehler-Fatton *ibid.* and Burgman, *ibid.*). RCC was not spared either. In early 1960s, the first Luo Catholic converts protested against the RCC (Hinga, 1990; Burgman, *ibid.*). Numerous African religious movements began to appear among the Luo community of Nyanza with distinct musical and religious identities (Kuhn, 2008; Mak'Okeyo, *ibid.*). The first notable ones included '*Nomiya*' Luo Church of John Owala and 'Musanda Roho Maler Church' of Alfayo Odongo Mango founded in 1914 and 1916 respectively (Hoehler-Fatton 1996; Burgman, 1990).

The emergence of numerous religious movements resulted in establishment of modes of worship that were adaptable to African cultural expressions. African traditional tunes, dances and musical instruments that had previously been considered heathen and inappropriate for worship by the missionaries finally found a place in Christian worship (Kuhn, *ibid.;* Omolo-Ongati, 2002; and Nyakiti, 2001). This development seemed to have led to creation of African hymnodies that ostensibly exhibited different musical and theological connotations.

In Luo Nyanza, the converts that protested against the Roman Catholic Church in the early 1960s formed a movement known as Legio Maria of African Church Mission, abbreviated herein as LMC. Todate, LMC with its intriguing religious and social construct continue to elicit manifold inquiries and monographs into its dogmas, organisation, theological interpretations, ritual and religious practices. Besides, the studies have aimed at determining the overall impact of the movement on the faithful and the Kenyan society at large. This study becomes one of such pieces of scholarly writing that is aimed at serving as source of knowledge concerning LMC's shifts and development. These shifts and development are brought to the fore through the analysis of interrelatedness and interpretation of the musical, theological and socio-cultural dynamics of LMC as manifested in its hymnody.

1.1.1 Contextualising the Research Problem

Legio Maria Church (LMC), popularly known by the faithful as Legio Maria of African Church Mission or *Jolejo* in Luo language, emerged in the early 1960 (Murunga, 1998). The accounts of how the movement started however vary in details. Muga (1975) and Nthamburi (1991) on the one hand record that LMC first began as part of Holy spirit revival movements that were being initiated by the first converts in Luo Nyanza in 1960s. Dirven (1970) and Hinga (1990), on the other hand acknowledge that the LMC is a RCC breakaway movement. Kuhn (2008), Schwartz (2005) and Barret (1968) trace LMC origin from Catholicism but still are puzzled at its real character or identity. The authors

do not seem to ascertain on whether LMC is a prophetic, messianic, separatist, nativistic, syncretic movement or simply a witchcraft eradication one.

Burgman (1990) and Dirven (*ibid.*) give conflicting accounts on when and how Catholic missionaries (Mill Hill Fathers) provoked the revolt against RCC. Burgman (*ibid.*) indicates that it was out of the activities of Legion of Mary (a movement of Mill Hill Fathers) led by Father Peyton in 1963 that a group of ardent devotees of the blessed 'Virgin Mary', by the name "Maria Legio" declared that they were independent of any RCC authority. Although still echoing the accounts by Burgman (*ibid.*), Driven (*ibid.*) contends that in the 1930s, a lay apostolate movement called the Legion of Mary was introduced and established under the umbrella of Mill Hill Fathers by Miss Edel Quinn. Despite these conflicting accounts, it is believed that it was the apparent charismatic nature of Legion of Mary (offering more liberal spirit revival worship) that inspired LMC leaders and Luo converts in denouncing the hitherto rigid Roman Catholicism in Luo Nyanza.

It can be deduced from the preceding discussions that it was by virtue of the RCC doctrines, language (use of Latin) and its music tradition incomprehensible and alien to the African Catholics that led to Luo converts in denouncing Roman Catholic Missionary establishment in Nyanza. In the early 1960s, two Luo Catholic converts namely; Simeo Ondeto (referred to as '*Baba Mesia*') and his mother –though other accounts give a name of a holy spirit woman called Gaudencia Aoko (referred to as the 'black Mary') led the protest. This protest against RCC led to the formation of a breakaway church movement,

now called the Legio Maria of African Church Mission or fondly referred to by the adherents as *Jolejo* or *Jood Baba* (occasionally '*Jokatholik*')[3].

1.1.2 Statement of the Problem

Since its inception, LMC has continued to generate debates and controversies both in public sphere and scholarly domains. In public sphere and media coverage, it is a movement held in suspicion and dogged with perennial church rows. Perhaps the more reason why Burgman (1990) and Dirven (1970) seem to predict that LMC dynamism appears to have run out and now it is in danger of becoming fossilised. This prediction forms a concern of this study more particularly when viewed through the assessment of continuity (and/or preservation) of LMC hymnody. The religious phenomenon of LMC has led to a scenario in which, on the one hand, there are RCC early traditions, which the LMC should have broken away from and on the other, there are the Luo cultural dynamics that the LMC embodies.

Kuhn (2008) adds to Schwartz (2005) observations that another big difference between LMC and other churches is that the *Jolejo* claims that Jesus already came back to them in the person of *Baba Mesia* Ondeto the founder of the church. The belief has continued to elicit controversies from other churches thus provoking problems concerning the questions of LMC's theology and orthodoxy. This coupled with conflict in the church's socio-

[3] 'In dholuo when the prefix 'jo' precedes a word then it gives a sense of belonging. (Jo) Lejo in this case means those who belong to Legio Maria Church or literally Legio Maria adherents. In the case of (Jo)Katholik -those who belong to the Catholic or the Catholic adherents. In this study, the word Jolejo is used ostensibly to refer to LMC faithful or the Legio Maria Church

cultural constructs has led non-LMC adherents to perceive some of its hymns as being irreverent to God, more secular than sacred or simply profane with regard to their textual content. The musical contradiction and the conflict in LMC's dogmas have presented a scenario in which RCC age-old music traditions and the Luo musical expressions apparently continue to co-exist. The result as Schwartz, (2005:170) notes is that 'Legio continue to use Roman Catholic hymns only for church service. However, outside the formal services, *Jolejo* use both Roman Catholic and original [*sic*] Legio songs that recount their [Luo] history and beliefs.'

It was the context of these musical contradiction and socio-cultural conflict that this study set out to analyse musical and the theological content of the LMC hymnody to determine how RCC music traditions and Luo musical expressions were negotiated and appropriated to give meaning to the church's hymnody. In essence, the musical and theological meaning of the hymnody was viewed in relation to its musical properties, the hymns' textual content, and their significance to the LMC faithful. The study was, consequently, guided by the following research questions:

1. What are the musical properties and categories inherent in the LMC hymnody?
2. What constitute LMC hymn text vis-à-vis the Christological aspects of the textual themes?
3. What aspects of RCC and Luo music traditions characterise the LMC worship?
4. What role does this music play in the religious and socio-cultural life of the LMC faithful?

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1.1.3 Research Objectives

The general objective of the study was to determine musical and theological meaning in the LMC hymnody. The specific objectives were to:

1. Identify the musical properties and categories inherent in LMC hymnody.
2. Establish recurring themes in LMC hymn-texts and their theological significance.
3. Identify RCC and Luo music aspects that characterised LMC worship services.
4. Ascertain the role music played in the religious and socio-cultural life of LMC faithful.

1.1.4 Research Assumptions

From the onset, this study was based on the presupposition that hymn singing formed a significant part of *Jolejo's* life. It was in the light of this presupposition that this study established its premises based on the following assumptions:

1. LMC assigned music to its worship services.
2. Luo African traditional religion, and profanity did not inform theological content of LMC Hymnody.
3. The LMC worship services had discernable structures.
4. Musical expressions in LMC worship and religious life of the faithfuls were interdependent.

1.1.5 Rationale

Dirven (1970) dismissed LMC as simply a traditional way of life meant to perpetuate Luo cultural practices. He (*ibid.*) predicted that LMC would soon cease to exist because it lacked sound Christian principles necessary for fostering its religious matters. This study became necessary as a means of validating, from a musical perspective, the existence of LMC. It set out to refute or confirm the claims that LMC was not founded on strong Christian belief systems.

It is worth noting that while LMC seems to elicit numerous academic discourses, no scholarly literature has so far taken into the cognisance the fact that its hymnody is an effective and ideal vehicle for cultural, musical, contemporary and/or traditional theological expressions. With its conflicting socio-cultural arrangement, no study has systematically delved into LMC hymnological body to provoke discussions on how music and theology are created, negotiated, interpreted, and appropriated by *Jolejo*.

Besides, one of the fundamental theses of this study was that hymns were greatly underrated and neglected source of theological and cultural expressions more particularly with regard to Kenyan context. Steinert (2007) and Castle (1990) regretted that hymns have never been exploited to the full as theological and socio-cultural sources. It therefore became imperative that a study of this nature was undertaken as a contribution to the country's hymnological and ethnomusicological fields.

1.1.6 Significance of the Study

Moody (1995) observes that innovation of the kind exemplified in much of the present century's music was diametrically opposed to the continuation and expression of any kind of sacred tradition. LMC's African Christology which was viewed as being antithetical to essential nature of Christ had continued to elicit mixed scholarly ripostes. This study became significant as one of such ripostes aimed at understanding how *Jolejo's* African Christology is appropriated in the Church hymn text.

The Church in Africa continues to grapple with the challenges of discerning from multicultural faces of traditional and contemporary African music what is suitable and unsuitable for Christian worship. It was with the understanding of this dilemma that the study proposed to develop a Syncretic Interactional Model of African Hymnody (SIMAH) in which different levels of syncretic music genres were formulated.

It was hoped that the model would supply hymnist, music makers, liturgists, and theologians, religious cultural policy makers with a basis for examining what kinds of music would be appropriate for liturgical use or worship. The study therefore, hoped to come up with suitable definitions of intercultural idioms resulting from interaction between Traditional African, Western Classical and Contemporary music in an African Christian environment.

1.1.7 Limitation and Delimitation of the Study

This study focused on Legio Maria of African Church Mission in Kenya. The study limited itself to field investigations within the earliest stations and pilgrimage sites of LMC. Empirical field investigations were undertaken in the following LMC locations in Luo Nyanza: Jerusalem Amoyo in Migori District; Boro Diocese and Nzoia-Efeso found in Siaya District and finally Manyatta and Nyalenda parishes located in Kisumu City.

This study confined itself to LMC hymnody. The study would have wished to extend its investigation into the hymnodies of other denominations as a comparative approach to the study, but it could not because of time constraint. It was, however, hoped that the findings of the study would stimulate other similar research works in different AICMs. It was important to bear in mind that other factors not necessarily addressed in this section came into play later.

1.2 Review of Related Literature

1.2.1 Introduction

This section examined reviewed related literature within the following thematic content:

- Global Church Music versus Traditional Cultures
- Analytical Discourses in African Christian Music
- African Hymnody and the Concept of Africanisation
- Hymn Practices in Kenya
- Origin of LMC and the Hymnody

1.2.2 Global Church Music versus African Traditional Cultures

In exploring issues related to global church music and how this dialogues with traditional cultures this study reviewed King, Kidula, Krabill and Oduro (2008), Foley (1996) and Wilson-Dickson (1992). The works were reviewed to inform and locate the current study with global music perspective. King, *et al.* (2008) gave accounts of Euro-American protestant music and how the music was grounded in Protestant reformation (1500). The scholars discussed how missionary hymns from Europe and United States of America were transplanted on Africa thus forming a foundational core of the global Christian Church and worship heritage across the continent.

Foley (1996) discussed the foundation of Christian music with emphasis on the liturgical music of Pre-Constantian Christianity. Wilson-Dickson (1992) wrote a compelling piece of work about the story of Christian music from Gregorian chant to Black Gospel as an authoritative guide to all major music traditions of worship. Discussions by the aforementioned scholars were useful in understanding that the issues being discussed in this study are unique and moreso how they are informed by the current trends in the global Church music.

As the faith communities around the globe continued to dialogue by listening to and understanding the issues for preaching the gospel, music has been found to play a critical in the evangelisation and spiritual renewal of Christian worship. Despite acknowledging this fact, King (2008), Kidula (2008), Krabill (2008) and Oduro (2008) equally lamented

that African Christian music continues to be an overlooked field of study. This study thus endeavoured to address such concern.

Murungi (2003), Kwame (1992) and Castle (1990) highlighted from a global perspective issues of conflict between culture and Christianity, culture and theology, Christian music and culture. The scholars' discussions were viewed as significant to this study because the issue of Luo cultural expressions in LMC hymn singing was one of the concerns that were being addressed.

1.2.3 Analytical Discourses in African Christian Music

Digolo (2003), Nyakiti, (2002), Omolo-Ongati, (2002) and Omondi (1980) discussed structural aspects of African music but with a particular reference to Luo Music. Ekwueme (1999) outlines the problem of dealing with structural aspects and transcriptions of musical elements derived from African heritage. Ekwueme (*ibid.*) decried the use of musical language that was foreign and contended that meaning in African music, composed by Africans for the African people could only be achieved by utilizing musical elements that were originated in Africa.

Omolo-Ongati (2002), addressed the problem of translation of European hymns into *Dholuo* with specific reference to text and melody relationships. She established that the use of hymns with translated texts and borrowed European tunes are stylistically and culturally inappropriate to the Luo context. While Omolo-Ongati's work concerns itself

with the distortion of text-melody relationships, this study proposed to investigate distortion in theological material embodied in the song texts of LMC hymnody.

Russell (1988) explained hermeneutics as a term that refers to the close study of the Bible and that in traditional hermeneutics, it is assumed that the Bible contains truths, and that human beings extract those truths through careful study and interpretation of biblical texts. By invoking hermeneutics, this study presupposed therefore, that *Jolejo* considered the Bible as a source of truth.

Subsequently, this study utilised Russell's (*ibid.*) postulation to understand how Christological themes embodied in LMC hymns were perceived by *Jolejo* as biblical truths and not appellations ascribed to *Mesia* Ondeto. Russell's study (*ibid.*) was, therefore, crucial in understanding whether or not there is a conflict in the theological interpretation of LMC Christology. Essentially, Christology became a factor of analysis for theology in LMC hymnody.

Wilson-Dickson (1992:178) in describing the music of African Initiated Church Movements (AICMs) and particularly the Kimbanguist Church of Zaire observed:

> Kimbanguists catch songs in various ways: in dreams and visions in which they hear Angels singing.... they [songs] are studied and to some extend modified to give meaning. Other songs are deleted if the meaning of the songs is not clear[bad]. The songs have to be examined to avoid those that may be inspired by the devil [bad].

The above observation acknowledged the fact that AICMs value songs whose meaning can be described as good. Similarly, they took into cognisance the fact that some songs

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were inspired by the devil and such songs lacked clarity in their meaning. Wilson-Dickson (*ibid.*) was vital in providing the basis for judging what constituted bad music in a Christian environment and whether or not the value judgement contributed to the musical and theological meaning in the LMC hymns.

1.2.4 African Hymnody and the Concept of Africanisation

Appia-Kubi and Nthamburi in Kofi (1979), tackled issues of Africanisation of Christian liturgies in Ghana. The studies (Appia-Kubi, *ibid;* Kofi, *ibid.*) ascertained that sacred music ministry was crucial in ensuring success in the process of Africanisation.

Robertson (1990) in his article 'The Word and Music' described what gave value (meaning) to music for worship in relation to the messages embodied in the song texts. Robertson (*ibid.*) contended that meaning in music was subject to the value judgement of the words 'bad' or 'good', either of which had two clear elements: one was musical and the other one was [Christian] moral.[4]

Appia-Kubi, Robertson and other Theo(ethno)-musicological scholars namely: Castle (1990), Midian (1999), Jones (2004), Blacking (1977) and Molyneux (1990) provided important frames of thought on theology, music in mission and culture. Through such thoughts, issues regarding theological meaning in the LMC hymns were discussed. In addition, the studies were crucial in understanding the role music played in Africanisation

[44]Christian morals are in many instances shaped and informed by the interpretation of the Holy bible.

Africanisation process of Christian Church music and how the process contributed to emergence of new categories and substance of African hymnody.

Studies in African Traditional Religion (ATR) and Philosophy Gehman (1990), Okot (1971) and Mbiti (1969) informed this study on what characterised the ATR and the African Philosophy behind it. This information created the basis upon which to confirm or discount earlier claims (Dirven, 1970) that LMC was another form of Luo ATR.

The need to employ African traditional music in Christian worship was articulated by Lukwate (2003) and Weman (1960). The two scholars argued that because of its aesthetic qualities and value systems, African music encouraged participation by eliciting spontaneous physical response. All the above works provided frames of thought on what gave value to Luo and African music and were helpful in providing a justification for the integration of Luo traditional music in LMC worship.

Kaleli (2002) and Kidula (1999b) discussed the problematics of African ethnomusicological research on Christian music and contended that music as a product of traditions was constantly affirmed and rejuvenated by the cultural determinants. The two studies were significant in understanding the ethnomusicologists' contribution in shaping and re-shaping African Christian music concepts and processes.

1.2.5 Hymn Practices in Kenya

Mak'Okeyo (2002), Shitandi (2001) and Katuli (1998) discussed in their research works the music of RCC in the post-Vatican Council II period in Kenya. The scholars showed how RCC in Africa had discarded the old RCC music traditions to embrace new traditional sounds, instruments and expressions without conflicting with the ecclesiastical fundamentals of the church.

It was apparent that even after protesting against the RCC, LMC went ahead to retain considerable pre-Vatican Council II Catholicism. This study was used to establish the extent to which LMC had retained the old RCC music traditions and consequently how the process might have influenced the adaptation and appropriation of Luo musical expressions in the LMC hymns or vice versa.

Musumba (1992) and Kidula (1986) discussed in their research works effects of syncretism and adaptation on Christian music in Kenya. The scholars established that it was possible to illustrate characteristics of African traditional music through the examination of Christian hymns that have been adapted and syncretised by African ethnic groups. Discussions on how Luo music was adapted and appropriated in the LMC worship services was mirrored through the principles of adaptation and syncretism as discussed by Musumba (*ibid.*) and Kidula (*ibid.*).

1.2.6 Origin of LMC and the Hymnody

The exact date of LMC origin seemed to have eluded many scholars who had attempted interrogations into the movement's activities[5]. For instance, there were differing dates with respect to when LMC came into being. Kuhn (2007) conducted interviews with two different LMC spiritual leaders. In one of the interviews[6], it was indicated that the Church began in 1960s while Barret (1968) recorded as 1950[7]s. Besides, it was acknowledged in one interview[8] that the founder, Simeo *Mesia* Ondeto lived in Migori. Contrary to this, in another interview[9], it was claimed that after the faithful failed to establish the truth about whether or not their founder was born at Awasi Angoro, they concluded that he (*Mesia* Ondeto) must have come from nowhere. Another aspect of its origin that has continued to remain vague in scholarly documents was who between the mother of the founder Simeo Ondeto and the spirit-filled lady Gaudencia Aoko was venerated as the black Virgin Mary.

The claims (Kuhn, 2007) that Simeo Ondeto's birthplace is little known, may not add up to any logical postulation given the fact that it was widely acknowledged (Burgman, 1990) that he was formally a Catholic catechist. Having been a Catholic catechist, it meant he was formally initiated into Catholicism through baptism and therefore, documentation of

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[5] See Kuhn (2007) Dokumentation der leitfadeninterviews: First stage of research from Deceember, 2000 to Marchh 2001 –interviews with local leaders of AICs in Nyanza and second stage of research from July to Sepember 2003 –interviews with church leaders (bishops) and representatives of church networks.

[6] Kuhn (*ibid.*).

[7] Barret (1968:11) wrote, 'In 1952, came the first trouble within the Roman Catholic Church. A Luo woman, Miriam Ragot, received a revelation which commissioned her as a prophetess to denounce both the Church of Rome and the white race. Three successive movements resulted, including Dini ya Mariam (Religion of Mary [Legio Maria]), and although proscribed and suppressed by the administration, the prophetess and her adherents were allowed to live on in Kabando, South Nyanza.

[8] Kuhn (*ibid.*).

[9] Kuhn (*ibid.*).

his birthplace and birth rites should have been very clear. Such differing views on the origin of LMC formed the concern of this study.

Hinga (1990) cited the reasons for the breakaway from Catholic lay movement of Legion of Mary in Migori, South Nyanza in western Kenya as that of the difference in theological and ecclesiastical deprivation. Dirven (1970) saw LMC as a movement with no future due to lack of fundamental Christian principles. The study (Dirven, *ibid.*) predicted that sooner rather than later the movement would cease to exist. In its endeavour to investigate what gave musical and theological meaning to the LMC hymns, this study set out to validate the existence of LMC by refuting or confirming the Hinga and Dirven's claims from a musical standpoint.

Evidence of LMC utilization of rituals, symbols and traditional beliefs derived from Luo cultural fabrics was documented by Schwartz (2005, 2000, 1985), Ian Ritchie (1998) and Dirven (1970). In these studies, LMC was described as the largest AICM whose negative image as perceived by non-LMC adherents seemed to outweigh the positive. This perception was attributed to the LMC traditional outfit manifested in its use of symbols, relics and emphasis on healing of culturally perceived illnesses. Whereas similar experiences of spiritual healing exist in other Christian faith communities, LMC objected to the referral of her patients to medical and/or traditional doctors, even in situations where the illness persisted to unmanageable levels. Schwartz (2005: 161) attempts to put this contradiction in perspective:

> In a seeming disjunction to the Luo milieu, *Jolejo* have been depicted as preferring a 'community of their own that stands in opposition to both

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traditional and to the modern' world. *Jolejo* have been charged with neglecting work, development and even spouses and children for prayers.

Although the above studies were important in understanding the hybridisation of Luo traditions and Catholicism, they failed to articulate how the synthesis of these two traditions have impacted on the musical and theological meaning of the LMC hymns. The contradictions and conflicts in LMC socio-cultural constructs cited in aforementioned formed the basis upon which issues of thematic content were discussed. While reporting on one of the LMC perennial wrangles, John Oywa appearing in the Daily Nation Newspaper of 12th March 1999 edition wrote:

> A row between rival leaders of the Legio Maria Church has deepened after one of the warring factions evicted their rivals from a church in Manyatta Parish in Kisumu Town on Wednesday. There was tension as members of the rival factions traded accusations and threatened violence against each other. ...The eviction order against Cardinal WiLson Obimbo, Archhbishop Alfred Oria and Bishop Vitalis Ondiek, who are opposed to "Pope" Chiaji, was issued by the Kisumu principal magistrate, Mr Francis Mabele, on February 26 after an appeal against the eviction was dismissed. ...But the Obimbo group went to court seeking to stop the eviction, saying it was illegal. ... Meanwhile, a faction loyal to Cardinal Obimbo elected him the church's pope at the Manyatta Parish on Tuesday.

The above media report is just but one of the many Legio Maria Church's disputes and unrests that have characterised its existence ever since its inception. In scholarly debates, interrogation has continued to question the church's dogmas, theology and socio-cultural constructs. The interrogations have led to concerns regarding whether LMC is an evangelical spirit (*roho*) Church movement or a Luo traditional sect disguising as RCC (Kuhn, 2008; Burgman, *ibid.*). Further to this is the question of whether the Legio is a

prophetic Christian or charismatic revival movement. Lack of clear explanation of LMC identity created knowledge gap that needed to be filled through analysis of the church's hymnody.

1.2.7 Theoretical Framework

Music Matrix theory for studies in Ethnomusicology and Global Church Music was posited by King (2008:13). King (*ibid.*) explained it as an approach to musical investigation into issues, both positive and negative that impact the life of the church in Africa, and by extension, the global church. The theory was adapted from Engen's (2006) Four Arena Approach to Missiology (**Diagram 1.1**)

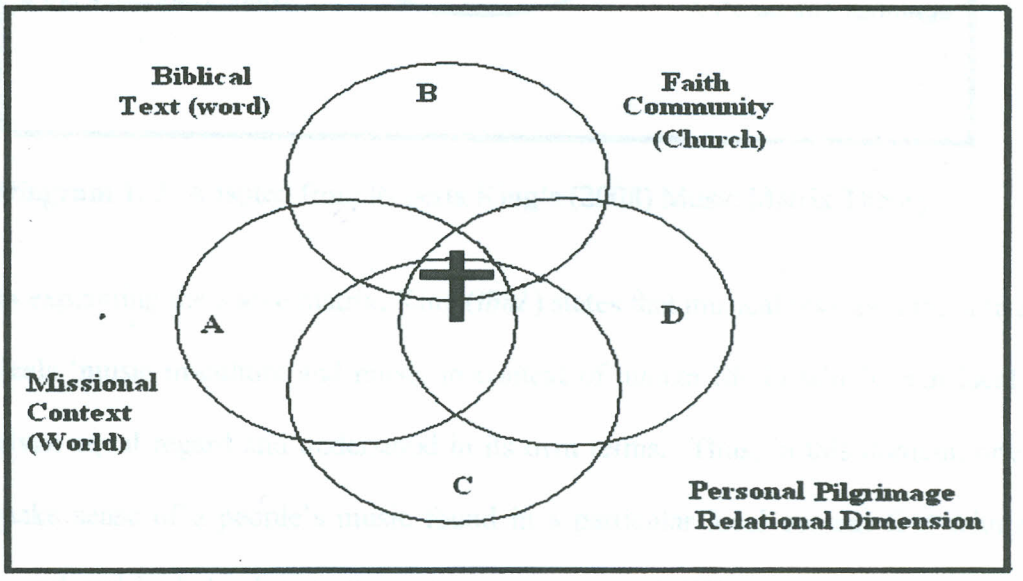


Diagram 1. 1: Adapted from Van Engen's (2006) Four Arena Approach to Missiology

According to King, Music Matrix theory constituted musical investigation into four intersecting domains (Arenas –as illustrated in Diagram **1.2**).

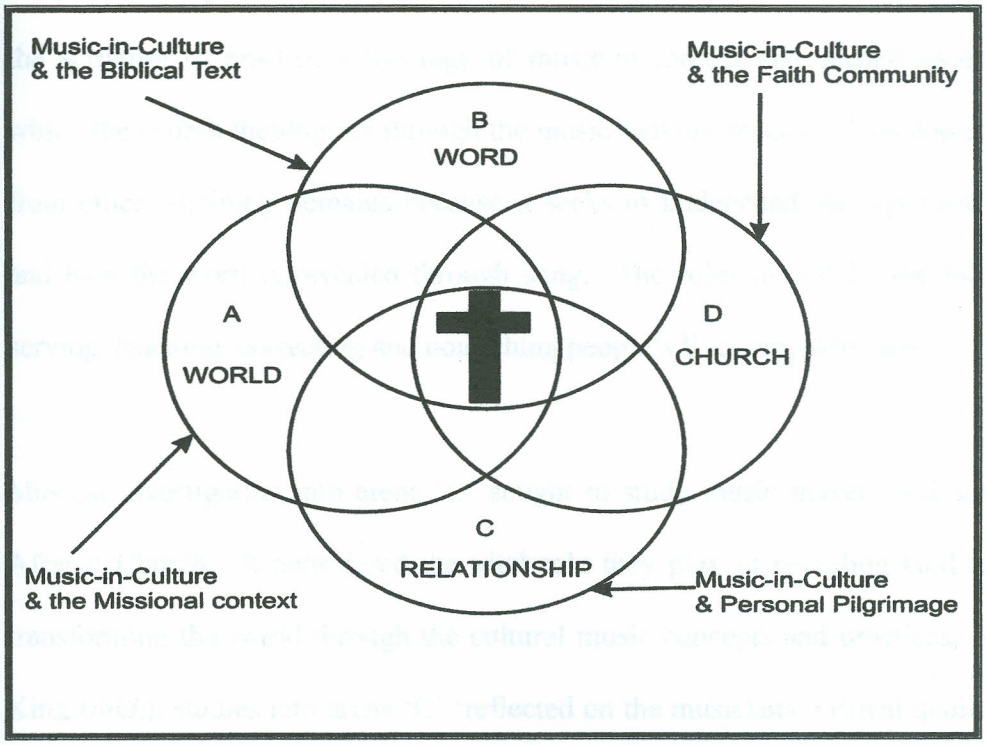


Diagram 1. 2: Adapted from Roberta King's (2008) Music Matrix Theory

In explaining the above matrix, King (*ibid.*) states that musical investigation into arena 'A' deals 'music-in-culture and music in context of human life in which each local music is given equal regard and understood in its own terms. Thus, in this domain, one seeks to make sense of a people's music found in a particular local context first with regard to sound and its behaviour patterns; two contrasts and differences between musical styles; and finally praxis from insiders' perspectives. King (2008:15) argued that 'Scriptures are

central to meaningful and truthful communication of the gospel via music'. This was because scriptural texts served to teach, correct and nourish the daily lives of a people.

Musical investigation into arena 'B aimed at first revealing how the church interacts with the scripture to practise a theology of music-in-context and second ascertain ways in which the church theologizes through the music-making process. This domain is different from other adjoining domains because it seeks to understand the scriptural word *per se* and how the word is revealed through song. The roles played by the biblical texts of serving, teaching, correcting and nourishing people's lives are addressed.

Musical investigation into arena 'C' sought to study music makers and song leaders in African Church. It considered the vital role they play in revealing God to people and transforming the world through the cultural music concepts and practices. According to King (*ibid.*), studies into arena 'C' 'reflected on the musicians' critical qualities and skills in the Church and their influential roles as leaders who have been assigned responsibilities through cultural norms.

Arena 'D' took into cognizance the fact that music played a critical role in worship, witness, spiritual formation, and leadership. Music excelled in communicating the gospel through its high participation value and prominence at the church events and in the liturgy. By carrying out musical investigation into this section, King (*ibid.*) explained that guidelines for developing traditional songs, issues in incorporating local instruments into the church music, and approaches to contextualizing worship and liturgy are identified.

The Music Matrix theory for studies in Ethnomusicology and Christian faith as posited by King (*ibid.*) was instrumental in understanding LMC hymnody in terms of sound and behaviour within the local contexts of the Luo people. It was also useful in establishing how scriptural themes were meaningfully and truthfully being communicated via the hymnody.

Further, the matrix aided in understanding the role the music and its creators (composers) played in the religious and social-cultural life of the LMC faithful. The study considered issues related to how RCC and Luo musical expressions are negotiated and appropriated to give meaning to LMC hymnody as a hybridized musical product. To understand the hybridization process that might have created LMC hymnody, the study sought to bring on board the theory of syncretism.

The theory of musical syncretism was first posited by Merriam (1964:314) and later advanced by Nettl (1983: 353). Merriam (*ibid.*) stated that syncretism is specifically that process through which elements of two or more cultures are blended, involving both changes of value and form. Nettl (*ibid.*) defined musical syncretism as a growth of culturally mixed phenomena when elements are similar or compatible. Barz (2008), Akuno (1997) and Kidula (1997) expounded on theory to define music syncretism as the process which fuses two different and seemingly incompatible musical styles.

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Barz (*ibid.*) moved further to define syncretism as rationalizing conflicts without destroying old beliefs but reinterpreting and absorbing them. The theory of syncretism became necessary in mirroring issues related to aspects of the early RCC and Luo musical expressions that characterise the LMC worship service and how the two coexist.

1.2.8 Conceptual Framework

To employ a holistic approach in understanding the musical and theological meaning in the LMC hymnody, this study formulated conceptual framework called Syncretic Interactional Model of African Hymnody (SIMAH). The model abbreviated herein as SIMAH was based on the premises of the preceding theoretical tenets.

This study has argued that the kind of African hymnody prevalent in most of the African Christian churches in Kenya was a product of interaction or blend between the Scripture and three main streams of musical idioms: Traditional African, African contemporary and Western-based classical musical idioms (see Diagram **No. 1.3**)

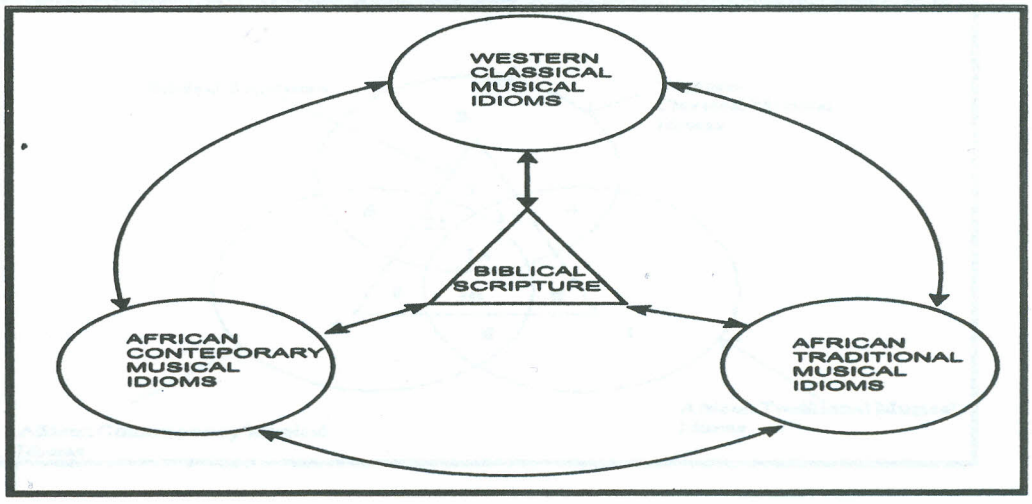


Diagram 1.3: Interaction between Musical Idioms and the Scripture
Source: Researcher.

In the diagram 1.3 above, the pyramidal plane represents the **biblical Scripture (BS)** from which different Christian theological reflections are derived. The arrow from the oval plane **1 (African traditional musical idioms)** to the pyramidal plane **(BS)** shows traditional music in the process of interacting with the Scripture. This does apply for the other planes numbered **2 (Contemporary African musical idioms)** and **3 (Western classical musical idioms)**. The double arrows between the oval planes **1, 2** and **3** show the process of interaction between the different musical idioms. This study has further argued that before analysing and discussing different categories of hymns present in African Christian churches in general and LMC in particular; one needed to understand the interaction and syncretic processes between Western-based church music, African traditional or cultural musics, and Contemporary African musical expressions as influenced or informed by the Scripture. These interaction and syncretic processes as explained in the study constituted the Syncretic Interactional Model of African Hymnody –SIMAH **(see Diagram No. 1.4).**

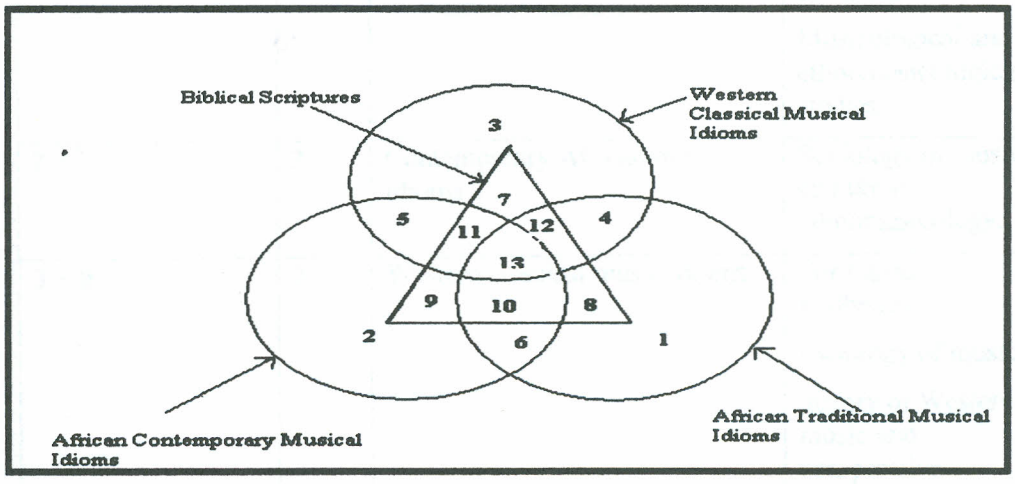


Diagram 1.4: Syncretic Interactional Model of African Hymnody (SIMAH)
Source: Researcher

In the model above (Diagram **No. 1.4**), it was assumed that any oval plane, representing particular musical idiom that is interfaced with the **biblical Scripture (pyramidal plane BS)** resulted in new sacred genres (see **7, 8,** and **9** in Diagram **No.** 1.**4**). The interfaced regions **4, 5** and **6** represented syncretic genres that had no theological significance because they had not interacted or interfaced with the Scripture. The regions **10, 11** and **12** represented syncretic genres with influence of the **BS** and which formed the basis for Christian sacred music. Below is table **1.1** indicating possible the resultant genres of the various levels of syncretic-interactional processes.

Table 1. 1: Syncretic Music Genres With Their Assumed Functions

Musical Idioms+ Scripture (S)	**RSG**	**= Resultant Syncretic Genres**	**Assumed Function(S)**
1 + 0	**1**	African traditional music idioms	Socially and Culturally functional, Theory and practice of African music, Musicological and ethnomusicological studies.
2 + 0	**2**	Contemporary African music idioms	Sociology of music and urban ethnomusicology.
3 + 0	**3**	Western classical music idioms	For music aesthetics, sociology of music, history of Western music and comparative musicology.
1 + 3	**4**	Afro-classics (contemporary western-African Secular genres)	Sociology of music, African music,

			musicological, and ethnomusicological studies
2 + 3	**5**	Euro- contemporary classical secular genres)	Sociology of music, musicological, and urban ethnomusicological studies.
2 + 1	**6**	Traditional and contemporary African types (Neo-folk)	Sociology of music musicological, urban ethnomusicological studies.
3 + BS	**7**	Western hymns, classical sacred genres	Worship, sociology and philosophy of music, missiological history of Western music, and theomusicological studies.
1 + BS	**8**	African sacred folk music	Liturgical, sociology and philosophy of African music and ethnomusicological studies.
2 +B S	**9**	Contemporary African hymnodies (Gospel, Gospel rap, Sacred hip hop genres)	Liturgical, evangelical, sociological, philosophical, theomusicological, ethnomusicological
1 + 2 + BS	**10**	Neo-folk genres with sacred text	Evangelical, sociolological, philosophical ethnomusicological, and theomusicological.
2 + 3 + BS	11	Western classical sacred genres and contemporary African sacred genres	Evangelical praise & worship, liturgical, sociological, missiological, philosophical and

			theomusicological
1 + 3 + BS	**12**	Neo-traditional sacred genres, contemporary gospel genres	Evangelical, praise and worship, sociological, philosophical and ethnomusicological
1+2+3+BS	**13**	Meta-music	Highly multicultural and philosophical.

Source: Researcher.

The SIMAH viewed African hymnody as that which was a product of sonic objects of various musical idioms (being products of different organised musical patterns) and biblical Scripture. It is argued in this study that as a highly interactive and adaptive phenomenon, music manifested itself in varied types, styles and structures as it interacted with and adapted to different cultural situations.

Further, this study observed that as the music interacted with the Scripture, it was fashioned and refashioned into new syncretic genres, with resultant song texts assuming certain theological significance and liturgical functions. The model illustrated how different musical phenomena in African Christian environments adapt to biblical Scripture resulting into new syncretic sacred genres. Its application in analysis of LMC determined theological substance of LMC hymnody besides locating its level of significance.

In essence, the conceptual model formed a holistic framework through which the musical and theological significance of the LMC hymns were viewed. For instance, some of the

pertinent questions asked were directed to the musical structures and themes embodied in the song texts. For example, how would one categorise different LMC hymns? Where would the hymnody be located within the hierarchical order of significance of African hymnody?

Table 1. 2: Levels of Significance of African Hymnody (LSAH)

LSAH	Interfaced regions for specific musical genres/idioms	Genres Description
V	13	Meta-music: A complex multicultural music with theological import and which do not adhere to any specific identity or definition.
IV	10, 11, 12	Syncretic genres with both cross-cultural and theological significance
III	7, 8, 9	Musical idioms with both cultural and theological import
II	4, 5, 6	Syncretic Music with intercultural or cross-cultural import
I	1, 2, 3	Musical idioms with folk view and cultural/traditional import

In **Table 1.2** above, Level I catered for most musical genres or expressions. These were musical expressions common with most people within a particular culture and did not embody scriptural messages. Level II dealt with syncretic genres with cross-cultural import and which were not identifiable with any one specific community. The musics were secular in nature and exhibited features of more than one music traditions. Level III comprised musical expressions identifiable with a particular culture and whose themes had a particular theological significance because of their interaction with the Scripture. Level

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IV took care of a resultant effect of level II and level III. Level V constituted genres that merge musical attributes of many cultures and which interact with the Scripture to result into music products (meta-music) that are beyond the ordinary level of human understanding.

1.3 Research Design and Methodology

1.3.1 Research Design

The study employed ethnographic research design. Lindlof and Taylor (2002) explained that ethnographers use surveys and statistical procedures to analyse patterns, determine who or what to sample and triangulate findings. The two scholars further explained that ethnographers will turn to any method to describe and interpret observed relationships between social practices and the systems of meaning in a particular cultural environment.

Ongati (2008) echoes Lindlof's and Taylor's explanation of ethnography by stating that it is a design that examines what is happening as it is lived by the people. Ethnographic design was, in the context of this study based on qualitative approach but with an implicit quantitative research dimension. Qualitative approach provided opportunities through which aspects of LMC's culture material and meaning in systems of the Church's hymnody were described. Quantitative paradigm was evident through the use of quasi statistical methods that were employed in sampling, data collection and analysis procedures.

1.3.2 Area, Scope and Population of the Study

(i) Study Area.

The study area comprised three districts in Luo Nyanza. These included Migori, Kisumu, and Siaya. The study area had four historical locations namely; St. Mary's Basilica (Jerusalem-Amoyo) found in Migori District, and Kisumu Archdiocese. Others were Nzoia-Efeso and Boro Diocese located in Siaya District. Theese locations were selected through purposive sampling. The locations were significant to this study because one, they were important religious and historical sites of LMC and two, the four regions were equidistantly distributed across Luo Nyanza (see Appendix **IX**).

For the purposes of testing research instruments and gaining insights into the practical world of *Jolejo*, the researcher conducted a pilot study (PS) within the areas of Dandora and Kibera in Nairobi. The PS was confined to these two areas because one, the study had been anticipated to last for only one month, a time frame that is so limiting for would be otherwise a study covering a larger area, and two, more LMC stations are found in these two locations.

(ii) *The Scope of the Study*

The proposed study targeted various individuals considered crucial in providing vital information that was specifically pertinent to the set objectives. These individuals and/or target groups included singers, choir directors, clergy, and lay persons found within the specified study locations. Due to lack of estimate of the target population, the work was carried out with smaller sample size. Efforts were, however, made to reduce on the

discrepancy between sample and population characteristics by creating all-inclusive categories of interviewees that were purposively selected. Besides, there was need to limit the interaction and interrogation to adult respondents, both male and female. By targeting the adult respondents, the study presumed that those who have attained the specified age could be dependent upon to provide reliable responses on the prevailing status of the LMC hymnody.

In discussing the Luo cultural and musical expressions, the study relied on the vast literature available in books, journals, periodicals, newspapers, published and unpublished dissertations. In cases where the discourses showed ambiguities and/or contradictions, the study engaged Luo elders for possible clarification. The elders were considered under the category of key informants. All these variables required appropriate sampling procedures that would give a representative subset from a large population. Russell (1988:88) pointed out that availability of adequate time and financial resources always determined the sample size. The study took into cognisance the fact that the time frame within which to complete it gave little room for a big sample size. Thus, fewer cases were sampled from the larger ŁMC population to allow for more resources in the execution of the tasks. In turn, this increased the proportion of the sample from which data were received.

The issues pertaining to RCC music traditions were pertinent to the deliberations of this study. Again, the study relied on documented evidence. More particularly, the knowledge and findings gathered during field research (Shitandi, 2001).

Theological in-depth was not the main thrust of this study. In any case, many scholars had delved into this world of LMC theology convincingly. What they failed to do and which became a concern of the study was how this theological substance of LMC was interrelated to and appropriated through music. Moreover, with many branches of theological expansive realms, it was hard to cover all the theological debates within a study of this magnitude. Thus, the operationalised definition for the kind of theological component under investigation was limited to the way Christian scriptural messages (thematic ideas) were appropriated and expressed though the song texts.

In addition, not all scriptural thematic ideas from the vast Christian theological corpus were given emphasis. Emphasis was largely confined to the Christological dimension of LMC theology. The main rationale for this theological borders stemmed from LMC controversial African Christology of *Baba* Simeo Melkio Ondeto (the founder believed to be Jesus Christ the incarnate) and his mother, acknowledged as the 'black virgin Mary'. In other words, Christology was employed in this study as an analytical tool for understanding theological meaning in LMC hymnody.

(ii) Study Population

The study population comprised members of the Legio Maria of African Mission Church. According to Kuhn (2007:44), Legio Maria Church had an estimated population of about two million faithful across the country. This study could not deal with such a big population and therefore, its target population comprised key informants (clergy and lay leaders), choir singers and leaders. These were drawn from the purposively selected LMC

stations in Luo Nyanza. The study largely targeted adult respondents. Owing to their maturity and experiential levels, the study assumed that the adult members would be more consistent with regard to issues of reliable and valid responses.

1.3.3 Sample and Sampling Techniques

(i) Sample Size.

As an ethnographic study based on a qualitative approach, this study used non-probability sampling procedures to determine sample size. Attempting to collect data from the entire LMC population implied allocating more resources and time for implementing field processes. Table **1.3** shows the sample design for choir (church stations) and singers used in the study. The sample sizes were arrived through Quota and purposive sampling techniques.

Table 1.3: Population Sample Design

Study location	**Purposively Sampled Choirs/Stations**	**Membership = N**	**Sampled adult respondents N/2**
Jerusalem Amoyo	Mass Choir	40	20
Kisumu City Area	St. Peter's Manyatta	26	13
	St. Joseph's Kisumu	20	10
	St. Mary's Nyalenda	18	09
	St. Catherine	12	06
	St. Joseph's Kibuye	18	09
Boro diocese Siaya	St Paul's Siaya	16	08
	St. Helena's Orego	08	04
	St. Joseph's Kirindo	16	08
	St. Joseph's Uranga	06	03

Nzoia-Efeso Ugunja	St. Mary's Makongeni St. Joseph's Fort Jesus Kibera	26 24	13 12
Total No. Of Respondents		**240**	**120**

(ii) Quota Sampling Technique (QST)

The respondents (singers) in Table **1.3** were sampled out using Quota Sampling Technique (QST): Under QST the study was left with discretion on who to select for interviews. The study found QST convenient because one, there were no sampling frames available and two, it was time saving and less costly. The sampling technique however, required that certain parameters such as age and sex are put into account. This meant employing Purposive Sampling Technique (PST) as well. Thus, the actual proportions of sampled respondents from the various study locations are presented in **Diagram 1.5.**

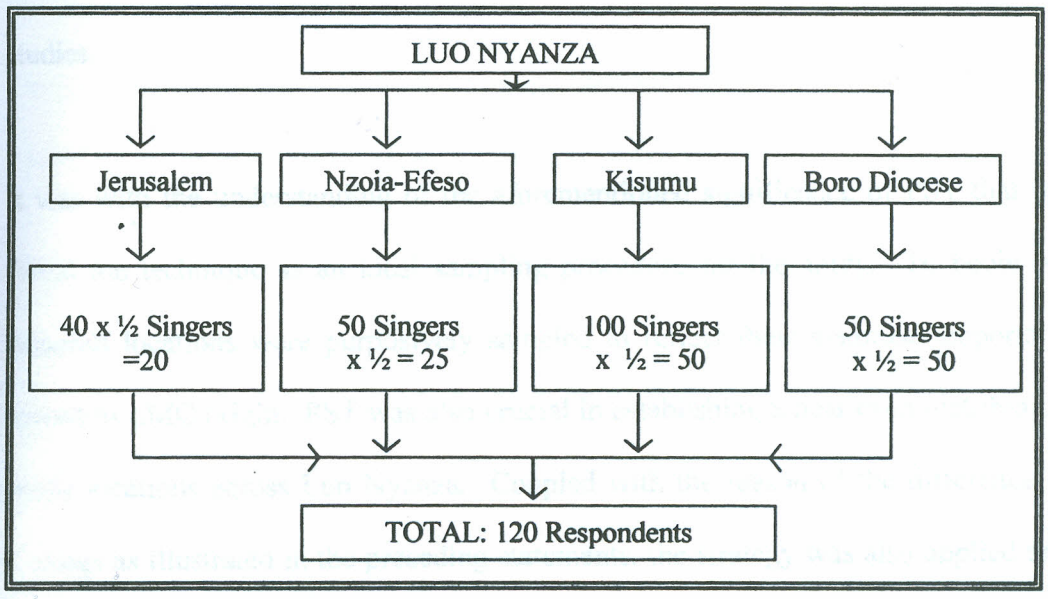


Diagram 1.5: Actual Sample Size of Respondents from the Four Study Locations

Nairobi. These were among the 11 choirs that attended the five-day Christmas festivities[10] and which culminated into music competitions that are held annually in Nzoia-Efeso. The two groups were purposively selected because of easy access, their diverse repertoire and regular attendance in the festivities. As a matter of fact, most of the other choirs that participated in the festivities had earlier been sampled as belonging to Kisumu or Siaya regions.

(iii) Purposive Sampling Technique (PST)

Bickman *et al.,* (1998) explains that purposive sampling can be used to achieve representativeness or typicality of the settings, individuals or activities selected. In addition, it can be used to capture adequately the heterogeneity in a population. Finally, it can be useful in establishing particular comparisons to illuminate the reasons for difference between settings or individuals, a common strategy in multi-case qualitative studies.

It was with the understanding of the aforementioned significance of PST that the study found the technique as an ideal sampling procedure for the study. To begin with, the research locations were purposively sampled to reflect their historical importance with regard to LMC origin. PST was also crucial in establishing a near even distribution of the study locations across Luo Nyanza. Coupled with the reason of the difference between settings as illustrated in the preceding statements, the strategy was also applied to capture

[10] The Christmas festivities began on 25th to 29th December, 2008.

adequately the heterogeneity of the key informants. This was crucial in achieving representativeness of choices of the 16 choir leaders; members of the clergy who included 1 cardinal, 2 archbishops, 2 bishops, and 4 priests. Two lay leaders were sampled out to complete the category of key informants.

In addition; the PST was used in selecting songs that were analyzed in the study. A total of 130 hymns were collected across the study locations. Of the 130 hymns, 30, 35, 25 and 40 hymns were collected from Jerusalem Amoyo (in Migori), Kisumu Archdiocese (in Kisumu), Boro diocese and Nzoia-Efeso dioceses in Siaya respectively. Notably, most hymns sung in one location were found to be a replica of what was heard in another. This made PST necessary in aiding selection of hymns that were varied in thematic ideas and style. Some of the hymns sounded the same but carried quite contrasting thematic content.

Borg, *et al.*, (1989) and Gay (1981) suggested that for descriptive study in selecting a sample from a homogeneous population, a 10% sample is adequate. Out of the collected 130 hymns, 12 which represented approximately 10% of the total number of hymns collected were considered for analysis. To keep the selected hymns proportional to the size of the sample of hymns from each location, proportional ratios were worked out as follows:

Jerusalem Amoyo 30/130 x 13 = 3 hymns

Kisumu Archdiocese 35/130 x 13 = 3.5 Approx. 3 hymns

Boro diocese (Siaya) 25/130 x 13 = 2.5 Approx. 2 hymns

Nzoia Efeso (Ugunja) 40/130 x 13 = 4 hymns

The total number of hymns analysed = 12

From the above computation, it is evident that the total number of hymns selected for analysis should have been 13. This number was less by 1 due to the fact that ratios with a half-value were approximated by less the value because a hymn that was incomplete was found to be unsuitable with regard to accurate analysis.

1.3.4 Research Instruments

This study utilized both primary and secondary data. Primary data were collected through the following research instruments:

(i) Structured Interviews (SI)[11]

The SI schedules (Appendix **I**[12]) consisted of closed and open-ended items. The items comprised pre-determined questions among which the subjects were required to choose the correct responses. The SI were tested during pilot study. After the pilot, study the items were reorganised to respond to fieldwork challenges besides ensuring their suitability in soliciting the desired responses. The SI were administered to the singers and choir leaders.

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[11] Russell (1998:225) explains SI as a technique of data collection that involves exposing every informant in a sample to the same stimuli, for example a set of questions. The idea is to control the input that triggers each informant's responses so that the output can be compared. The most common form of structured interviewing is questionnaire. The questionnaire can have both open-ended and fixed choice items. Open-ended format can be used for intimidating questions fixed-choice for anything else.

[12] An SI schedule with Kiswahili translation of the items was issued alongside the SI in English for the respondents who could not understand English. None of the respondents, however, attempted to give responses in Kiswahili. All the respondents found it easier to use English to write down their answers,

(ii) Semi-structured interviews (SIS)[13]

The unstructured interview involved no detailed question guides (Appendix **II**). It accorded flexibility that enabled the study to acquire varying points of view that each of the respondents had. The informal procedure of the unstructured interview provided a relaxed method of probing and obtaining crucial information.

In-depth interviews with purposively sampled key informants were conducted for clarification on the source, stylistic changes and the role of music in the religious and social lives of LMC faithful. In addition, the interviews helped in soliciting for information on history of the Church and relevant theological issues as expressed by key informants. The interviews were carried out on appointment preferably before or immediately after a liturgical celebration.

(iii) Field Observations (FO)

Field observations included both participant and non-participant observations. Participant observation (Appendix **III**) was utilised in the study to obtain qualitative data from the first-hand experience of the hymn practices of LMC. The researcher assumed a participant role during worship services or fellowship proceedings to gain more insights into issues of articulation of certain singing styles and chant renditions. Besides, participation enhanced good rapport and mutual respect between the researcher and respondents. In addition, there were occasions where non-participant observation was

[13] Russell (*ibid.* 204) defines SSI as a data collecting technique that involves freedom of expression with fairly considerable quality of unstructured interviewing (ethnographic interviewing). It involves an interview guide in the form of a written list of questions and topics that need to be covered in a particular session.

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used to enable the study to obtain records of events and general flow of liturgical celebrations. Different songs and accompanying events were recorded and later transcribed. The information was later organised into various thematic categories for analysis.

1.3.5 Research Equipment and Other Materials

Research equipment included audio and video recording facility such as: Battery operated 2-GB X4-tech and a Sansa 260 MP3 player for audio recordings and Sony 40x handy cam and Panasonic (Lumix) DMC FX12 photo camera for image recordings. Sony premium Digital Video Cassettes for the handy cam, 2 GB memory cards for the photo camera, HP Pavilion dv 9700 and Toshiba satellite LS20 laptops with relevant software were used for music transcriptions and storage of electronic data. Stationery –notebooks, writing pads, pens, files, and portable folders were purchased for jotting down important information and for storing physical data. Mobile phones were quite helpful in contacting and arranging interview schedules with key respondents in areas where network coverage was good.

1.3.6 Administration of Fieldwork

Prior to the fieldwork, research authorization permit was obtained from the Ministry of Education, Science and Technology (see Appendix **VII**). Research assistants were then identified and a special meeting with them arranged. During the meeting, the research assistants were briefed on the process of conducting the interviews and handling research

equipment. Some questions and technical terms were explained to research assistants. Terms that needed translation from English into *Dholuo* were considered. There were two main research assistants and were present in every location. The research assistants were instrumental in interpreting and translating technical terms from *Dholuo* or Kiswahili to English or vice versa, locating church stations and other crucial venues besides occasionally handling the audio and/video recordings. The researcher handled interviews with key informants.

The SI schedules were self-administered with the help of research assistants. The questionnaires were distributed during choir rehearsals, after service and/or after an event in which choirs were present. The collection of the completed interview schedules was done on an agreed dates and/or time. The collection of the schedules was mainly done by the researcher. In a few instances, the research assistant collected the schedules and sent them by post.

1.3.6.1 Data Collection.

(i) Primary Data

Primary data were obtained during fieldwork. The fieldwork was confined to Luo Nyanza in Western Kenya. SI, SSI and FO were used to collect primary data. A total of 130 songs were collected by way of video and audio recording during various musical and religious events. Out of the 12 songs selected for analysis, 3 were recorded in audio format in cases where the respondents did not consent video recording. The songs and the song texts were then later transcribed for analysis.

(ii) Secondary Data

The secondary data sources in the study were categorised into two main sources -Kenyatta University and University of Mainz:

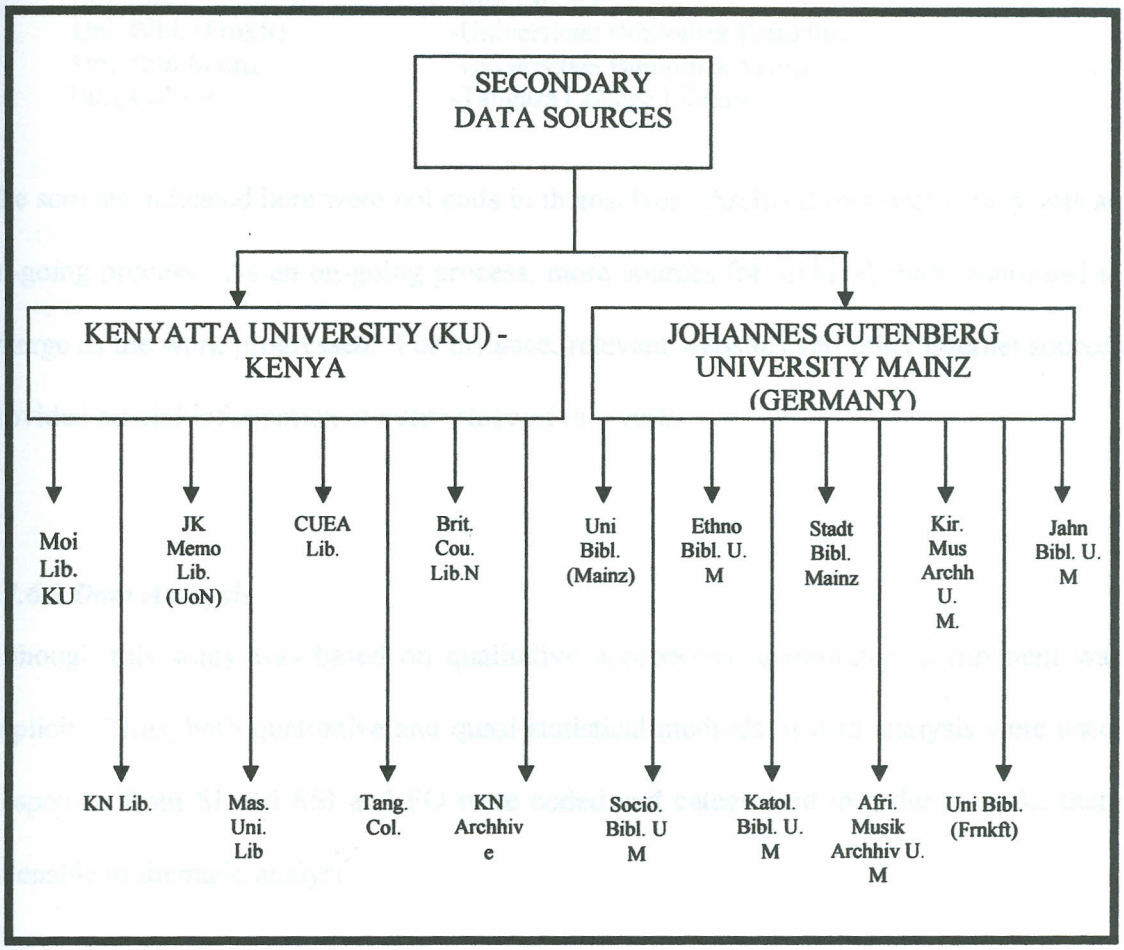


Diagram 1.6: Secondary Data Sources
Source: Researcher

Key to the abbreviated word as illustrated in Diagram 1.7

Afri. Musik Achiv U. M.	-Afrika Musik Archhiv Universitatet Mainz
Brit Cou. Lib N.	-British Council Library Nairobi
CUEA Lib	-Catholic University of Eastern Library
Ethno Bibl U. M.	-Ethnologie Bibliothek Universitaet Mainz
Jan. Bibl. U. M.	-Jahn Bibliothek Univeristaet Mainz
JK Memo Lib	-Jomo Kenyatta Memorial Library
Katol. Bibl. U. M.	-Katolische Bibliothek Universitaet Mainz
KN Archhive	-Kenya National Archhive
KN Lib	-Kenya National Library

Kir. Mus Ar. U. M.	-Kirche Musik Archhiv Universitaet Mainz
KU	-Kenyatta University
Mas. Uni. Lib	-Maseno University Library
Mas. Uni. Lib	-Maseno University Library
Socio. Bibl. U. M	-Sociologie Bibliothek Universitaet Mainz
Stadt Bibl. M.	-Stadt Bibliothek Mainz
Moi Lib.	-Moi Library
Uni. Bibl. (Frnkft)	-Universitaet Bibliothek Frankfurt
Uni. Bibl Mainz	-Universitaet Bibliothek Mainz
Tang Col Lib	-Tangaza College Library

The sources indicated here were not ends in themselves. Archival (research) study was an on-going process. As an on-going process, more sources for archival study continued to emerge as the work progressed. For instance, relevant websites and other internet sources provided crucial information at every stage of the work.

1.3.6.2 Data Analysis

Although this study was based on qualitative approaches, quantitative component was implicit. Thus, both qualitative and quasi-statistical methods of data analysis were used. Responses from SI and SSI and FO were coded and categorised in order to make them amenable to thematic analysis.

(i) Analysis of SI Data

Questionnaires contained items that were structured requiring the ticking of specified number of responses. Open-ended questions were coded, since most of the responses were related. Unique responses were coded as well. After coding, frequencies were presented in percentages.

(ii) Analysis of SSI Data

The audio-recorded interviews were transcribed from audio tapes, typed on computer and reviewed several times, after which emerging patterns within the responses were recorded and inductively interpreted.

(iii)Analysis of FO Data

Data were transcribed by hand and coded into the categories predetermined on the observation schedule. The categories were thereafter interpreted in line with the research objectives.

(iv) Thematic Analysis of Song Texts

Songs were transcribed in staff notation with texts and their translations provided for classification according to their various theological themes and functions. Songs and song texts were transcribed, interpreted and analysed based on their structural, textual, melodic and rhythmic properties. The analysis of the songs texts within the conceptual framework of SIMAH were carried out to determine messages embodied in the song texts. Analysis of Christological themes was employed as a basis for ascertaining the level of theological significance of LMC hymnody.

Analysis of structures of rhythmic and melodic properties of the transcribed songs were useful in discussing characteristics of LMC hymnody that tend to give it a musical meaning that is derived from RCC and Luo music traditions or otherwise. The Music Matrix theory as stated by King (2008) and SIMAH as posited in the study

guided the analysis in understanding musical and theological meaning of LMC hymnody besides establishing various levels of theological significance of the hymnody. Body language and other gesticulations observed from life performances or video recordings were useful in obtaining empirical data.

(v) *Analysis of Photographic Data*

Photographs were used to corroborate verbal evidence. Some photographs were used to illustrate field settings, events and personalities involved in fieldwork procedures.

1.3.6.3 Data Validity and Reliability of Research Instruments

Triangulation technique was used in this as a tool of data validation. Andang'o (2009), Lindlof and Taylor (2002), and Bickman and Rog (1992) all concur that there is no one single method of data collection that is completely free from possible validity threats. The scholars recommend use of multiple sources of methods or researchers' (triangulation) to dispel doubts or distortions that may occur as a result of using only one method. Besides, comparing data from SI; SSI and FO to ascertain convergence of meaning, this study employed feedback and member checks. Feedback from both the emic and etic views helped the researcher to identify validity threats, the researcher's own bias, flaws and assumptions in methods of data collection. Views from key informants concerning some of the data collected and conclusions of the findings were solicited to rule out possibility of researcher's misinterpretation of the meaning of what the respondents said and the perspective they had about the phenomenon under investigation.

The instruments for collecting data had to be validated to ensure that they produced reliable data. The effectiveness and reliability of the SI, UI and FO schedules in collecting the relevant data were tested during the pilot study. The pilot study was carried out at St. Peter's Parish in Dandora, Nairobi. After the pilot study, the research instruments were revised to make them suitable for data collection in the main study. For instance, some of the items in the schedules had to be simplified to cater for differing levels of literacy among the LMC faithful. The revised instruments proved to be effective measures in the study. They provided clear data that answered the research questions adequately. Reliability of the data depended on the validity of the instruments.

1.3.7 Ethical Consideration

The pilot study undertaken came up with an overview of religious and social perspectives of LMC adherents particularly with regard to ethical issues that would have otherwise negatively affected the data collection processes. These perspectives enabled the researcher to understand certain ethical issues in terms of the LMC belief systems and other interests that needed to be observed. For example, on arrival at the church, it was mandatory that all worshippers remove their shoes and leave them at the church entrance.

It was established before field research that issues to do with dress code were of paramount importance. Female faithful were not allowed to dress in a pair of trousers, wear mini skirts or any other tight dress, plait their hair, apply lipstick and or any other

make-ups. Most preferably, all worshippers were required to put on white robes or any of their preferred colours.

Inside the sanctuary, female worshippers sat or stood separated from their male counterparts. The arrangement was taken seriously to the extent that being found positioned within the group would create uneasiness during the worship. As member of the congregation, the researcher had to ensure that he sat among the male worshippers. Although occasionally such positioning did not allow for vantage point for video recording, the researcher became aware of the ethical implications that bordered on the respondents' belief systems and had to bear with the situation.

As way of showing respect to the research community, the researcher undertook to observe the respondents' code of ethics and the community perspectives. Consequently, robes were purchased for both the researcher and research assistants (see Plate **No. 1.1**).

Research assistants were briefed on issues pertaining to acceptable grooming well before the start of the fieldwork. It was also agreed that restraint from offensive utterances that would be seen to demean certain general behaviour, personality, ritual or practice of the faithfuls be observed.



Plate 1.1: Research Assistant *mama* Lucia Coleta and the Researcher[14]

The other aspect of ethical consideration of the study involved seeking voluntary informed consent from the participants. The consent was verbal and the study ensured that no coercion, pressure, inducement or deceptions of any kind were used in asking the respondents to participate in the study. In addition, the protocol of interacting with the potential respondents required informed consent from the Pope (Head of LMC), Archbishop for respondents answerable to him in the Archdiocese, bishop and parish priest for respondents that were answerable directly to the two respectively.

[14] The photo was taken by Celestine Aoko, one of the research assistants during the team's visit to Boro Diocese on 30th October 2008.

It important to note also that recording of conversation and or behaviour of any images was carried out only after consent from the relevant church authority had been granted. To this end, the wish of a section of the respondents not to reveal their identity was respected. Photographs were taken after consent from concerned persons was granted. Permission to use photographs bearing images of the participants as part of data corroboration was sought and copies of the same were left with respondents concerned.

1.4 Conclusion

The chapter formed the introductory part of this study. It sought to give an historical overview of the Christian missionary activities and the proliferation of AICs in Luo Nyanza in order to understand the Legio Maria phenomenon as an outgrowth of AIC. The chapter contextualised the research problem by highlighting the dynamics, contradictions and dilemma in the interpretation and appropriation of RCC musical expressions on the one hand and LCE on the other by *Jolejo*. It was in the context of the apparent paradoxical hybridity in the LMC musical expressions that this study set out to analyse the theological and musical meaning in the LMC hymnody. A section on the review of related literature was also considered under this chapter to highlight knowledge gaps in studies related to the subject matter under discussion and how this study intended to address them. This study viewed review of related literature as an ongoing process since sources are referred to in every chapter. Theoretical and conceptual frames are posited and their relevance to this study explained. Research methodological approaches are logically outlined to give a general picture of the processes and techniques used in

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CHAPTER TWO
MUSIC CULTURE IN LUO NYANZA

2.1 Introduction

The chapter gives an historical contextualisation of Luo Nyanza and discusses various components of music culture prevalent in the region. In defining music culture King, Kidula, Krabill and Oduro (2008:14) state that 'Music culture refers not only to musical sounds and styles but looks at a people's total involvement with music.' King *et al.* lists key components of music culture as follows:

1. a group's idea[concept] about music
2. activities involving music
3. repertoires of music that include styles, genres, texts, composition, transmission and movement (dance).
4. the material aspects of music such as instruments, hymnbooks, musical scores, written documents, clothing (choir robes), and electronic media equipment.

It was with King's (*ibid.*) definition of music culture that the discussion in the Chapter makes reference to the concept of music and its related activities among the Luo people of Nyanza. The chapter discusses categories of song and dance and their material elements and how all these function in meaningful ways within a cultural context of the Luo, and by extension LMC adherents is made.

2.2 Nyanza Province

The study was carried out in Nyanza province but within a region predominantly inhabited by the Luo community (Luo Nyanza). Historically, both Nyanza and Western provinces were part of a larger province known as Kavirondo, which was later renamed Nyanza (Nyakiti, 2003). The name Nyanza is derived from the Sukuma, a Bantu-speaking community living on the Tanzanian shore of Lake Victoria, to whom the word *Nyanza* means a large mass of water[15].

Nyanza Province is one of Kenya's seven administrative provinces outside Nairobi; in the southwest corner of Kenya. Nyanza includes part of the eastern edge of Lake Victoria. There are also Bantu-speaking communities such as the Abagusii, Abakuria and a few traces of the Abaluhya living in the province. Achieng' (1974) recorded that parts of Nyanza were already settled as early as the Stone and Iron Age periods. The early settlers are believed to have been Bantus. With arrival of the Luo from the Southern Sudan through Uganda, the early Bantu communities who had settled around Lake Victoria were driven out to the North and South in search of new homes. Presently, three communities can be said to occupy Nyanza Province –Luo, Abagusii and Abakuria.

Nyanza Province lies west of Kenya, which is 0.20^0 north and 1.20^0 south latitude and 34.15^0 east longitude. It experiences a tropical humid climate. The province has Western and Rift Valley provinces as her northern and eastern neighbours respectively. To the

[15] http/Wikipedia/Nyanza Province

South, the province extends to borders of Kenya and Tanzania. To the West, Nyanza extends through Winam Gulf into Lake Victoria, where the three East African countries meet. The province covers an area of 16, 612.3 square kilometres. As per of 1999 census, the province had a population of nearly 3,000, 000 people.

Administratively, Nyanza Province has twelve districts namely; Bondo, Gucha, Homabay, Kuria, Kisii, Kisumu, Migori; Nyamira, Nyando, Rachuonyo, Siaya and Suba. The provincial capital is Kisumu, the third largest city in Kenya. In the run up to 2007 general elections, five more districts were created. Most of these new districts, however, have not become fully functional.

2.3 The Luo Nyanza

The seven districts are; Bondo, Homabay, Kisumu, Migori, Nyando, Rachuonyo, and Siaya. It is the region comprising the seven districts that is referred in the study as Luo Nyanza. Other districts in the province are home to Abagusii, Abakuria, and the Luo Abasuba among a few other smaller ethnic groupings. The three of the seven districts namely; Kisumu, Migori and Siaya formed the study locality (see Appendix **IX**). Equally important to note is that the main historical LMC parishes or sites are located in these three districts.

2.3.1 Kisumu District

Kisumu is a lakeside district situated on the north tip of Winam Gulf, which in itself is part of Kavirondo Gulf of Lake Victoria. It lies within longitudes 34^0 and 45' East of the Prime Meridian and latitude 0^0 and 6' South of the Equator. The district's headquarter was founded in 1901 as the main inland terminal of the Uganda Railway and named Port Florence before being renamed Kisumu. The district is bordered to the North by Nandi District, to the Northeast by Kericho District, to the South by Nyamira District, to Southwest by Rachuonyo District and finally, to the West by Bondo and Siaya districts. The district is divided into four divisions. These include; Maseno, Kombewa, Winam, and Miwani. In 1999, the district's headquarters Kisumu was elevated to city status. The city now doubles up as the administrative and commercial headquarters of both Nyanza Province and Kisumu District.

Kisumu District has an annual mean rainfall of between 1000 mm and 1800 mm. Altitude varies from 1, 144 metres in the Kano plains to 1, 525 metres in Maseno area. Mean minimum and maximum annual temperatures range from 9 to 10 and 25 to 30 degrees centigrade respectively. The current district's population stands at nearly 504, 359 (as per 1999 census). Lately, Kisumu has begun exhibiting a cosmopolitan composition of its inhabitants. However, the Luo people still comprise the majority of the population. The economic activities in the area are mainly: Agriculture, Fishing, Tourism and Transport.

Kisumu District has several LMC parishes and church stations namely, St. Peter's Manyatta, St. Joseph Kisumu, St. Mary's Nyalenda and St. Catherine Kodero. The diocese of Kodero-Awasi in the Archdiocese of Kisumu is where Easter celebrations are marked. Every Easter season, the LMC adherents converge here to mark the triumph entry of *Baba Mesia* into the World. It was also in the Archhdiocese of Kisumu in Manyatta parish where *Baba* succumbed to his death before being moved to Jerusalem for burial.

2.3.2 Migori District

Migori District borders Homabay and Kisii Central districts to the North, Kisii to the South and Transmara District to the East. Its southern boundaries are shared with Abakuria and Republic of Tanzania, Suba District and Lake Victoria are on its western boundaries. The district covers an area of approximately 2,505 square kilometres. It has a population of about 516,770 persons as per 1999 census. The capital town of Migori District is Migori.

Following the nationwide creation of new districts in 2007, Migori District was split into two districts: Rongo (North) and Migori (South) districts. The headquarters of Migori District remained in Migori, but those of Rongo District moved to Rongo town. The newly created districts have not been fully operational. Thus; the administrative divisions of Migori still are: Awendo, Karungu, Muhuru, Nyatike, Rongo, Suba East, Suba West

and Uriri. Like the rest of the districts representing Luo Nyanza, Migori is predominantly Luo.

It was in a place called Jerusalem[16] Amoyo in Migori District, where *Baba* Messiah Ondeto lived. Overlooking Jerusalem is a hill called *Got Kwer*. It was established from oral interviews[17] with one of the cardinals present on *Got Kwer*, the Holy Spirit and a host of Angels sung as they descended from heaven to confirm to those present that *Baba Mesia* was the Son of God Jesus Christ the incarnate. In addition, this is the place where *Baba Mesia* was laid to rest. It is because of the significance assigned to this place that the LMC followers from all parts of the country gather annually (between 2nd to 6th November) to mark the feast of *Sap-Baba*. This period is set aside to commemorate the coming and the activities of the LMC founder.

2.3.3 Siaya District

Siaya District is bordered by Busia District to the North, Vihiga and Kakamega to the North East, and Bondo District to the South. The district covers a geographical area of approximately 1, 762 square kilometres.

The district has two rivers namely; River Nzoia and River Yala; both of which drain westwards, from Kakamega District into Lake Victoria. The climatic condition in the

[16] Jerusalem Amoyo is a town in Migori District and not the holy city of Jerusalem in Israel. Most probably the *Jolejo* wanted to equate their Church headquarter with holiness presumably associated with the city of Jerusalem in Israel.

[17] Personal interview with Cardinal Ong'ombe conducted on 5th Nov. 2008 at Jerusalem Amoyo.

district varies according to altitude and wind direction. For instance, in the North, a higher rainfall is realised (about 1800 to 2000) which is of both conventional and relief in type. Central areas, West and South of the district have lower rainfall and mainly of convectional type.

Administratively, Siaya District is divided into seven divisions. These include; Boro, Karemo, Ugunja, Ukwala, Uranga, Wagai, and Yala. Like most districts in Luo Nyanza, Siaya is inhabited mainly by *Jo-Luo,* which literary means Luo people. There are however, a few pockets of non-Luo people living in the district. Notably are the *Abaluhya* peaking group found around Yala and Usonga areas (Digolo, 2003). In most cases, however, the non-Luo people have been assimilated into Luo culture and speak *Dholuo.*

Boro Diocese is remembered for a prophetess called Gaudencia Aoko. Gaudencia is said to have received immense healing powers from *Baba Mesia* and hence commanded a huge following of LMC faithful due to the many miracles[18] she reportedly performed. One great miracle that is also associated with this place is the one in which *Baba Mesia's* blood that shot from his foot turned into a huge stone. This was after *Baba* was involved in a bicycle accident and todate a monumental church structure has been erected around the stone in Uranga Parish.

[18] Personal interview with Mama Lucia Coleta on 30th October 2008 at St. Paul's Parish of Boro Diocese in Siaya District.

Besides Boro, Nzoia-Efeso is another significant LMC historical place in Siaya District. The place is significant because this is where *Baba Mesia* Ondeto was arrested by colonial government authority and taken to Ukwala Police Station. Equally significant about the place is the fact that some of *Baba's* followers were beaten to death and the corpses thrown into river Nzoia. In addition, this is where the 'Virgin Mary' (Ondeto's mother) lived and was buried. LMC faithful from across the East Africa countries converge at Nzoia-Efeso every Christmas season to mark, enact and dramatise these events through intense prayers and road processions.

2.4 The Luo People

The Luo community moved from open grass plains of the present Southern equatorial end and Eastern Bahr-el-Ghazel provinces of the Republic of Sudan through Uganda to their present territory on the Eastern shores of Lake Victoria (Harries, 2007). They are also found in Northern Tanzania along the shores of Lake Victoria. In Kenya, they live around the shores of Winam gulf of Lake Victoria in Nyanza Province. They occupy seven of the twelve districts that constitute Nyanza province. Worth noting is that Legio Maria Church (LMC) spread to other parts of Kenya from this region.

The Luo people are considered to be the second largest community in Kenya, second only in number to the Kikuyu. According to 1999 census, they numbered well over 2 million people. The community is bordered by the Kalenjin (Nandi and Kipsigis) to the Northeast, the Abaluhya (Loogoli and Banyore) to the North, and the Abagusii to the East

and the Kenya Abakuria to the South. To the west is *Nam Lolwe* (Lake Victoria). Like the Kalenjin, the Maasai, the Teso, the Rendile, and other related groups, the Luo form a linguistic grouping known as the Nilotes (Nyakiti,. 2000, 1988). It was among the Luo community that Legio Maria of African Church Mission sprung. This explains why majority of LMC membership are drawn from this community.

According to Nyakiti (2002, 1988), the word Luo can be interpreted in two ways. First, it refers to Southern Luo people (*Jo-Luo),* particularly the Kenya and Tanzania Luo, or a section of people called the Nilotes. Second, it may refer to *Dholuo*, the Luo language.

Akumu (2004) and Omolo-Ongati (2005) add that the Luo of Kenya speak two dialects [with variations in pronunciation] For example, the Luo of South Nyanza refer to door as *dhot*, but the other sub-clans found in Alego, Ugenya, Gem and Yimbo refer to it as *thigo*. Nyakiti (1988) further observes that Luo language spread far and wide with the speakers capable of carrying with them elements of cultures to those with whom they met and interacted during immigration.

The Luo have a dynamic culture, and so is the music. Although Luo culture is considered homogeneous, there are variations depending on one's location. The Luo socio-cultural background covers settlement patterns, homesteads, religion, foods, occupations, and conflict resolutions. Funeral rites, rituals, marriage, social relationships, social activities and expressive culture such as music, dance, poetry, drama and theatre are given a special place in Luo social life.

ATR as a component of culture affected to a considerable extent the way of life of the Luo people. The religion was appropriated to implore power through prayer, sacrifices and offerings and to restore the force of life as an approach in dealing with afflictions. According to Luo traditional belief systems, there is only one God, but he can be described in many other terms. Nyakiti[19] confirmed that 'Luo believed strongly in a Supreme being called *Jok*, and not *Nyasaye* as used by many people. Nyakiti (*ibid.*) asserted that the term *Nyasaye* must have been adopted from the neighbouring communities. He (*ibid.*) claimed that the early Luo were called, *Jokajok* meaning, people of God. This fact has been attested to by Harries (2007) and Okot (1971). God among the Luo was regarded as the provider, *jachiwo;* the healer, *jachang;* the creator, *jachwech;* and many others. Calamities, *masira,* and/or tragedies, *misiko* were believed to be the work of the devil, *jachien* and a wizard, *jajuok.* To undo the pain and suffering inflicted in people, *oganda* by *jachien or jajuok*, solutions were sought from God the Mighty through the diviner, *jabilo.*

Traditionally, the Luo have been mixed farmers and fishermen, but this is no longer the case. The current economic changes and foreign influence have made them to be involved in other occupations such as employment in the government civil services, business, entrepreneurship and many other private sectors. These changes and influences have continued to dictate the ways of life of many Kenyan communities and as Omolo-Ongati

[19] Personal interview conducted with Prof Charles Nyakiti, on 24th Nov. 2008 at Kenyatta University. Prof. Nyakiti is an Associate Professor in the Department of Music and Dance

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(2005) notes, the culture of any community is dynamic and so are the cultural experiences of the Luo.

2.4.1 The Luo Concept of Music[20]

The Luo, like many other African communities, value music as an important component of culture. Indeed, many scholars (Digolo, 2003; Akuno, 1997; Akumu, 2004; Omolo-Ongati, 2008; Nyakiti, 2000; and Omondi, 1980) have at length discussed what perhaps would be conceptualised as 'music' among the Luo. Argument advanced by these scholars that there is no equivalent word in *Dholuo* for music was echoed by a number of informants.

Lack of word that is equivalent to 'music' is not peculiar to the Luo community. In fact, the phenomenon does exist in other communities. For instance, among the neighbouring Abaluhya community, music is conceptualised to mean singing, *okhwimba* or *obwimbi.* Music is in most cases accompanied by dance *obushino* or *amakhana. Amakhana* is also used to refer to instruments. It is believed among the Abaluhya that any music that is accompanied by instruments will automatically elicit body movements (dance) *amakhana or* better still *okhukhalikha,* to break.

The Luo have equally different terms that are used to refer to various categories of music. For example, song is generally referred to as *wer* (pl. *wende*). The singing can be

[20] The words song and music are used interchangeably in the ensuing discussions because among the Luo, there is no equivalent word for music.

described as good, sweet or bad. Choir trainers were heard using phrases such as, *iwer marach*, you are singing badly or *iwer maber*, you are singing well (good). Those who were marvelled at certain interesting aspects of singing were heard saying; *wendno mitna ahinya,* that song is so sweet. Categories of some of the Luo songs, *wend joluo* include; *wend paro*, lamentation songs; *wend sigana*, story songs and *wend Nyasaye* or *wend jokristo*, God or Christian songs. Other categories of *wend joluo* are those that are closely knit with particular cultural ceremonies or functions. Nyakiti (2003) gives examples of such songs as; *tero ndaria*, wedding songs, *tero buru*, performed at funerals, *yawo rude*, for celebrations of the birth of twins and *wend kong'o*, traditional beer party songs.

Noteworthy is that there are certain vocal styles that do not involve singing *per se*. Markedly distinct from the normal singing is a vocal style that is called *sigiya (sigweya)*, or *dhero*. *Sigiya* is a vocal rendition in which words are recited or chanted in a free rhythm. Closely related to *sigiya* is *dengo* –a Luo version of a threnody (Digolo, 2003; Nyakiti, 2000). This style of performance has occasionally been confused with, *wuoyo,* talking; *go nduru*; wail, *ywak*, cry; *sigana*, narrating stories; and or *go koko*, to make noise (shout for help). *Koko* is normally used to refer to 'noise.' *Mano en koko, to mano en wer*, means that is noise and that one is song.

Quite a number of songs and dances are accompanied by musical instruments in Luo song performances. The instruments and instrumental resources have contributed to what the Luo conceptualise to be song. Initially the word *thum*, referred to the eight stringed lyre

of the Luo. (Nyakiti, 1988; Omondi, 1980). According Nyakiti (24th November 2008)[21], presently, the word *thum* has been wrongly applied to refer literally to all instrumental muiscs. The word *Nyatiti* according to Nyakiti (*ibid.*) was basically onomatopoeia that referred to the tuning sounds (pitches) of the instrument thus; **r, d, t $_{1,}$ s $_{1,}$ s, f, r, d.** In other words, the term *nyatiti* was used as a mnemonic rather than a name of an instrument. He (Nyakiti, *ibid.*) contended that the term *thum* therefore should be used to refer to popular musical genres among the Luo. Some of the *thum* genres cited included:

Type of Music	Explanation
Thum orutu	Music from *orutu* –one string fiddle
Thum onanda	Music from *onanda* –accordion or the mouth organ
Thum nyaluo	Music from *Nyatiti* –an eight string lyre
Thum bul	*Bul* Music –drum music
Thum gita	Music from guitar –the Spanish guitar

Nyakiti (17th December 2008) [22]underscored the fact that Luo song tradition is akin to Venda music (Blacking, 1967) in many respects. Nyakiti observed that:

> Some Luo songs are functional while others are not. This is exemplified in the fact that *wend* or *miend rut* (music performed during the celebration of the birth of twins) is functional in that neither the celebrations nor the song can take place without the other. In other words if there is no birth of twins, there will be no such music. The two are inseparable, therefore music serves the function.

The above sentiments are further expounded by the argument that Luo music like any other in the world are elements of culture but not all musics are functional. Song tradition

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[21] Personal Interview with Prof. Charles Nyakiti was conducted on 24th November 2008 in his office at Kenyatta University, Department of Music and Dance.

[22] Second Personal Interview with Prof. Charles Nyakiti was held on 17th December, 2008 in his office, at Kenyatta University in the Department of Music and Dance.

in Luo culture reaffirms and enhances social meaning of the institutions that it embellishes. The ritual function in some cases will affect the structure of the song and especially its rhythmic pattern. Consequently, it is the rhythm that distinguishes 'singing,' *wer;* from talking, *wuoyo;* from reciting praises, *pakruok;* or from narrating, *sigana.*

It therefore, suffices to postulate that dance styles and vocabulary in Luo song expressions are informed by influences and activities present in their geographical and cultural environments. In many cases, a dance gets its name from the dancers' body movements or their costumes or assumes the name of the chief instrument or song accompanying the dance.

For instance, *miend owalo,* is a dance whose name is derived from sisal skirts known as *Owalo. Ramogi* dance derives its name from a mythical ancestor called *Ramogi Ajwang'* while *miend juogi* is an ancestral spirit possession dance. *Otenga* is a dance in which performers articulate and emphasize shoulder movements. Terms such as *rudho miel* or *ywayo miel* are used to describe dance steps that are hurried or dragged respectively.

Jo-thum is a term used for musicians (sing. *Ja-thum*). *Ja-wer* refers to a vocalist. Basically a musician, *ja-thum* gets his name from the instruments he plays or the kind of music activities one is engaged in. In this case, a general name used to refer to any dancer is *ja-miel.*

A drummer is known by the term *ja-bul.* Specialized performers or instrumentalists, reputable for playing certain instruments or performing particular dance, are referred to by the name of the instrument or dance. For example, *Jamiend orutu* and *jamiend ohangla* mean *orutu* and *ohangla* dancers respectively. *Jonyono* or *joramogi* means those who belong or are known to perform *nyono* or *ramogi* dance.

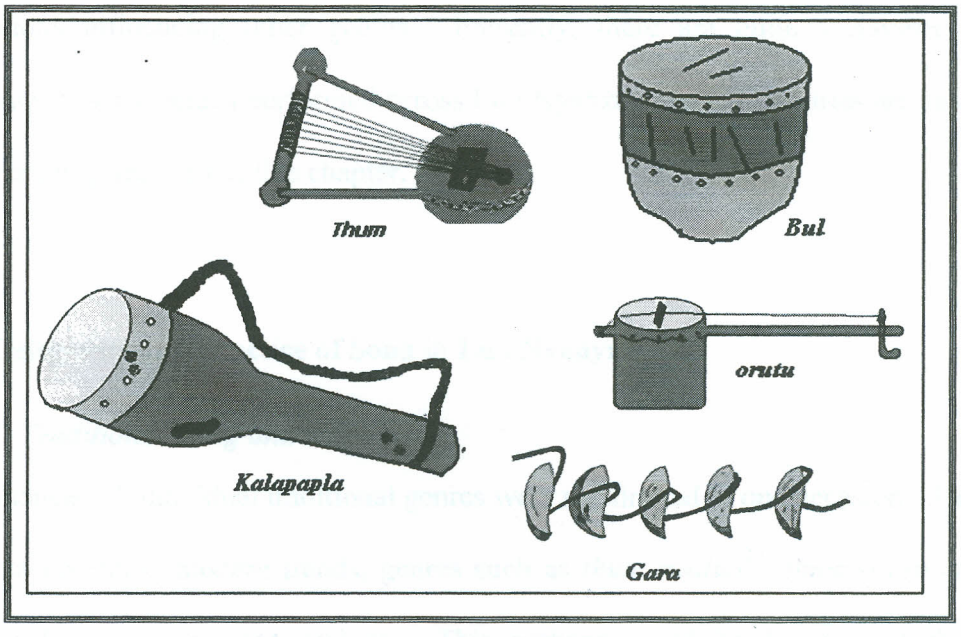


Plate 2.1: An Assortment of Luo Traditional Musical Instruments

In summary, song tradition among the Luo is conceptualised as a composite art. It includes all tunes that are sung or played on instruments as well as patterns of words that are recited on regular or irregular metre. It is viewed in terms of song, musical instruments and dance. Song text is given more emphasis in singing. In fact, song among the Luo is no good song without a meaningful text. A section of the informants stressed the fact that songs in Luo society are not only listened to but they are also learnt from.

Digolo (2003) and Omolo-Ongati (2005) have also attested to this fact. Text is crucial in Luo song in the sense that song is not just for pleasure and leisure, but for serious communicative purposes. To transmit good moral values and sensitize members of the society on pertinent social concerns, it is required on the part of the lead-performer to carefully and creatively craft meaningful song text. It is these unique aesthetic qualities and vitality associated with Luo song performances that one finds the inherent creative expressions influencing other genres. Presently, there are quite a number of new categories of song genres performed across Luo Nyanza. These categories are captured in the succeeding sections of this chapter.

2.4.2 Categories and Practice of Song in Luo Nyanya.

2.4.2.1. Traditional Song and Dance

Performances of individual traditional genres were not limited to one occasion. The fact is that with emerging modern trends, genres such as *thum nyaluo*[23], *thum orutu* and *thum ohangla* feature in most occasions. This perhaps could be because of their easy adaptability to different situations and circumstances. Occasions in which these genres featured prominently were: marriage ceremonies (*duoko nyako*), beer drinking, funeral ceremonies; death anniversaries, house warming (inauguration of new built homes) and home coming (victory) parties organised by politicians. Informants also reported that new contexts in which traditional music featured included fundraising events, community cultural festivals, annual district and provincial school music competitions, state or

[23] Nyakiti (2009) explained that **thum** is the Luo equivalent to the term popular or dance music. For the term, **thum** cannot be used to refer to the Luo music in general. This is because there are a number of music genres among the Luo which are never referred to as **thum**.

national functions; worship and extra-liturgical activities of Christian churches and tourists promotion events. Examples of song-dance genres cited included *dodo, wend kong'o* and *ramogi.* Other examples among the instrumental genres included, *thum nyaluo*, *thum Orutu,* and *thum ohangla.* Most occasions witnessed employed the services of *dodo, thum nyaluo, thum orutu* and *thum ohangla* performances. In some instances, there were fusions of two or more of the aforementioned genres.

As evident in the preceding paragraph, there are numerous traditional song-dance and instrumental music genres found in Luo Nyanza. It would have been worth delving into detailed discussions of each genre, but unfortunately undertaking such a task would be exceeding the scope of the study. Observations made during the field study showed that traditional music and dance performed in this territory is largely drawn from Luo music culture. There were pockets of traditional genres from neighbouring communities like the Abagusii and Abaluhya, but this did happen only on rare occasions (e.g. during school and college music competitions).

Information gathered through informal interviews with *thum nyaluo* artists[24] at Ulafu in Siaya District is that this genre is more prevalent in northeastern areas of Gem. The artists also noted that its distribution extends westwards covering most parts of Alego and Ugenya where the genre is considered to be best preserved. A number of *thum nyaluo* artists were reported to hail or have hailed from South Nyanza as well.

[24] On 20th October, Professor and Dr. Beatrice Digolo invited groups of traditional Luo artists to entertain guests during the inauguration of their new home at Ulafu-Siaya District. Guests including the researcher were treated to nightlong thrilling musical performances of *thum nyaluo* and *dodo*. Informal interviews with the artists were carried out on this date.

Ramogi is a genre whose root is in traced from Karachuonyo in South Nyanza. *Thum Ohangla* was reported to have its origin in Ugenya then later blossomed in Siaya and Kisumu. This was supported by the claim that most ohangla players come from these areas (Akumu, 2004). With regard to *dodo* and *thum orutu*, their distribution was said to be evenly present across Luo Nyanza due to the fact that *dodo* and *orutu* find their musical expressions more in song renditions than instrumental and so considered easy to spread. *Thum Orutu* was also said to be easily portable.



Plate 2.2: Luo Traditional Dancers Performing Ramogi Dance[25]

Most of legendary *thum nyaluo* players were reported to have died either in recent past or several years ago. Notable figures of traditional *orutu* players mentioned included; *Ogwang' Lelo* (Alego), *Oguta Bobo*, (South Nyanza), *Amolo Kongo* (Alego), *Okoth*

[25] Picture taken by Rose Omolo-Ongati in Karachuonyo

Raywaya (Ugenya) and *Peterlis Ogola Opot* (Ugenya). Nyakiti (17th December 2008) cited *Omolo Nya John* and *Ayany Jowi* as among the early *orutu* players.

It was observed by an informant that a considerable number of the current generation of contemporary *orutu* players acquired their skills through competitive participation in the schools' music festivals. Similarly, it was noted that while *dodo* performances are mounted by groups of elderly women in rural areas, girls perform it for competitions in schools.

Traditional music in Luo Nyanza varies from graceful to vibrant renditions. According to Omolo-Ongati (2008) and observations made during live performances, features of compositional styles are wide-ranging. Fairly, a good number of performances consist of musical preludes and interludes (with or without texts), accompanied solo renditions, duets in unison, call and response thematic variations, single, double or a series of subjects (themes) joined with varying texts to suit the occasion. Melodic contours conform to tonal inflection of the spoken Luo texts.

In addition, most melodies are cyclic with a complete cycle being an equivalent of a stanza. Vocal renditions are coloured with *sigalagala*, (ululation -rapid execution of high-pitched trills), *parkruok*, panegyrization, and *sigweya (sigiya),* declamatory recitations. Primarily, melodies are constructed in stepwise motion. However, portions of the melodies are characterised by ascending and descending thirds. Occasionally, there are large intervals that differentiate between the high and low tones in the verbal texts.

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Most outstanding feature of the many songs (apart from threnodies with free rhythms) are the regular accentuated melodic patterns. In many cases, the accentuation is reinforced by rhythmic structures that are designed over a regular basic pulse. In fact, some dance movements are dependent on this regular pulse. Musical instruments in many instances, accompany singing to articulate a steady pulse and enrich musical texture.

In ensemble performance, instruments enrich the texture through 'inter-independent rhythmic interplay.' Most of these rhythms exhibit structures with short motifs. In other words, most of the performances are accompanied by musical instruments and appropriate dance movements (steps). Certain melodic instruments like *orutu* play a dual role. More often than not, *orutu* dialogs with the lead-singer to occasionally play the role of a soloist as well as an accompaniment. Costumes, body painting, deco and other visual aids are used to enhance certain body movements, steps or styles besides fulfilling the function of aesthetics and cultural identity. Body painting and deco in Luo traditional music have inherent cultural meaning. For this reason, they are purposively applied. Certain costumes such as the *owalo* (sisal skirts) are worn to enhance waist's movements by making them more elaborate and aesthetic.

2.4.2.2 Contemporary Luo Music Genres

Exact period or time when contemporary music genres emerged in Luo Nyanza is not known. However, Nyakiti, (2003) posits that the genres came as a result of adoption and adaptation of in-coming song-dances and musical instruments from Europe and Arabia.

Nyakiti (*ibid.*) explains that the earliest foreigners believed to have come into contact with the Luo were Arabs, whom they referred to as *okoche.*

During the European exploration of Africa, it was the Arabs who introduced colonialists to the Luo elders. Such contacts presented the Luo with the first seeds of acculturation that later led to the creation and development of contemporary idioms in Luo Nyanza. According to Nyakiti (17th December 2008), some of the earliest contemporary genres included *bodi*, *ondoro*, o*walo*, o*rutu*, g*ita*, o*nanda* among many others. *Benga* and o*hangla* are considered as being among the latest genres.

(i) Benga

Evidence present in narrative texts from the field research, music on CDs and documentaries on DVDs acknowledge that the cradle of *benga* music genre is Nyanza Province in western Kenya. The Luo community is accredited with the invention of *benga* music. However, it is contestable that *benga* borrows largely from the 'traditional lyre music of the Luo, *thum nyaluo* as posited by Tom Odhiambo in his article, 'Taking the *benga* story to the screens.'[26] This claim is contested by Nyakiti (*ibid.*) who asserts that it is cultural that having emerged from Luo music traditions, *benga* will exhibit characteristics features of the music that produced it and not specifically of *thum nyaluo.* John Ogara Odondi 'Kaisa cites Odhiambo (*ibid.*) as one of the earliest pioneers of *benga* in Nyanza. Nyakiti cites other early Luo guitarists such as Lilie Oyugi Kembo, Otina Mariwa, and Olima Anditi. The guitarists were the contemporaries of Ogola Opot of the

[26] http://www.eastandard.net/entertainment/InsidePage=1144001008

of the contemporary lyre music. Another contemporary genre that emerged in 1950s was accordion[1] (Nyakiti, *ibid.*). Notable artists associated with these genres included Nyangira Obong'o and Anton Mito.

Benga is one of the popular genres in Luo Nyanza that has continued to produce a considerable number of pop artistes todate. Such pop artists, that have been regarded as maestros (Odhiambo, *ibid*) include Ochieng' Nelly Mengo, George Ramogi, Collela Mazee, George Ojijo, D.O. Misiani

Paul Orwa 'Jasolo'. The generation of Luo artistes that has been entertaining *benga* enthusiasts in recent past comprises; Okatch Biggy, Bana Kadori, Dolla Kabary, Musa Juma, Osito Kalle, Antony Sifa, Emily Nyaimbo, Princess Jully and Omondi Long'lilo among others.

Benga is a genre that is versatile and adaptable to different economic and political circumstances. Its artistes still survive through live performances despite the rigours of having to compete with 'neo-traditional' idioms such as *ohangla* and *orutu*, local hip-hop and other foreign musics. Contemporary *ohangla* has in the recent past created more popular musical interests in Luo Nyanza and apparently is spreading to other parts of the country.

[1] Nyakiti (2009) and Akumu, (2002) posited that accordion was introduced to the Luo by war veterans who had returned back home after world war two.

(ii) Contemporary Ohangla Ensemble

Akumu (2004) states that the traditional *ohangla* originated from *Kalapapla* (a long single-headed conical drum) accompanied by a few musical instruments such as *ajawa* (gourd shakers) and *ong'engo* (metal bar ring). He (*ibid.*) notes that the trend continued until the early 1970s when people started constructing double-headed cylindrical drums known as *bul* (pl. *bunde*) to accompany the dance. Later, *orutu, ongeng'o, ajawa, asili* (reed flute), or *odundu* (a flute performed by boys when herding cattle) and finally, *tung'* (animal's horn) were incorporated.

Admittedly, perhaps due the local cultural dynamics of the Luo Nyanza, the current popular *ohangla* genre is accompanied by a ray of musical instruments. However, according to Nyakiti (*ibid.*) it was initially an ensemble comprising *kalapapla* and traditional drums, *min bul* and *nyiduong'*. This ensemble featured mostly at funeral's vigil where the music was referred to as *sigudi*. The basic rhythmic patterns played on the drums could be illustrated as shown in **Figure 2.1.**
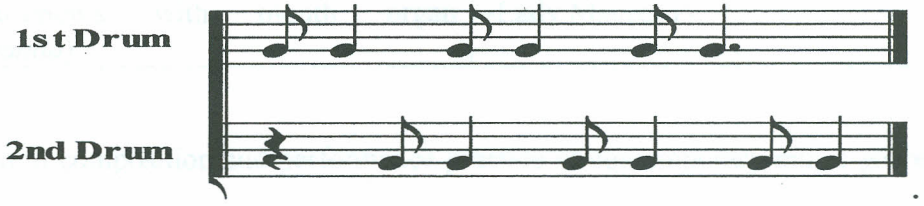


Figure 2.1: Basic Patterns of *min Bul* and *min Maduong'*

Observations and narrative texts from informants revealed an ambivalent scenario about composition, form and performance practice of *ohangla*. For example, one of the informants Malachi Apudo wondered, 'how can a musical genre be referred to as *ohangla*

when no single musical instrument from the original *ohangla* is played.' The informant was making reference to Tony Nyandundo's (a popular self-proclaimed King of *ohangla*) ensemble in which the only visible instruments were; a keyboard, guitar and mouth organ. According to him (the informant), what was recognisable as Luo was basically the texts. This current performance pattern of *ohangla* was not identifiable only with Tony Nyandundo, but rather almost all *ohangla* contemporaries seem to exhibit their own unique individual ensembles. An informant sought to categorise the contemporary *ohangla* into the following two groups:

Table 2. 1: Ohangla Artistes

'Original' *ohangla* (employing traditional Instrument)	**Creative *ohangla* (employing modern instruments)**
1. Kenge kenge *–Asili, orutu, kalapapla, bul, odundu.*	-Tony Nyandundo –Electronic and other modern instruments e.g. guitar
2. Atieno Aloka *–Orutu, ohangla* drums	-Onyi Papa Jey – -Onyango Jakadenge
3. Amaki Ngoma *–orutu, sanduk* and other percussive instruments	-Osogo Winyo – -Asam Jasoko
4. Odongo Mayaka –Traditional instruments with mouth organ (onanda)	-Ouma Basement – -Ken Wuod Alego -
5. Jack Nyandundo –traditional instruments with mouth organ (*onanda*).	-Daudi Jamigori - -Lady Maureen -.

The trend in composition and performance practice of contemporary music genres in Luo Nyanza is apty captured by Nyakiti's (2003: 277) observations that;

> The structure and meaning of contemporary Luo song genres reveal to a great extent, the influence of traditional music. But traditional Luo music itself has been changed as a result of the innovations of the individual musicians. Despite the change, the similarities in the styles may be attributed to the influence of a common cultural tradition, while the differences may be due to the diverging musical conventions

and individual personalities involved in the creation and development of the genres.

Indeed, contemporary music genres experienced and witnessed in Luo Nyanza todate are simply a reflection of varied categories of traditional music genres, different composers and their unique compositions. Omolo-Ongati (2008) confirms this sentiment when she observes that indigenous music genres are constantly adapting to new concepts and trends that keep emerging in the contemporary society. It is the resultant music genres of these concepts and trends that have continued to influence not only the majority of the young and old in Luo Nyanza but have in the recent past affected the way music is practised in different Christian communities in the region.

2.4.2.3 Music Competitions and Cultural Festivals

Another music phenomenon in Luo Nyanza region is the performances of the annual music festivals that bring together schools and colleges to compete. These festivals are usually held under auspices of the Ministry of Education but organised by Nyanza Music Supreme Council. One of the main objectives of the festival is to promote, preserve, and develop Kenya's cultural heritage. The organisation of the festivals requires that teams particularly primary and secondary schools begin competing from divisional levels where the best teams are selected to compete at subsequent levels until one reaches the national level.

During the 2006 Nyanza Provincial Music Festival held at Kisumu Boys High School, participants showcased rare talents in articulating music expressions found not only from their cultural milieus but also in the neighbouring communities and the countries, especially

Uganda. Choirs drew on local music traditions, while also performing music from the West selected and set for national competitions as 'set pieces'. Some of the local song-dance genres that featured prominently included; *dodo, ohangla*, and *ramogi*. There were also captivating performances of Luo sacred folksongs renditions that were akin to those found in AICs. It was established through oral interviews that these music festivals have had impact on the performance of traditional music genres currently performed in Luo Nyanza region.

It was learnt that a good number of the polished contemporary *orutu* players; *jothumbe orutu* or dancers, *jomiend orutu* are possibly the product of the festivals. Some informants acknowledged that the current innovative *ohangla* renditions were products of a young generation of *orutu* players that moved to urban towns after completing secondary school. The *orutu* players in *Kenge* ensemble group was cited as an example of artists who thrived due to expertise acquired during Nyanza music festivals.

In Luo Nyanza, there are several annual cultural festivals. Notable ones include Seme, Bondo, Migwena and Ugunja Cultural Festivals. It was reported by a field informants that during the festivals, Luo music and dance are performed in an open air. Cultural group dancers drawn from local or neighbouring clans entertain the public with varied performances that are usually open for all and sundry. In addition to music and dance performances, members of the general public are treated to different Luo delicacies, fashion, and material culture. In essence, the cultural festivities are geared toward providing entertainment and fostering social and the community's identity formation.

2.4.2.4 Music in Worship

Historically, as stated in the previous chapter, fairly organised missionary establishments and intense proliferation AICs were first witnessed in Luo Nyanza in late 19th century. The mission churches arrived in Nyanza in more or less three streams –the RCC (led by Mill Hill Fathers); Protestants (led by the Anglicans) and finally the Pentecostal or Charismatic Churches, led by Pentecostal Assemblies of Canada –PAC (Burgman, 1990). It is the last two that generated more AICs than RCC. The AICs however, borrowed forms of worship that were more akin to PAC than Protestant mission churches. The PAC and AICs dissenting movements comprised Christians who believed in baptism of, or with, the spirit, deliverance from evil spirits, the use of spiritual gifts such as prophecy, healing, and the centrality of the Holy Spirit in church life and polity (King *et al.*, 2008). It suffices, to say that the story of Luo's encounter with Christian and its music traditions is of many dimensions.

As noted in the preceding sections, the Luo people had their own traditional region and musical expressions long before the arrival of the missionaries. They used their own music in their traditional worship and rituals. The songs sang, however, were not documented, they were passed on from one generation to another or from one traditional clan religion to another. The lack of documentation of the songs caused the loss of many of them. Songs introduced to the Luo Christian converts by Western missionaries were by contrast documented and distributed widely through hymnals such as; *wende Luo*, Luo songs; Golden Bells; Songs of Praise (*Nyimbo za Sifa* in Kiswahili); *Nyimbo* Standard, and *Tumshangilie Bwana* among other publications. Later, efforts were made to translate the

textual content from the hymnals to various local languages. As a result, there are many different kinds and styles of European or American hymns in Luo Nyanza that are sung alongside hymnodies developed by AICs in the latter's own theological understanding. These Christian church genres included; Western-based hymns, masses, and anthems. Other genres consisted of Afro-American contemporary gospels tunes, charismatic (renewal) choruses and African hymnodies and *roho* songs.

(i) Western-based Church Hymns and Anthems[28]

Mission churches such as the Anglican, Seventh Day Adventist, Baptist Mission of East Africa and Church of God were found to be prominent in Luo Nyanza. These Christian communities still sing old century hymns introduced to the early Luo converts, although alongside other newly composed anthems. It was noticed through field observations that hymns were sung congregationally either in *Dholuo*, Kiswahili or English (mostly in urban setting). The observations also revealed that hymn singing in most of these Christian communities took three-quarters of the worship duration. The communal singing which is also an aspect of music making in African cultures, was further enhanced by the art of memorization. Most of the congregants knew the hymns by heart. Occasionally, a choir or a lead singer started the opening phrase to queue in the congregation. In certain stations, when the congregation finally came in, it broke into harmonic tones heard in simple primary chord progressions (tonic, subdominant and dominant). In some instances, the hymns were leisurely executed with no movements or clapping of any sort.

[28] The term anthem is used in this discussion to refer to a short hymn composed for different voice parts to be sung by a choir or group of members from the congregation. The term is hence synonymous with hymn .

In cathedrals or diocesan headquarters, however, one found trained robed choirs and musicians, seminarians (deacons) and or clergy performing fairly refined hymn singing of classical masterpieces, beside their own composed anthems. Pianos (in few chapels stationed in high schools) were used to accompany the hymns especially in Anglican churches. Persistent choir singing with a descant executed by one or few soprano singers was common in Migori among the Seventh Day Adventists. Themes of many of the Western-based hymns sung by protestant Christian communities in Luo Nyanza were not only based on thoughts and aspirations common to Christians, but they were deliberately made simple, poetic and occasionally cyclic (stanza and refrain or a simple through composed format) in order to hold the attention of the congregants undivided. The melodic lines were more or less in conjunct motion. Although the harmonic rhythms were relatively fast, they were sequential and repetitive.

Kaleli (2002) observes that a majority of hymns and anthems practised in worship services of African-sponsored mission churches belong to among others Isaac Watts (1674 -1748) referred to as the Father of English hymnody. Examples of Watt's hymns heard included; *Karango musalabane*, (When I Survey the wondrous cross) and *Nyasaye moherowa duto* (O God our help in ages past) among many others. Another composer is Charles Wesley (1707 –1888) known by many hymn choristers as the greatest hymn writer of all time. He is acclaimed as having produced 56 volumes of hymns in 53 years. Some of his hymns sung included; *Adwaro wer gi wer mamit,* (O for a thousand tongues to sing), and *Yesu in miheroa*, (Jesus lover of my soul) just to mention but a few: Then there is Fanny Janny Crosby (1820-1915), an English composer that wrote more than 9,000 hymns. Some of

her popular hymns that reverberated the church sanctuaries comprised; *Yesu nowara kore kamor* (Blessed assurance), *Kik ikadha to Jawarna* (Pass me not, O gracious saviour) and many others.

It is worth noting that due to the ecumenical spirit being fostered by Christian churches in Kenya, a good number of these hymns were heard in other denominations including the RCC and LMC in urban areas. The hymns and the anthems punctuated every worship service proceedings. The proceedings appeared to comprise: processional (entrance hymn); greetings which included invitation sentence from the book of psalms; prayer of worship and confession; first Bible reading; a choir song or a congregational hymn; second Bible reading, apostles creed (which was recited or occasionally sung), intercessory and Lord's prayer; a congregational hymn, announcements, offerings (with choir or a congregational hymn), sermon and finally recessional (closing) hymn.

(ii) RCC Mass and Liturgical Music

Priests from England belonging to Mill Hill congregation were the pioneers of RCC missionary work in Luo Nyanza (Burgman: 1990). Essentially, they introduced the church's Mass and liturgical music to the first generation of Luo Catholic converts. The Mass was and still is the highest and the most impressive service of the RCC liturgy. The *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus* with the *Benedictus* and the *Agnus Dei* constitute the musical composition called Mass (Shitandi, 2001). Until early 1960s, the Church was still conducting its Mass and singing in Latin; a foreign language in African worship.

Most of the songs were in Gregorian chant style, and a few more in strict rhythm and very few in both free and strict rhythm.

Following the liturgical reforms of the Second Vatican Council in 1962, many innovative ways of celebrating the Mass and other events have been introduced in the church. As the resultant effects of the Council's II resolutions, it was observed that first and foremost, priests no longer celebrate Mass facing away from the congregation. Most of the masses and songs heard had been translated from Latin to *Dholuo or Kiswahili.* It was arguably correct to conclude that the RCC in Luo Nyanza has made meaningful adaptation of the church music and its rendition to conform not only to categories and styles of traditional music of the people but also to the ecclesiastical calendar of the church. Hymns (by African composers) and songs of African origin (re-arranged anew) were accompanied with traditional African instruments. These instruments consisted mainly the drums, hand shakers (e.g. *kayambas, Ajawa, pekee*), and metal rings (*ongeng'o*). In some cases, new drums (mostly conga or tumba drums) had been introduced as surrogates.

The other development witnessed was the incorporation of hymns and contemporary gospel tunes from protestant mainstream churches and Pentecostal (charismatic) movements respectively. Synthesizers, melodicas and pitch pipes (for pitching); and keyboards were the commonly cited modern instruments. Group ensembles such as choir, youth teams, and liturgical flower girls (mostly comprising Sunday school children) were constant features in Mass on Sunday or other special occasions such as church anniversaries or wedding ceremonies.

Choirs played a crucial role in the celebration of the Holy Mass. The groups enlivened the Holy Eucharist celebrations by semi-specialised singing. An interview with Cornellius Onyango (2006)[29] revealed that Catholic Choirs from Luo Nyanza are regarded highly for their sterling performances in music competitions. He confirmed that the choirs have the ability to perform elaborate classical pieces such as Handel's Messiah, Haydn's Nelson Mass among others. At times, they are afforded opportunity to perform such pieces on special occasions during Holy Mass celebrations. This way the groups have managed to acquire new repertoire and singing techniques which have in the end transformed liturgical singing in the RCC. In addition, RCC choirs and other small ensembles from this region have ventured into music industry. For instance, St. Joseph Catholic Choir from Migori was reported to have curved a niche for itself insofar as recording industry is concerned.

The choir's recorded music was said to be for both commercial and evangelistic purposes (interview with Onyango, 2006). It was evident from recorded contemporary gospel musics that the choir's widely distributed products whose stylistics are heavily borrowed from the neighbouring Tanzania have greatly influenced the musics of other denominations.

Attending a Holy Mass in Luo Nyanza, it is evident that the RCC now feels musically at home with the liturgy of Eucharistic celebrations. There is notable enhanced participation in which the whole congregation sings, notwithstanding those instances when a choir or

[29] Personal interview with Mr. Cornelius Onyango was conducted on 14th December 2006 at St. Teresa's Cathedral Kibuye, Kisumu. Cornelius was at the time of the interview the Music Director –Metropolitan See of Kisumu Catholic Diocese Music Festival),

youth group is accorded an opportunity to perform a special song. Many songs sung were in call and response, or solo and chorus –a characteristic of African traditional folk songs. A lead singer, a group of a few singers or choir played a crucial role in achieving this kind of performance format. The choir did not only inspire the congregation but played other liturgical roles such as; signalling the entry of the priest and altar boys (introit), proclaiming the scriptural theme of the day after the *Kyrie, Gloria*, and first Bible reading performances. The choir or the whole congregation performed an acclamation (alleluia) to usher in the reading of the gospel by the priest. The congregation was then led into reciting or singing the Creed by the choir or the celebrant. Other liturgical hymns performed included offertory and Holy Communion songs.

(iii) Contemporary Gospel and Charismatic Choruses

King (2008:31) informs us that while hymns thrived in Britain in early nineteenth century, new configurations of churches (i.e. Presbyterian, Baptists, and Methodists) intent on evangelism created new type of music. Gospel songs as they came to be known, were characterised by spontaneous singing, great simplicity, much repetition, and consisted mainly of choruses.

By 1930s, Kidula (2008) records that some missionaries and proselytizers experimented with the use of African music composed in missionary styles but rooted in Pentecostal spiritual and renewal (charismatic) songs, or adapted from the music of the mission group they belonged to. This saw the emergence of gospel-spiritual songs and choruses in Kenya in general and Luo Nyanza in particular.

Kidula (1986), while referring to Logooli encounter with Christianity, adds that the first choruses taught to African converts were refrains of translated hymns. Others were in the form of short songs with repeated texts such as;

Refrain:

Moto umewaka leo	...Fire is burning
Moto ni Kazi ya Bwana	Fire is God's work
Tuimbe aleluya	We sing alleluia
moto umewaka.	The fire is burning.

Stanzas:

Soloist :	*Vijana waokoke*	...Let the youth be saved
Response:	*moto umewaka*	...Fire is burning
Soloist:	*Wazee waokoke*	...Let the old be saved
Response:	*moto umewaka*	...The fire is burning
Soloist:	*Vipofu wanaona*	...The blind can see
Response:	*moto umewaka*	...The fire is burning.

In Luo Nyanza, choruses are a common phenomenon in crusades and prayer meetings. It is common to hear choruses in fast or slow tempo sung either in *Dholuo*, Kiswahili or English. The slow rendition was utilized when worshippers were being called to the altar to receive healing, prophecy, or simply to get saved. The atmosphere at this time was revered and the hitherto loud instruments and singing toned down to allow the preacher to interject with prayers and persuasive lines from the scripture. Against the slow music background and intense prayers, the members of the congregation seeking healing would fall down in trance. Another set of rather lively choruses would then ensue the moment demons were cast and people testified about their healing miracles.

Basically, according to information gathered from oral interviews with choir directors, recorded musics (CDs, audio tapes) and DVD documentaries, spirituals in Kenya in

general and Luo Nyanza in particular grew out of frequently organised camp meetings, revival crusades and Sunday school choruses. From 1950s onwards, records Kidula, (*ibid.*) that shifts in musical styles emerged more so with the introduction of guitar into the church. Coupled with the charismatic explosion of the late 1960s, the praise and worship teams and their repertoire have become vital elements of Christian gatherings in Kenya with a similar phenomenon noted in Luo Nyanza. At present, it is common to see a vocalist or praise and worship teams or evangelical choirs performing in crusades mounted in market or open air places. Some of these artistes (groups) have taken the advantage of the new recording technologies (cassette or compact disc -CDs) to evangelise to the public. Such works are now aired on FM radio stations and television channels.

Video recording of performances by artists against a background of well-rehearsed choreographies and selected attractive sceneries appeared to create sensations in the music industry, more particularly among enthusiasts of Christian gospel songs. In fact, Onyango (2006)[30] reports an increasing number of musicians whose sole profession is in this industry. Some of the current enterprising gospel artists and groups from Luo Nyanza were listed as Caroline Wino (Near Canaan) from Power of Jesus Around the Word; Belinda Auma, Migori SDA, and Pastor Patrick Oscar. Others include Peter Odera, Anthony Okello, Mary Atieno, Michael Obonyo, Wuon Osimbo, Rosemary Ogonyo, and Mary Ominde. The LMC artists seemed not to have been left out either. A choir from St.

[30] Personal interview with Mr. Cornelius Onyango was conducted on 14th December 2006 at St. Teresa's Cathedral Kibuye, Kisumu.

Mary, Rapar Legio Maria Church had its music recorded on a CD entitled, *Mesia Kanobiro Epiny* (the way Messiah, Ondeto came down).

Watching and listening to performances of recorded contemporary gospel genres, features that are uniquely identifiable with the music are evident. From the recorded musical excerpts and data accruing from the observations of live performances, it was noted that first, the genre drew heavily on the sentiments and idioms found in traditional secular songs. This was enhanced by abundant utilization of instruments and creative manipulation of electronic sounds. Popular styles that had been utilised in gospel genres included, rap*; rumba, benga, lingala, hip-hop* and *soul.*

Second, themes embodied in these songs were of subjective aspects of Christian faith. They dwelt mainly on people's plight and contemporary issues afflicting the society, salvation, the second coming of Jesus Christ and the heavenly Kingdom. The harmonic rhythms of the songs were slow and the choice of chords was limited to the primary ones namely; the tonic, dominant and subdominant. The rhythmic organisation was equally straight forward, although slightly syncopated. Melodic lines were simple and with catchy refrains. They were bound in repetition for both the lyrics and the hymn tune.

(iv) African Hymnody *and Roho Songs*

The concept of African hymnody is captured well by Corbitt in Kidula (1986:17) thus;

> Corbitt describes the second category as body music as he contends that it is during the performance of these hymns that the body movements are incorporated. The author prefers to refer to them as

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> African-style hymn composition because body movements can occur during the singing of any type of hymn depending on the congregation and the church. But more importantly the musical structure of these hymns makes them mainly African. In response, the congregation uses body movements and hand clapping. These traditional hymns are featured mainly in Pentecostal as well as African Independent Churches. Yet each group is clearly distinguished by the tempo and instrumentation used.

The genre described above by Corbitt began during the revivalism that broke out in 1920s and which, saw proliferation of AICs in Western Kenya and more particularly in Luo Nyanza region. It was reported by one of the informants in this study that these kinds of songs were received through dreams and visions or when people were praying in the spirit (r*oho)*. Apart from being caught in dreams and visions, they emerged out of prayer meetings as spontaneous expressions among AICs communities' faith. In Luo Nyanza,' one finds numerous AIC denominations known as *roho* churches.

As stated in chapter one, some of these sects included Nomiya Luo Church, founded by John Robert Otieno Owalo on 13th June 1906; *Luo Roho* Church, *Musanda Roho Maler* Church started by Alfayo Odongo Mango in 1940 and *Johera* -Church of Christ in Africa that emerged in 1957 under Mathew Ajuoga. African Israel Church Nineveh (AICN) is another one that split from PAOG. The movement was co-founded by the late High Priest, *Baba* M. P. David Zakayo Kivuli and Chief Minister, Jackson Philemon Orwa on January 1942 (Mak'Okeyo, 2000). LMC is also categorized under this grouping although many studies seem to differ on whether or not its character fits into this classificatory system. Details on this are discussed in the subsequent chapters.

Details on this are discussed in the subsequent chapters. The study through field observations noticed that AICs musics exhibited almost the same characteristic features. However, few differing details could be observed in their emotive nature of expression, preaching, praying and dressing; size and the colour of flags and crucifixes as well as the set order of events. For instance, the hymnody and *roho* songs of African Israel Church Nineveh, a Christian church which is predominantly Luo-Abaluhya, portrays features of Western hymns that had been interestingly modified to conform to aspects of Luo or Abaluhya musical systems (see the Figures **Nos. 2.2** and **2.3).**

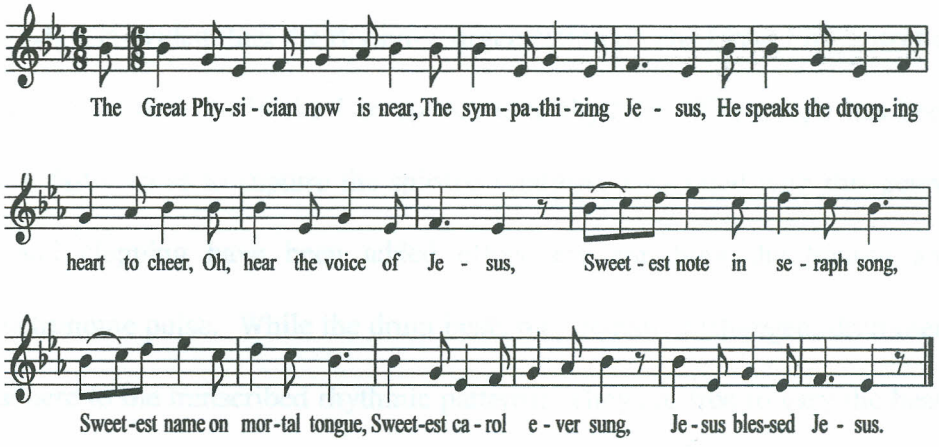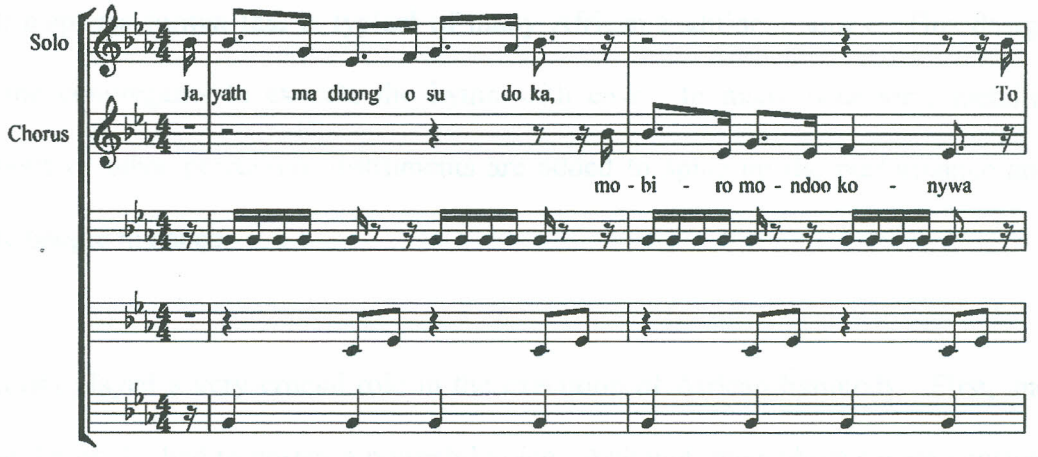


Figure 2.2: The Great Physician
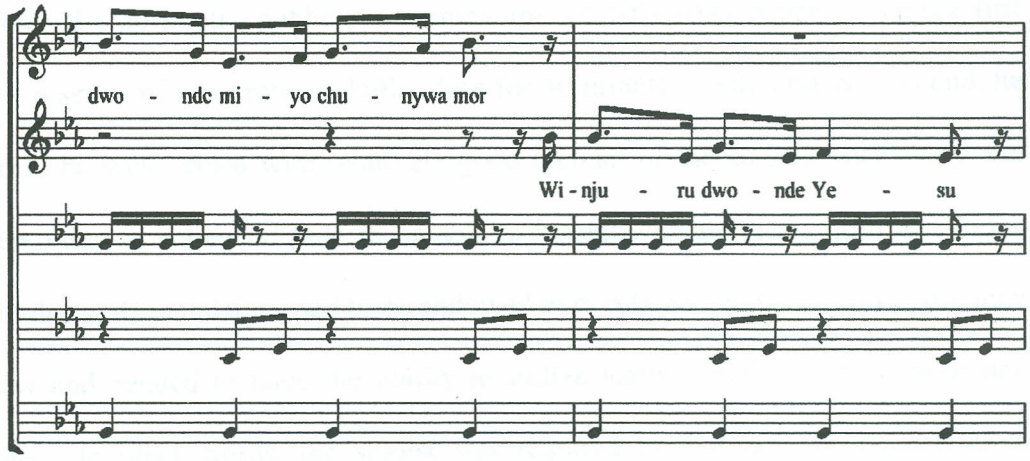




Figure 2.3: *Jayadh Maduong'* –Great Physician Modified Version

Looking at **Fig. 2.3,** it is evident that the rhythmic organisation of The Great Physician has been modified to enable them to fit the Luo speech tone rhythms. The tempo has been altered to make it faster so as to capture the spirited rendition associated with this genre. Drum playing and clapping have been added effectively enriching the texture and sustaining the metronome pulse. While the drum beats may remain unchanged, drummers do not strictly adhere to the transcribed rhythmic patterns: They are free to vary the beats as they will but of course within the framework of the metric system assumed. Another feature that is conspicuously noticeable is the new form. The structure has changed to a call and response format that is typical of many African traditional songs. This design allows the congregants to execute the hymn with ease. In many occasions, metallic percussions or other percussive instruments are added to spice up the performance and motivate people to dance.

The soloists played a very crucial role in the execution of African hymnody. First, and foremost, he or she had to posses a powerful voice. Although megaphones were constant

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features especially during the public processions, the soloist's voice needed to be one that can execute a series of numerous melodic ideas for 30 minutes continuously. Second, he or she had to be well-versed with relatively good amount of theological vocabulary and matters pertaining to believers' faith to be able to instantly create meaningful text to the music. Similarly, the soloist needed to be endowed with relative pitch to avoid going high or very low and needed to have the ability to utilize varied vocal ornamentations and interjections. In other words, the soloist was required to motivate the congregation, sustain the spirit, and the mood throughout the performance.

Another crucial category of players were the drummers (*jobul*). They were relied upon when it came to keeping the pace of the performance. The *jobul* did not merely keep the pace of the music, but also the marching as a whole. At times, the congregation was required to trek for long distances. In such situations, the drummers needed to be skilled enough not to lose concentration or the beats that would otherwise distort the coordination and unified marching steps. Further, the drummers created instrumental interludes since they had to all the time liaise with or listen attentively to the soloist and to know when s/he needed a rest or a dramatic silence.

This way, they would bring in an instrumental interlude to fill up the soloist's resting moment. In essence, this variation in the genre's performance practice was meant to ease the fatigue. Lastly, drummers needed to be attentive to quickly shift to new rhythmic ideas in the event that the soloist shifted abruptly (which was always the case) to a melody that is in different pulse.

In a nutshell, what was observed is that the African hymnody had a fairly fast rendition. This perhaps was to signify the urgency of evangelization and people's salvation. Therefore, the character of the hymnody was that of immediacy. It exhibited certain degree of agitation and was bound in loud projection and a series of short cyclic phrases. Most of the hymns were vernacularised and accompanied by traditional musical instruments, mainly the double-sided drums complemented by other percussive instruments. Thematic ideas were wide-ranging but mostly the songs dwelt on salvation, conversion, heaven and repentance. Their functional roles were not specific and rigid as it was not uncommon to hear the pastor requesting for an Easter carol just before delivering a sermon even when it was Christmas season. What counted in most cases were the sermon and the set order of events. A typical order of service in an AIC community faith, included although not limited to: A series of spirit *(roho)* songs; opening prayer, another set of songs; Bible reading; more songs; testimonies (*suda*); a few songs; acknowledging visitors; a couple of songs; sermon, offertory; and finally closing prayer followed by some *roho* songs.

2.5 Conclusion

This chapter examined issues concerning music in culture, categories of song and dance among the Luo, and lastly, the role the music and music makers play in the contemporary worship in Luo Nyanza. The examined issues were guided by theoretical conceptions of music matrix for studies in Ethnomusicology and Global Church music by King (2008). The theory outlines an approach to musical investigation into four intersecting domains

namely; music in context of human life, music and the bible text, music makers and song leaders and critical music plays in Christian worship. Besides, the research question that sought to address features of Luo music that characterise LMC worship service was partly informed by the discussions in this chapter.

Luo Nyanza with its vastness is endowed with relatively rich music and dance culture. Music and dance permeates every sphere of the people's social, political and cultural life. Musical expressions are linked to their social-cultural functions such as funerals or political gathering, music industry, schools, churches and even mosques. It is because of interrelatedness of musical idioms found in this region that has resulted in innovative musical genres with varying connotations (meanings). The vitality and the innovativeness inherent in the music culture of the Luo Nyanza have seen genres such as, *bodi, ondoro, onanda*, *orutu* and *benga* deveoloped in this region thus creating musical sensations not only on national arenas but global scene as well.

CHAPTER THREE

MUSICAL TRANSCRPTIONS AND TEXTS TRANSLATIONS

3.1 Introduction.

This chapter deals with the transcription and text translations of the twelve purposively sampled hymns. Admittedly, the term 'hymn' does not exist within the music collection of LMC faithful. According to many discussants and information available in LMC prayer book (Kisumu, in Festo Assumptionis B.V.M. 1957), tunes sung in worship services are generally referred to as *wend Jokristo or Wend Kanisa* –Christian or Church Song. W*end Jokristo* or *Wend Kanisa* was used to refer to the general song repertoire belonging to Christians or the Church. A sub-category such as *Wend rosari* was used to refer to rosary prayer song. However, for the purpose of analysis of the transcribed hymns[31], the study drew on Wi\lson-Dickson's (1992:178) observation that:

> In many Evangelical Churches traditional tunes are classified as hymns while most contemporary worship songs are not considered hymns. The reason for this dichotomy is unclear but according to some viewpoints, it is due to the radical shift of style and devotional thinking that began with the Jesus' movement and Jesus music.

It is with Wilson-Dickson's (*ibid.*) observations in mind that the study considered the transcribed music as hymns, thus representing songs that were religious, specifically sung by *Jolejo* for the purpose of praise, adoration and/or prayer. These are songs that typically addressed deity(ies) or saints.

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[31] Drawing on Wilson-Dickson's observation (1992:178), this study considered the q2 selected LMC hymns as belonging to the category of Evangelical traditional tunes and none of them in the category of contemporary worship songs.

The musical transcriptions represent the general outline of, first, the hymns that were heard and recorded during LMC's worship proceedings: Second, those that were recorded from individuals, small ensembles and choirs. The recording of the second set of hymns was undertaken after special arrangement to have the informants or the choral groups perform the songs. Ten out of the 12transcribed hymns were recorded in an optical Compact Disk -Digital Compact Disk (DVD). They have been labelled as LMC Hymnody Field Research (HFR) I. The remaining two were recorded in Audio Format – Compact Disk (CD) and the CD has been labeled as LMC (HFR) II.

Western staff notation (**WSN**) was employed in transcribing the hymns so as to facilitate analysis of melodic, rhythmic, tonal, harmonic and other musical attributes of LMC hymnody. All musical excerpts were transcribed in the tonality of C major. This, however, does not mean that all the songs were sung in the key of C major. Field observations and recordings revealed that each song was pitched differently, with the tonic varying from one location and occasion to the other. This was consciously or subconsciously executed to suit the vocal range of individual singer or groups of singers.

Notably, various signs and symbols have been used to indicate pitches and/or musical ideas differing from those of Western equal temperament. The selection of one symbol rather than another for transcription purposes was based on List's (1963) argument on the limitation of WSN in transcribing musics of other traditions. List (*ibid.*) argued that signs and symbols already in common use in Western musical expressions have not been assigned any meaning passed that already understood in the Western culture.

Following the argument by List (*ibid.*), this study invented a sign or utilized those created by other scholars. This was particularly inevitable in instances where signs and symbols in common use in WSN were not adequate to represent the phenomenon under study. The study, therefore, preferred to use the letter x with a stem (|) hooked on top of the letter x and a flag ( ) to represent indeterminate pitches.

The resulting sign for the indeterminate pitches ( ) is already in common use in many music traditions. A zigzag slant line ( ) between two pitches was used to represent portamentos, glissando or vocal scoop. A vertical broken tie ( ) between notes of two vocal parts and dotted circle around a note of a melodic line were used to show transient harmonic elements and chord-cluster[32] effects respectively. A short vertical line placed across the last top line of a stave was used to indicate half barlines in songs that appeared to sound metrical as is the practice in ethnomusicological field research. In some instances, the half barlines were used to indicate end of phrases, particularly in florid chanted songs. Lastly, an eight at the beginning of a broken phrase mark along a melodic line was employed to indicate transient octavic elements above or beneath the musical sentence.

[32] Kidula (1986: 92) states: 'Occasionally, personal preference results in chord-cluster effect as different singers in the congregation may choose an alternative note. This happens in the case where some singers anticipate, for example, the supertonic while others are already singing it; at the same time, other singers are droning on either the tonic or the dominant. At the same time, other singers had decided to harmonize the supertonic either up or down a third. The resulting chord is a cluster.

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The translations of the texts are literal, that is, the study has endeavoured to simply adhere to the basic meaning of a word or texts in order to retain the poetic idiom of the people studied. Benta Celestine Aoko and Michael Oduor (field Assistants)[33] came in handy with regard to orthographic aspects of the Luo texts. The study relied on electronic English-Latin Dude Dictionary for the correct spelling and meaning of Latin texts. *Kamusi ya Kiswahili* -Kiswahili dictionary (Johnson, 1987) was helpful in eliminating obscurities apparent in Kiswahili texts. In text transcription, the Luo text is *italicized* while the Latin one is bolded. The Kiswahili text is italicized and bolded. In the entire transcription, the following were used as abbreviations of certain key words: **A** -All; **Cogn** -Congregation; **Celb** -Celebrant; **FV** –Female Voices; **LS** -Lead Singer(s); **MV** –Male Voices; **Ref** -Refrain; **S** –Solo and **C** -Chorus. Important to note is that at the text level therefore, the words were studied and analyzed to give insight into the function and theological value of each hymn.

Field observations revealed that LMC hymnody exhibited two streams of songs namely; Liturgical Hymns (**LH**) and Extra-Liturgical Hymns (**ELH**). The **LH** constituted songs that were rooted in liturgical principles and norms of the church. These hymns formed part of central structure of worship services; and were sung in conformity to the Liturgical Calendar of the Church (LCC). Quite often they punctuated important liturgical episodes during the worship proceedings. They signified or emphasized the importance of a

[33] Benta Celestine Aoko lives and teaches at Barding Primary School in Siaya. Dr. Michael Oduor is a senior Lecturer in Mathematics Department in Maseno University. He hails from Kisumu and is a High Priest in Legio Maria Church of African Mission. The two were both key research assistants and informants.

liturgical activity and could not be arbitrarily omitted from the celebrations of the Holy Mass.

The **ELHs** comprised LMC's musical repertory but were not directly related to liturgical activities of the Church. The hymns did not constantly feature in the LMC Liturgical Celebrations but were employed in fellowship activities such as public processions (***maandamano)***; rosary or devotional prayer meetings called **praesidiums**[34]; charismatic healing sessions; wedding and funeral ceremonies; and fund-raising meetings. Other examples of other events that employed such songs included the Church anniversaries and choir music competitions (CMC). During these two occasions, hymns were performed as preludes to the main activity or interspersed the proceedings of events as interludes or for general entertainments. The texts of this category of songs embodied wide ranging thematic materials. The hymns were claimed to belong to LMC or borrowed from African Traditional Protestants and/or Evangelical Churches musical repertoire.

It is noteworthy that these categories were not rigid in themselves. Occasionally, it was common to hear a couple of **LH** or **ELH** performed during certain fellowship activities. For instance, **LH** such as **Pater Noster** (The Lord's Prayer) or **Agnus Dei** (the Lamb of God) were performed during music competitions. Similarly, it was not unusual to hear traditional or contemporary derived musical idioms being sung during the Offering or
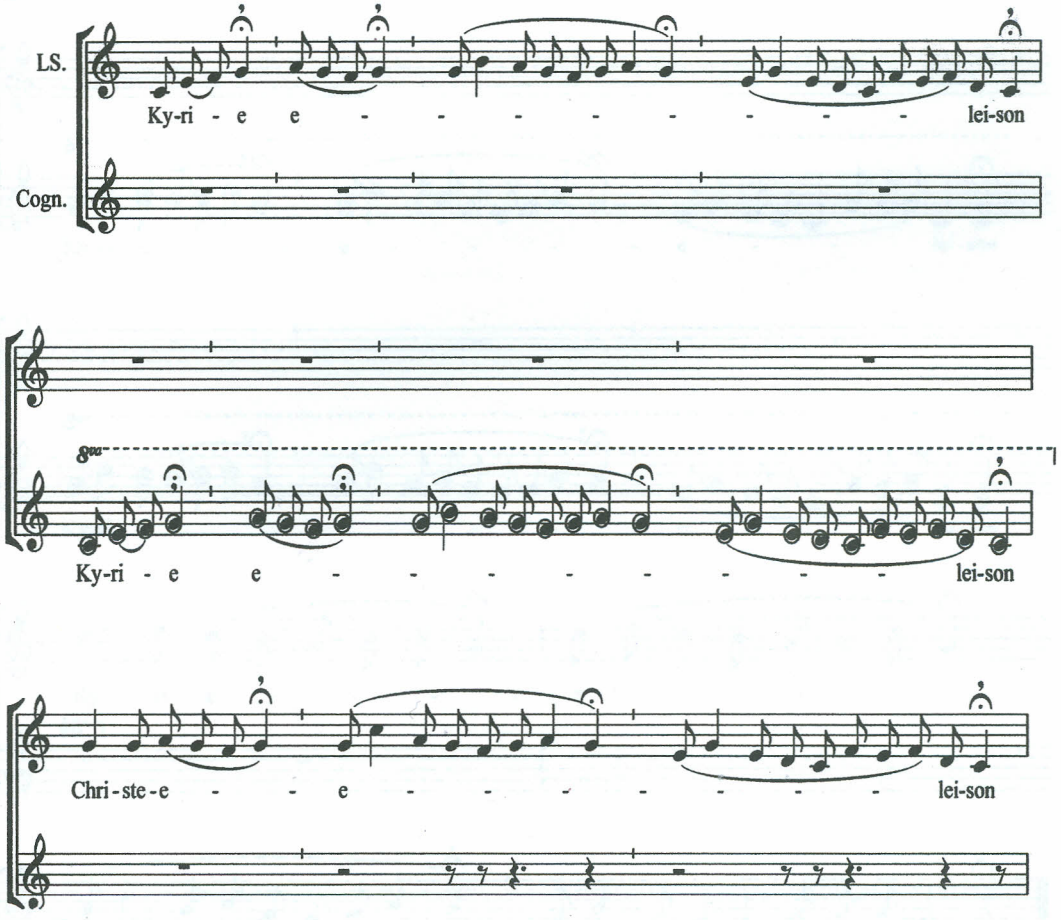
[34] Praesidium is a term derived from Latin and used by *Jolejo* to refer to devotional prayer meetings that are specifically conducted to venerate the Virgin Mary through the Holy rosary prayers (HRP). These meetings are in most cases held very early in the morning preferably on Wednesdays, Saturdays and Sundays.

Holy Communion sessions. The categorization was based on the field observations in which a particular set of hymns featured in a given context more than it did the in others.

3.2. Categories of Transcribed Hymns

3.2. 1 Liturgical Hymns (LH)[35]

Hymn No. 1: Kyrie Eleison[36] (Lord Have Mercy), Performed by St. Joseph's Kirindo Parish Congregation.
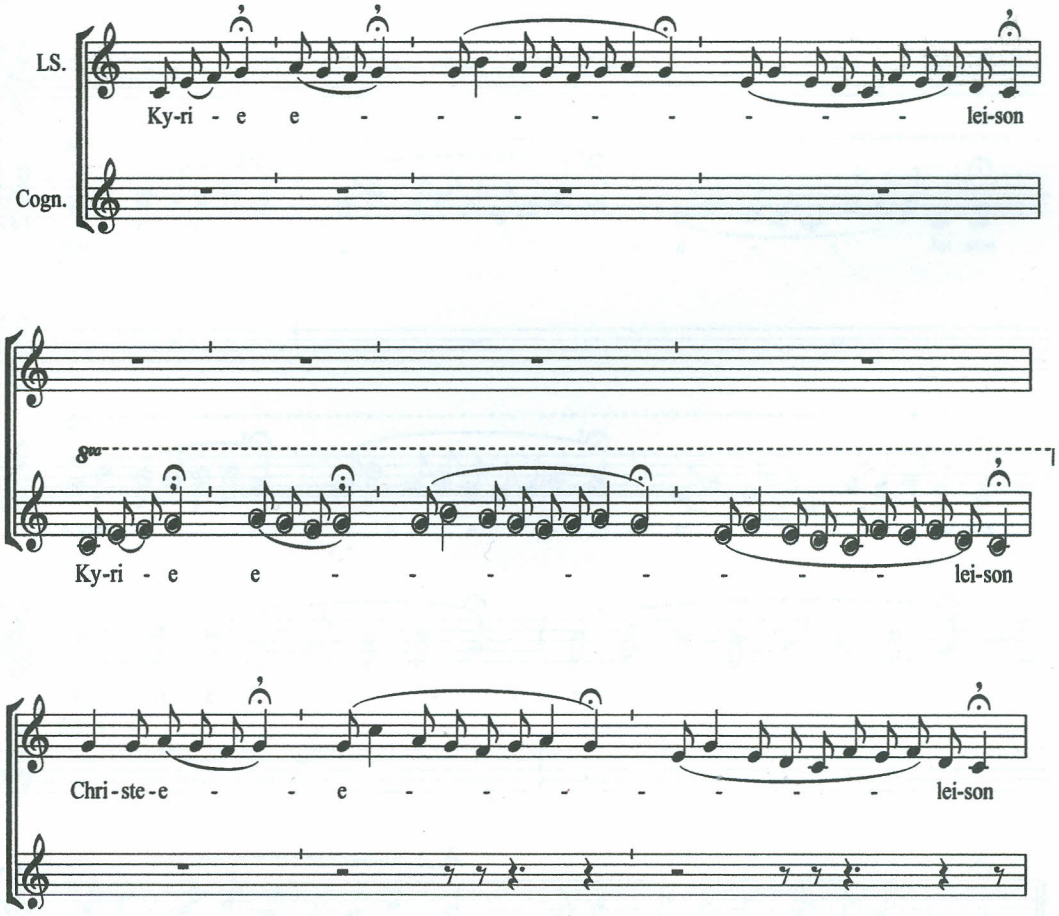


[35] In most of the transcribed hymns, time signatures are not indicated and measures are written as half bars as it is the common parcatice in the field of Ethnomusicoloy (Nyakiti, 1988).
[36], Kyrie eleison' was recorded on 4th November 2008 during the Holy Mass proceedings at St. Joseph's Kirindo Parish, Boro Diocese, in Siaya District.

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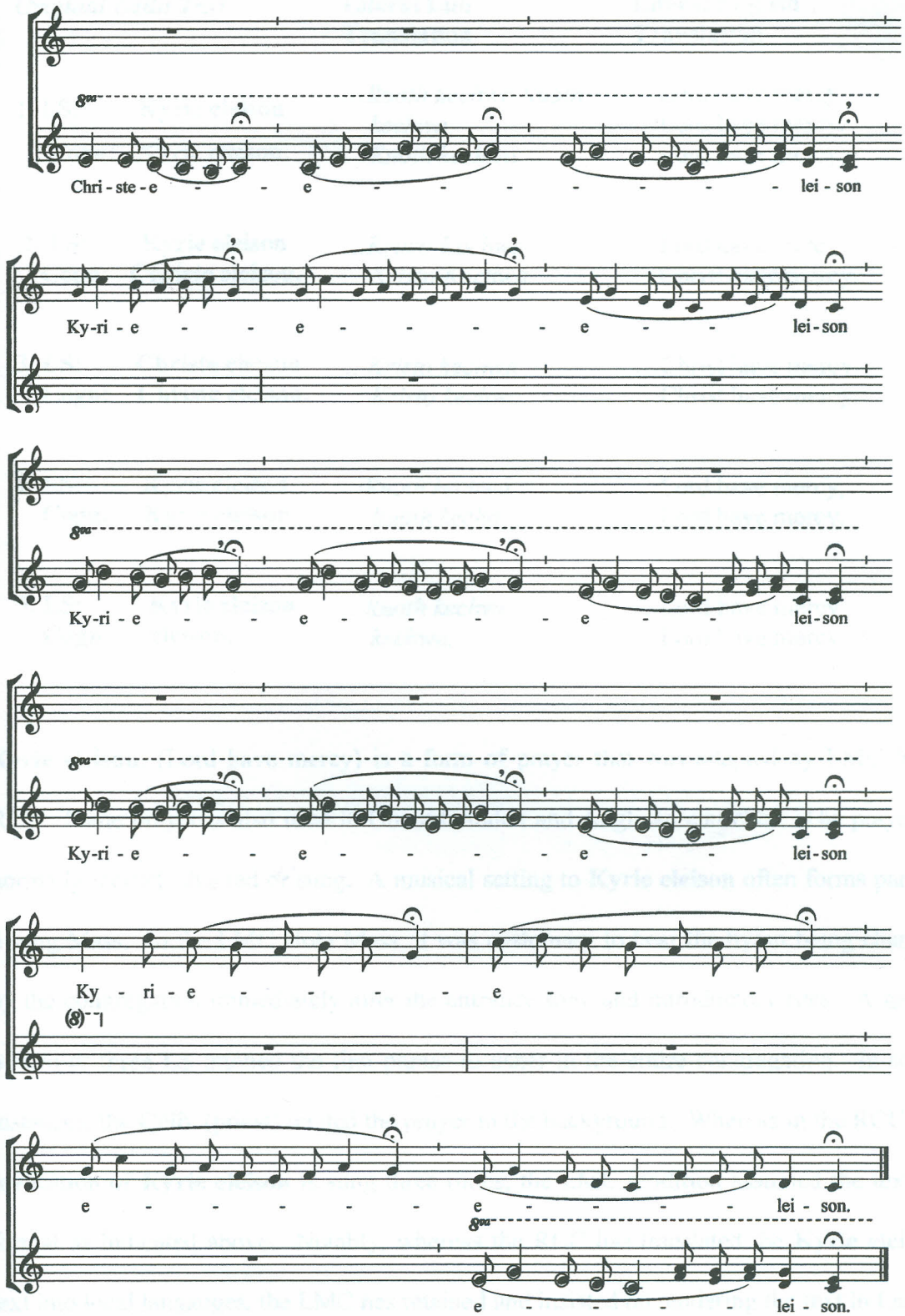
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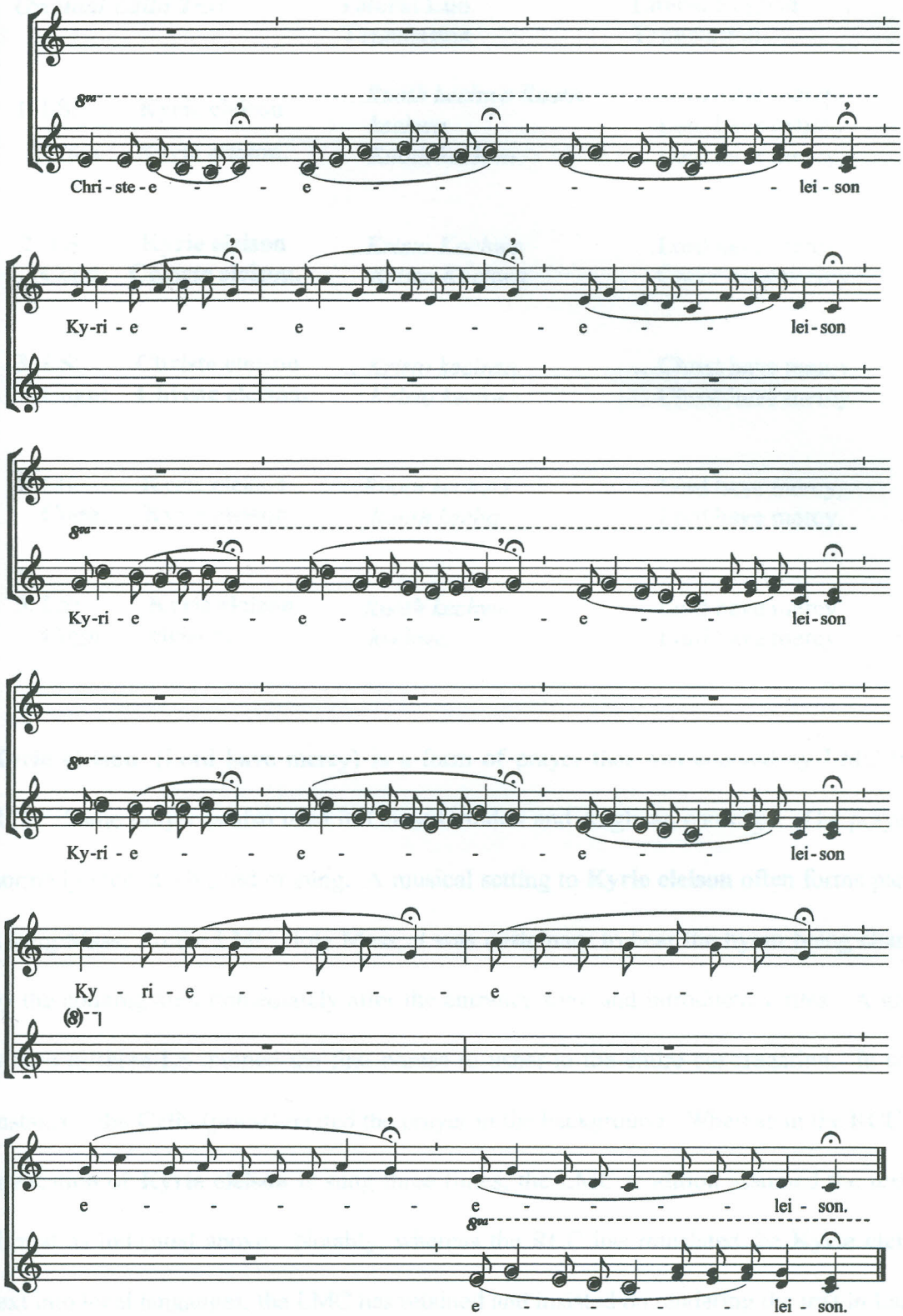
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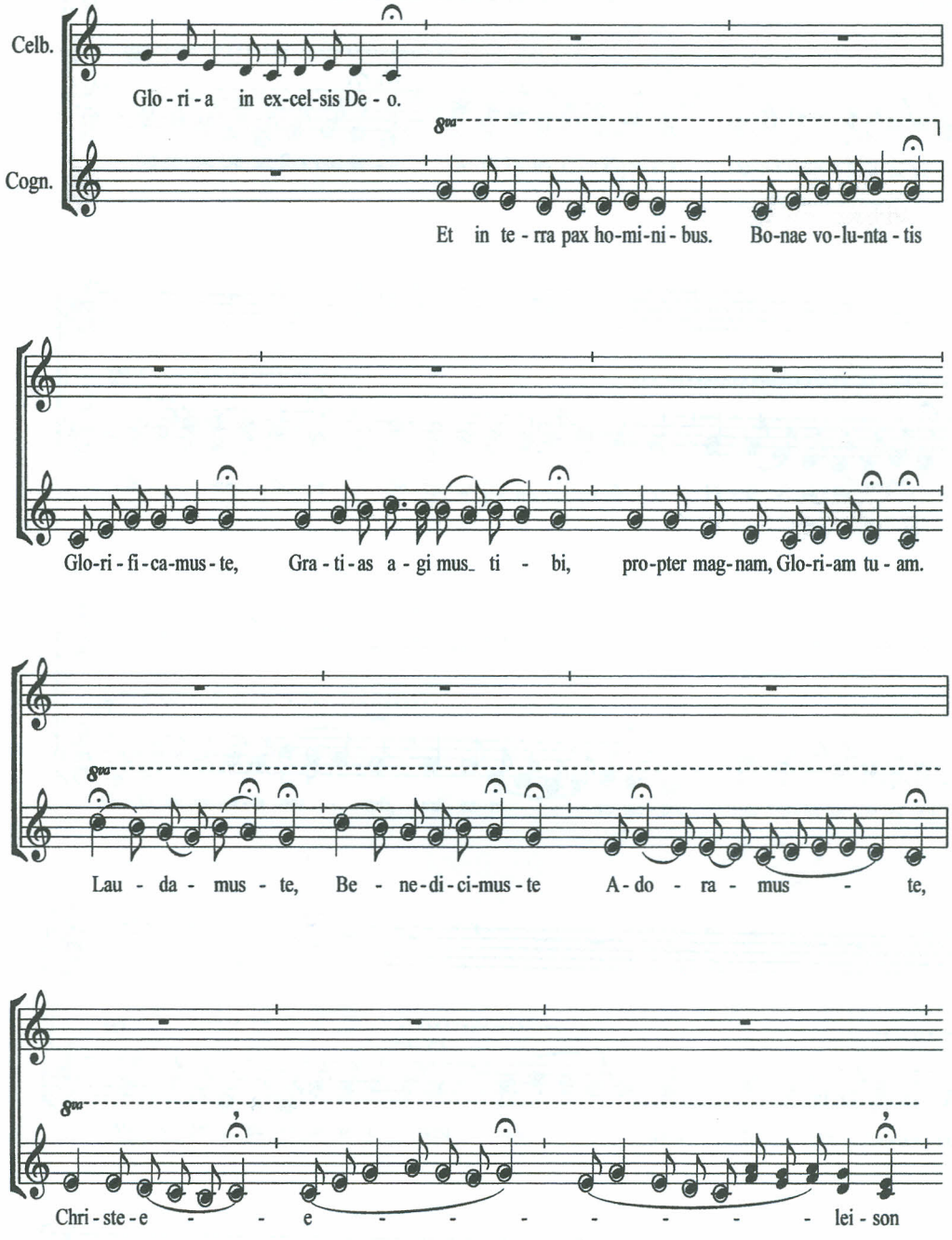

Chri - ste - e - e - lei - son
Ky-ri - e - e - e - lei - son
Ky-ri - e - e - e - lei - son
Ky-ri - e - e - e - lei - son
Ky - ri - e - e -
e - e - lei - son.
e - lei - son.


Chri - ste - e - e - lei - son
Ky-ri - e - e - e - lei - son
Ky-ri - e - e - e - lei - son
Ky-ri - e - e - e - lei - son
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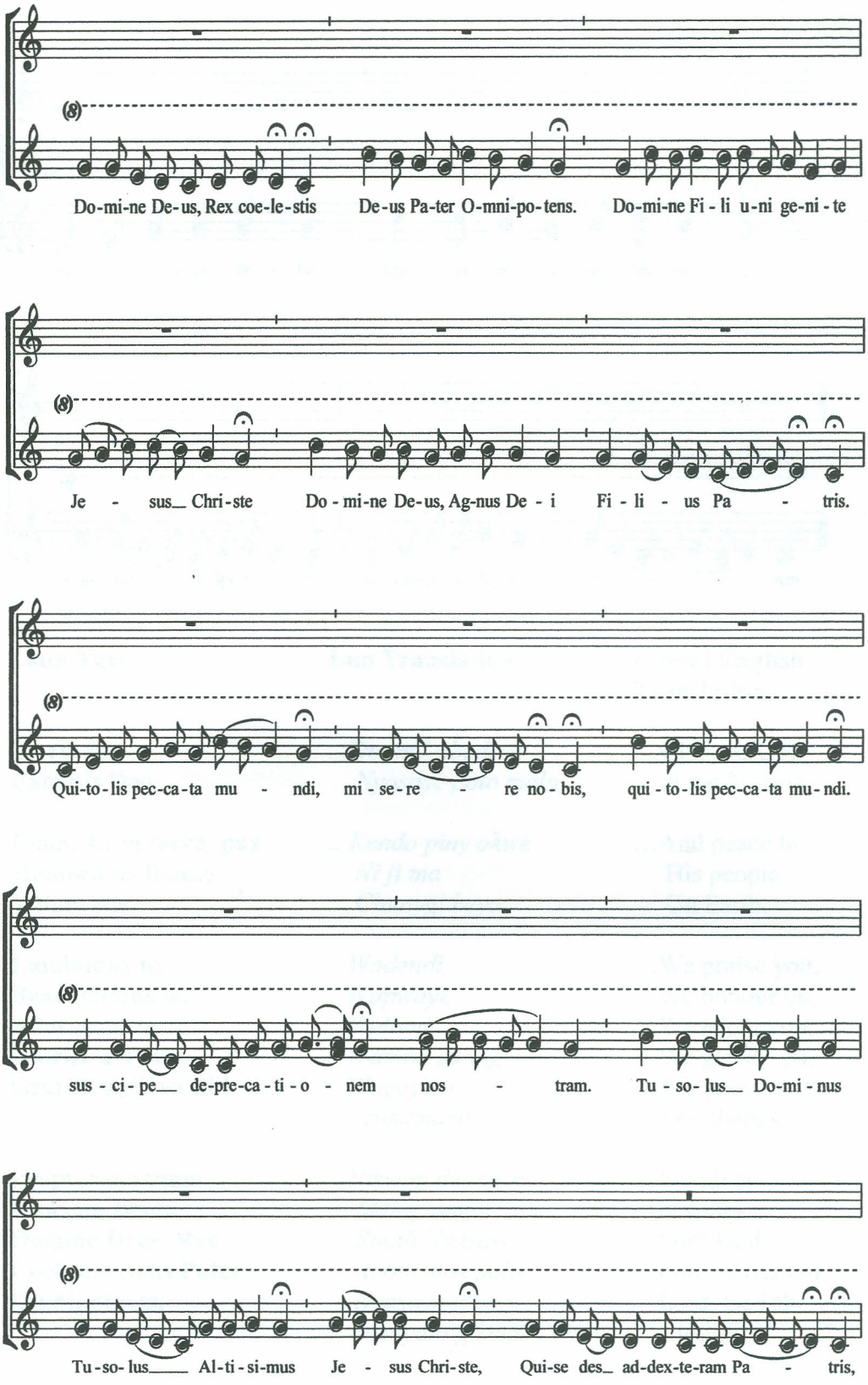
Original Latin Text		**Literal Luo Translation**	**Literal English Translation**
1. LS:	**Kyrie eleison**	...*Ruoth kechwa Ruoth kechwa.*	...Lord have mercy, Lord have mercy.
Cogn:	**Kyrie eleison.**	*Ruoth kechwa*	Lord have mercy
2. LS:	**Kyrie eleison**	...*Kristo Kochwa*	...Lord have mercy
Cogn:	**Christe eleison.**	*Kristo Kochwa.*	Christ have mercy.
3. LS:	**Christe eleison**	...*Kristo kechwa*	...Christ have mercy,
Cogn:	**Christe eleison.**	*Kristo kechwa.*	Christ have mercy.
4. LS:	**Kyrie eleison**	...*Ruoth kechwa*	...Lord have mercy,
Cogn:	**Kyrie eleison**	*Ruoth kecha.*	Lord have mercy.
5. LS:	**Kyrie eleison**	...*Ruoth kechwa*	...Lord have mercy
Cogn:	**eleison.**	*kechwa.*	Lord have mercy.
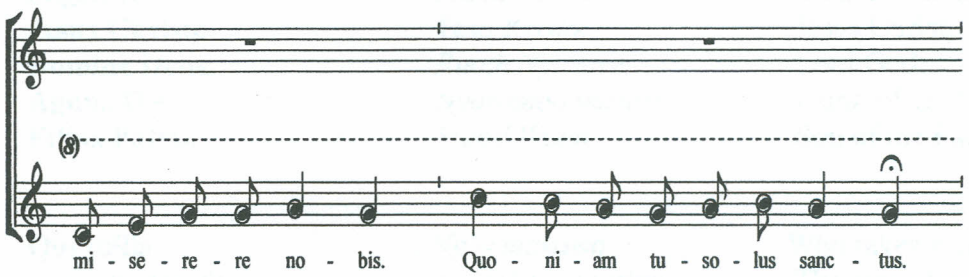
Kyrie eleison, (Lord have mercy) is a form of prayer that was adapted by LMC from RCC: Same prayer is also used in Greek Orthdox and Anglican churches. The prayer is normally recited, chanted or sung. A musical setting to **Kyrie eleison** often forms part of a sung Mass. In the LMC Holy Mass, it was customary to hear the hymn being chanted by the congregation immediately after the entrance song and introductory rites. A group of two or three **LS** intoned the first phrase to usher in the entire congregation. In some instances, the **Celb.** (priest) recited the prayer in the background. Whereas in the RCC the invocation of **Kyrie eleison** is sung three times, the LMC rendition assumed the textual format as indicated above. Notably, whereas the RCC has translated the **Kyrie eleison** text into local langauges, the LMC has retained and insisted on rendering the text in Latin.
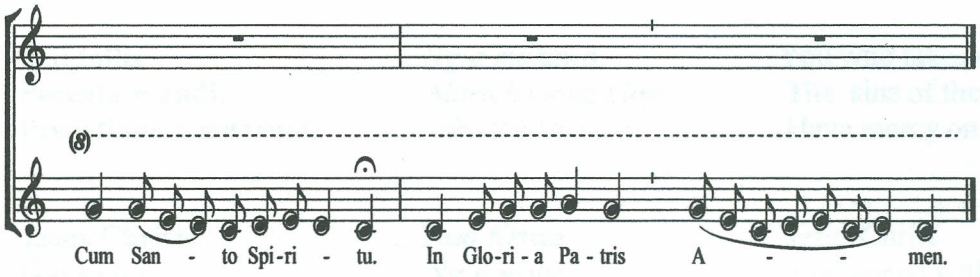
Hymn No. 2: Gloria in Excelsis Deo[37] (Glory to God in the Highest), Performed by St. Joseph's Kirindo Parish Congregation.



[37] 'Gloria Excelsis Deo' was 4th November 2008 during the Holy Mass proceedings at St. Joseph's Kirindo Parish Boro Diocese, Siaya District.


(8)
Do-mi-ne De-us, Rex coe-le-stis De-us Pa-ter O-mni-po-tens. Do-mi-ne Fi-li u-ni ge-ni-te
(8)
Je - sus_ Chri-ste Do-mi-ne De-us, Ag-nus De - i Fi - li - us Pa - tris.
(8)
Qui-to-lis pec-ca-ta mu - ndi, mi-se-re - re no-bis, qui-to-lis pec-ca-ta mu-ndi.
(8)
sus - ci - pe_ de-pre-ca-ti-o - nem nos - tram. Tu - so- lus_ Do-mi-nus
(8)
Tu-so-lus_ Al-ti-si-mus Je - sus Chri-ste, Qui-se des_ ad-dex-te-ram Pa - tris,





Original Latin Text	Luo Translation	Literal English Translation
1. Celb: Gloria in Excelsis Deo	*...Duong' obedi ni Nyasaye polo malo.*	...Glory to God In the highest
Cogn: Et in terra pax Hominibus Bonae Voluntatis.	*...Kendo piny okwe Ni ji ma Chunygi beyo*	...And peace to His people On Earth.
Laudamus te, Benedicimus te, Adoramus te, Glorificamuste, Gratias agimus tibi	*...Wadendi, Wapwoyi, ...Walami, Wamiyi duong' Wagoyoni Erokamano*	...We praise you, We honour ou, We adore you, We glorify ou, We give, You thanks,
Propter magnam Gloriam tuam. Domine Deus, Rex Coelestis Deus Pater Omnipotents.	*...Nikwop duong'ni Mang' ongo. Ruoth Nyasaye, Ruoth mae polo, Nyasaye Wuon Manyalo gikmoko duto.*	...For glory Is yours, Lord God, Lord of heaven, Lord, God the Almighty,

Domine Fili	*...Ruoth Wuowi*	...The Lord, only
inigenite,	*Mamiderma,*	Begotten Son
Jesus Christe.	*Yeso Kristo.*	Jesus Christ,
Domine Deus,	*Ruoth Nyasaye,*	Lord God,
Agnus Dei,	*Nyarombo yasaye,*	Lamb of God, The
Filius Patris.	*Wuod Wuon.*	Son of the Father,
Qui tollis	*...Ng'a makawo*	Who takes away
peccata mundi,	*maricho mag piny*	The sins of the World
Miserere nobis,	*Yie lemowa.*	Accept our prayer,
Qui tollis	*...Ng'a makawo*	You who takes away
Peccata mundi,	*Maricho mag piny*	The sins of the world
Precationem nostrum.	*Achwich kechwa.*	Have mercy on us,
Jesus Christe	*...Yeso Kristo.*	...Jesus Christ
Qui sedes	*Ng'a mobet*	You seated with
Ad dextram Patris,	*Gi Wuon*	The Father,
	kanyaka achiel	As one,
Miserere nobis.	*Yie lemowa*	Accept our prayer,
Quoniam tu solus sanctus.	*...In kendi Matakatifu-*	...You alone are holy,
Tu solus Dominus,	*In kendi Ruoth*	You alone are Lord,
Tu solus Altissimus,	*In kendi malo*	You alone are
	ahinya e polo.	The Most High,
Jesus Christe.	*Yeso Kristo*	Jesus Christ
Cum Sancto Spiritu,	*Mobet kanychiel*	Living in the unity
	Gi Chun Matakatifu	Of the Holy Spirit;
In Gloria	*E Duong' mar*	And of God
Dei Patris,	*Nyasaye*	The Almighty,
Amen.	*Amina.*	Amen.
Celb: Ominus vobiscum.	*...Ruoth obed kodu*	...The Lord be with you,
Cogn: Et cum spiritu tuo.	*Kendo e chunyi*	And also in your heart,
Romnia saecula	*Higini gi*	For ever and
Saeculorum. Amen.	*higini Amina*	Ever, Amen.

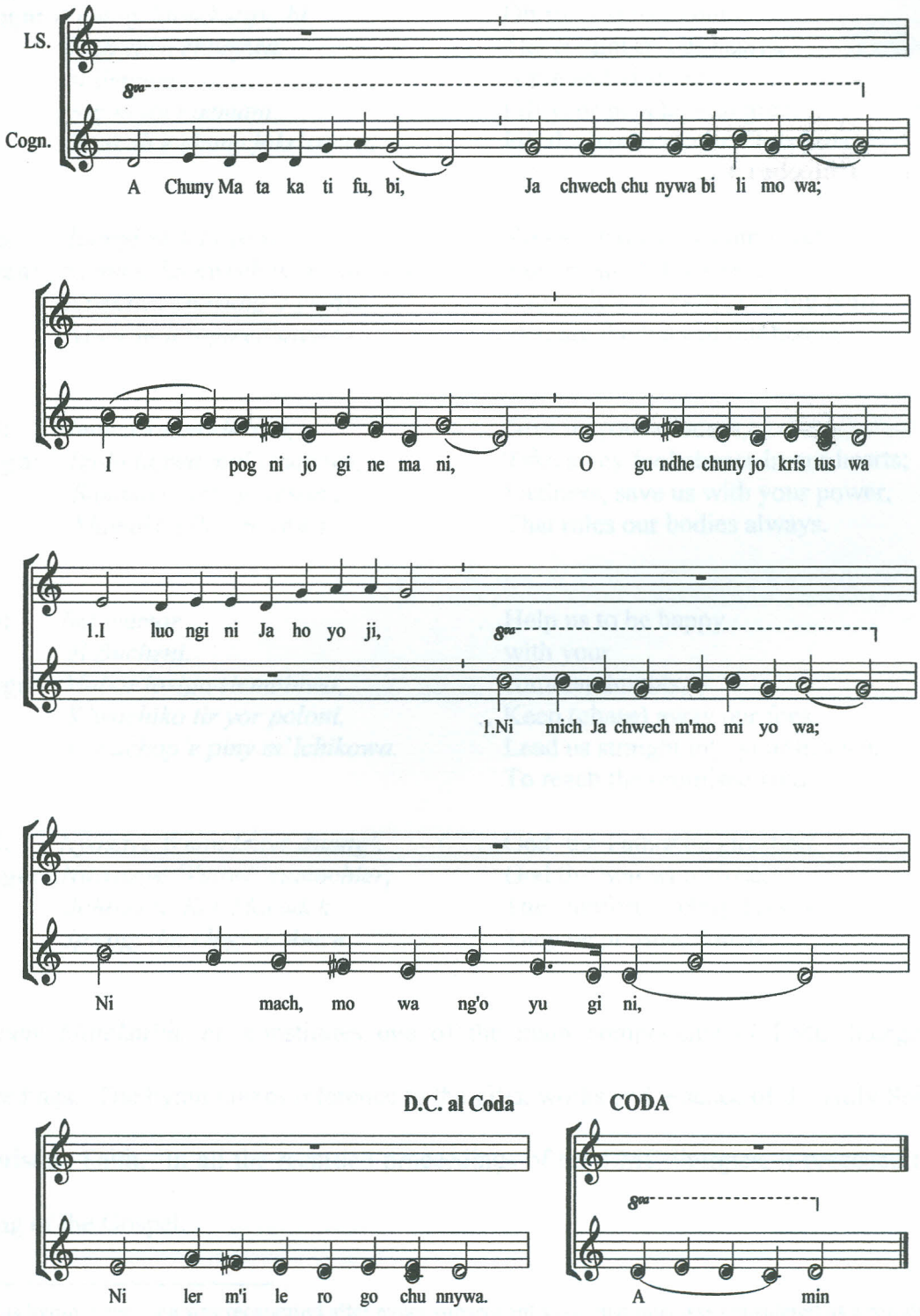
The hymn **Gloria in Excelsis Deo** is also a form of prayer, which, besides constituting the main parts of LMC Holy Mass, was originally and still is a common feature in RCC; Greek Orthdox, and Anglican churches liturgies. It is permissible to recite, chant or sing the hymn. Musical setting to the hymn represents the second episode of the five main sung parts of Mass –**Kyrie eleison, Gloria in Excelsis Deo, Credo in unum Deum, Sanctus** and **Agnus Dei**.

The LMC has incoporated the **Gloria in Excelsis Deo** into its Holy Mass and it is litugically performed immediately after **Kyrie eleison**. Quite often, the **Celb.** intones the first textual sentence of the prayer, **Gloria in Excelsis Deo** to usher in the congregation. The congregation continues the prayer from **Et in terra pax** (And peace on Earth) and chants through the entire prayer.

Gloria in Excelsis Deo is strictly rendered in Latin by the LMC and not in local languages as it is the case with RCC. The Luo translation given above is basically part of what is contained in the LMC prayer book (Kisumu, in Festo Assumptionis B.V.M. 1957). The translation is intended to give what could be considered as equivalent in meaning of Latin text in *Dholuo*.

Hymn No. 3: *A Chuny Matakatifu, bi*[38]. (Oh Holy Spirit Come), Performed by St. Catherine's Nyalenda Parish.

[38] The recording of '*A Chuny Matakatifu, bi*,' was done on 9th December 2008 during a Holy Mass Celebrations at St. Catherine's Nyalenda Parish in Kisumu Archdiocese.


LS.
Cogn.
A Chuny Ma ta ka ti fu, bi, Ja chwech chu nywa bi li mo wa;
I pog ni jo gi ne ma ni, O gu ndhe chuny jo kris tus wa
1.I luo ngi ni Ja ho yo ji,
1.Ni mich Ja chwech m'mo mi yo wa;
Ni mach, mo wa ng'o yu gi ni,
D.C. al Coda
CODA
Ni ler m'i le ro go chu nnywa.
A min

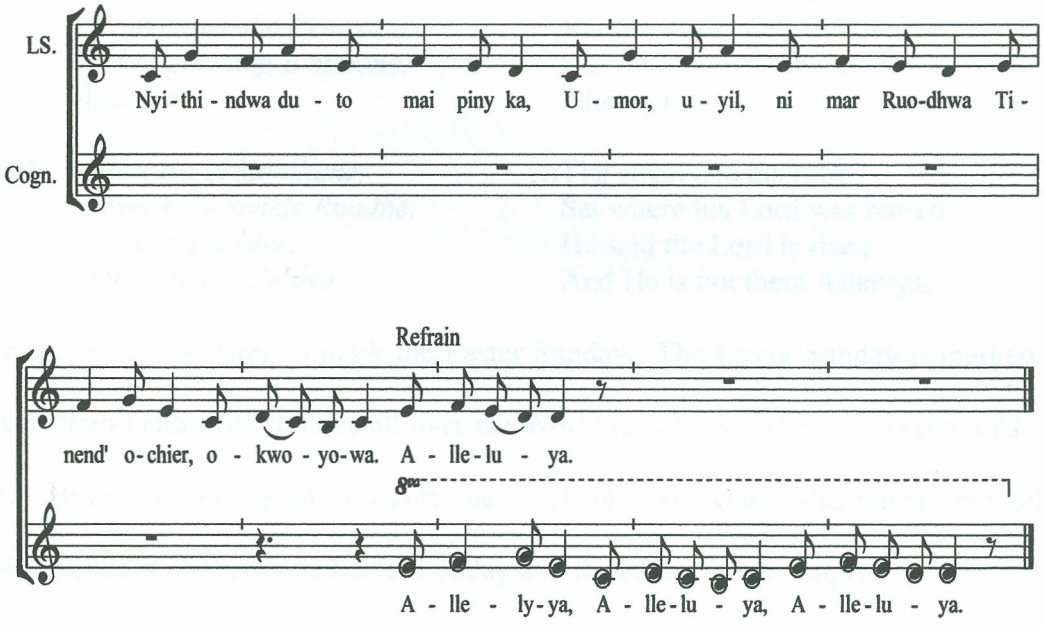
Original Luo Text	**Literal English Translation**
1. Ref[39]:	
Cogn: *A chuny Matakatifu, bi,*	...Oh Holy spirit! come,
Jachwech chunywa,	The creator of our hearts,
bi limowa;	come and visit us;
pog ni jogi nemani,	Fill your people with grace
Ogundh e chuny jokristowa.	Fill the hearts of our Christians.
2. LS: *Iluongi ni Jahoyo ji,*	...You are called the comforter,
Cogn: *Ni mich Jachwech m'momiyowa;*	You creator who gives,
Ni mach, mowang'o yugini,	Fire which burns everything (sin)
Ni ler m'lerogo chunywa.	You are the light of our hearts.
3. LS: *Imiwa kuom riekoni,*	...Give us your wisdom,
Cogn: *Igolo fupwa mai chunywa;*	Take away foolishness in our hearts;
Samuoyo, war gi tekoni,	Laziness, save us with your power,
Mamako pile ringrewa.	That rules our bodies always.
4. LS: *Imi wamor*	...Help us to be happy
gi Bucheni,	with your
Cogn: *Mabor jasigu riembinwa;*	commandments,
K'wachiko tir yor poloni,	...Keep (chase) away our foes,
K'wachop'e piny m'Ichikowa.	Lead us straight into your heaven,
	To reach the promised land,
5. LS: *Nyasaye Wuon imiye duong',*	...God the Father be glorified,
Cogn:...*Naýasaye Wuowi, manochier;*	God the Son who arose,
Jahoyo ji, Ker Maradek,	The comforter, Holy Trinity,
Ipwogi duto higini. Amen.	They be praised, Amen.

A Chuny Matakatifu, bi, constitutes one of the main components of LMC liturgical proceedings. The hymn makes reference to the gifts, works and essence of the Holy Spirit in Christian Faith. In all the recorded proceedings of the LMC liturgies, it preceded the reading of the Gospel.

[39] In this hymn, verse one was recaptured after every subsequent verse and thus was considered as a refrain in this context.

The significance of the song is traced back to the beginning of the LMC on the hills of *Got Kwer* (known to the faithful as *Kalfari Hill*[40]) in Migori. The Holy Spirit descended and filled the people gathered on the Hill. It then proclaimed Mesia Ondeto as Jesus the Son of God. This could perhaps explain the reason why it is common to hear the hymn performed before the gospel most probably to invoke the Holy Spirit to descend upon the congregation as it did on the *Kalfari.*

Hymn No. 4: Alleluya[41] (Alleluia), Performed by St. Joseph's Gethseman Ulanga Parish Congregation.



[40] Personal interview with Archbishop Benedicto Nyamwaya (2006) confirmed that the above song is one of the many songs that were sung by a host of Angels who descended upon *Baba Mesia* Ondeto on Hill *Kalfari*.

[41] The hymn was recorded on Easter Sunday 2006, at St. Catherine's Nyalenda Parish, in Kisumu Archdiocese.

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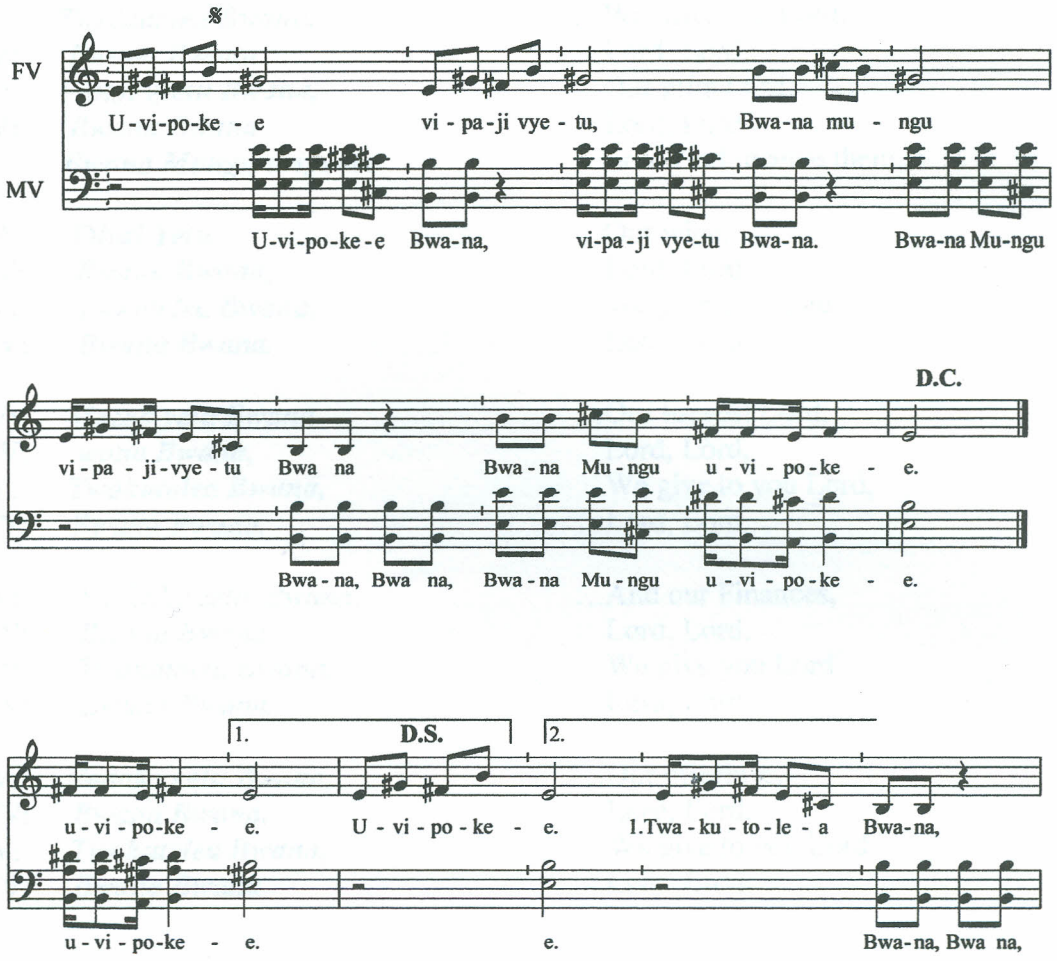
Original Luo Text	**Literal English Translation**
1. LS: *Nyithindwa duto mai piny ka,* *Umor, uyil, nimar* *Ruodhwa,Tinend' ochier,* *Okwoyowa, Alleluya.*	...All the earthly Children, Be Joyful and Happy because Our Lord, Today is risen To save us, Alleluya.
Ref. **Cogn:** Alleluya, Alleluya, Alleluya	...Alleluya, Alleluya, Alleluya.
2. LS: *Gi Maria Magdalene,* *Gi Jakobus gi Salome,* *Gibiro wiro ringire,* Alleluya.	...With Mary Magdalene, And Jacob and Salome, They came to oil his body, Alleluya.
3. LS: *Magdalena ohulo ni,* *Joote Yeso, ka gidhi,* *Gigombo neno* *Ruodhigi, Alleluya.*	...Magdalene proclaimed to Jesus' disciples while going And they were eager to see Their Lord, Alleuya.
4. LS: *Johannes, Yeso m'ohero* *Oringo, oyombo Petero.* *To liel ginwang'o ni nono.* *Alleluya.*	...John who Jesus loved, Ran passed Peter, But found the tomb empty, Alleluya.
5. LS: *Malaika gi kandhune,* *Obet ka m'oyikie Ruodhe,* *Okwer n'ochier,* *Ok Entiye. Alleluya.*	...The angel and his robe, Sat where his Lord was buried, He said the Lord is risen And He is not there Alleluya.

The above hymn was sung to mark the Easter Sunday. The Easter Sunday is marked by most Christian Faith communities all over the World to celebrate the resurrection of Jesus Christ. Basically, the hymn recounts the story of how Mary Magdalene and other disciples rushed to the tomb on Easter Sunday and found that it was empty.

The hymn was recorded during Holy Mass proceedings at St. Joseph Gethseman, Ulanga Parish of Boro Diocese in Siaya District. There were other hymns with similar themes

sung to different musical settings in various church stations visited. It did not seem to matter where and at what point during Mass Celebrations such hymns would be performed. The intent of their performances was to emphasize the importance and the central theme of the day as stipulated in the Church's Liturgical Calendar.

Hymn No. 5: ***Uvipokee***[42] (Receive them), Performed by St. Peter's Choir Manyatta Parish.
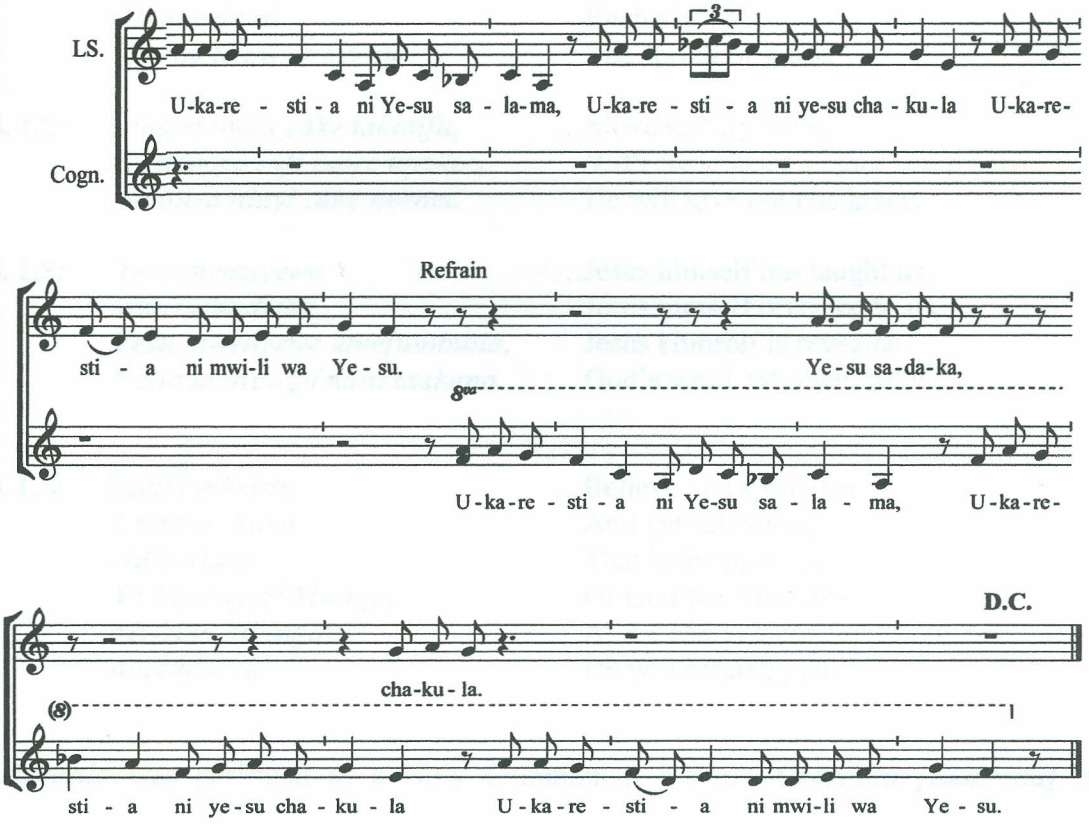


[42] ***Uvipokee,*** a Kiswahili hymn was recorded on 2nd December 2008 during the Holy Mass Celebrations at St. Peter's Manyatta Parish in the Kisumu Archdiocese.

Original Kiswahili Text		**Literal English Translation**
1. Ref[43]:		
FV:	***Uvipokee,***	...Receive them
MV:	***Uvipokee Bwana***	Receive them Lord
FV:	*Vipaji vyetu*	Our gifts
MV:	***Vipaji vyetu Bwana***	Our gifts Lord
A:	***Bwana Mungu uvipokee***	Lord God receive them
FV:	***Uvipokee,***	Receive them
MV:	***Uvipokee Bwana***	Receive them Lord
FV:	*Vipaji vyetu*	Our gifts
MV:	***Vipaji vyetu Bwana***	Our gifts Lord
A:	***Bwana Mungu uvipokee***	Lord God receive them
2. FV:	***Twakutolea Bwana,***	...We offer you Lord,
MV:	***Bwana Bwana.***	Lord, Lord.
FV:	***Vipaji vyetu Bwana,***	Our gifts Lord
MV:	***Bwana Bwana***	Lord, Lord.
A:	***Bwana Mungu uvipokee***	Lord God receive them.
3. FV:	***Divai Yetu,***	...Our wine,
MV:	***Bwana Bwana,***	Lord, Lord,
FV:	***Twkutolea Bwana,***	We give you Lord,
MV:	***Bwana Bwana.***	Lord, Lord.
4. FV:	***Mazao yetu Bwana***	...Our harvest Lord,
MV:	***wana Bwana,***	Lord, Lord,
FV:	***Twakutolea Bwana,***	We give to you Lord,
MV:	***Bwana Bwana.***	Lord, Lord.
5. FV:	*Na fedha zetu, Bwana,*	...And our Finances,
MV:	***Bwana Bwana,***	Lord, Lord.
FV:	***Twakutolea Bwana,***	We give you Lord
MV:	***Bwana Bwana.***	Lord, Lord.
6. FV:	***Sadaka yetu Bwana,***	...Our offerings,
MV:	***Bwana Bwana,***	Lord, Lord.
FV:	***Twakutolea Bwana,***	We give to you Lord
MV:	***Bwana Bwana.***	Lord, Lord.

[43] In this hymn, verse one was recaptured after every subsequent verse and thus was considered as a refrain in this context.

The above hymn was sung during the offertory session. It was mainly performed by a choir while a few members of the congregation joined by echoing the reccuring textual ideas of the refrain. The hymn was sung to pursuade the Lord Jesus Christ to receive whatever offerings being presented to Him by members of the congregation –be it the the farms produce, money or gifts in form of individual service to the Church. Noteworthy is that the above hymn was equally common in the present RCC worship services. It appears as Hymn **No. 5-9** in the official RCC hymnal –***Tumshangilie Bwana.***

Hymn No. 6: ***Ukarestia [Ekaristia]***[44] –Eucharist, performed by St. Helena's Rapala Parish congregation.



[44] ***Ukarestia [Ekaristia],*** also in Kiswahili was recorded 28th October 2008 during the Holy Mass proceedings at St. Helena's Rapala Parish, Boro Diocese, in Siaya District.

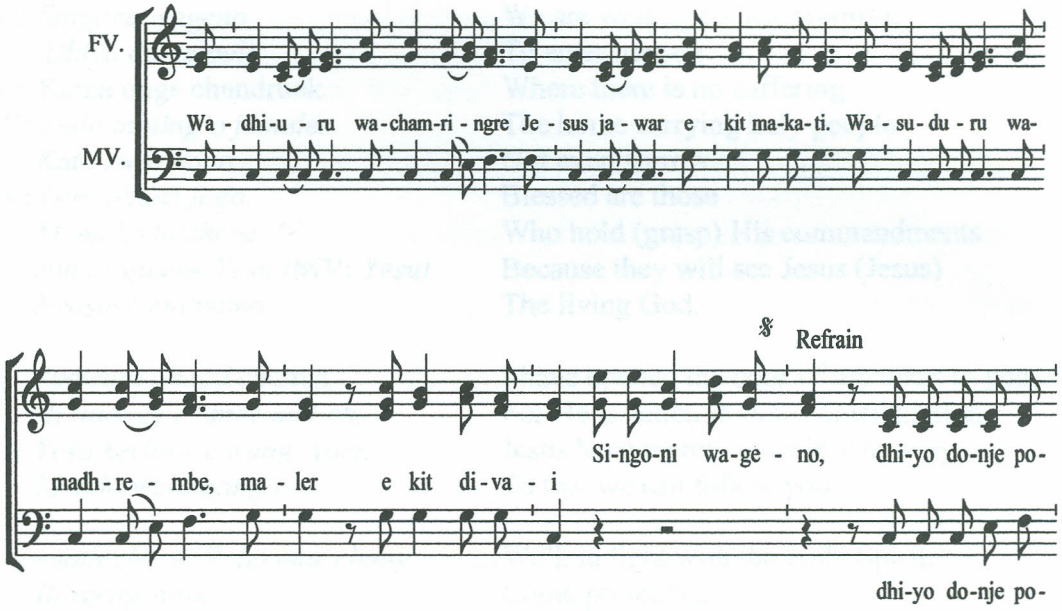
Original Kiswahili Text	**Literal English Translation**
1. LS: ***Ukaristia ni Yesu sadaka,***	...Eucharist is Jesus the offering,
Ukarestia ni Yesu chakula,	Eucharist is Jesus our food,
Ukarestia ni mwili wa Yesu.	Eucharist is body of Christ.
Ref:	
Cogn: ***Ukarestia ni Yesu sadaka,***	...Eucharist is Jesus the offering,
Ukarestia ni Yesu chakula,	Eucharist is Jesus our food,
Ukarestia ni mwili wa Yesu.	Eucharist is body of Christ.
2. LS: ***Ukaristia ni Kazi ya Mungu,***	...Eucharist is God's work,
Ukaristia mana ya Kweli,	Eucharist is true manna,
Ukaristia ni uzima wetu.	Eucharist is our life.
3. LS: ***Ukarestia ni damu ya Yesu,***	...Eucharist is Jesus' blood,
Ukarestia ni	Eucharist is
Chemchemi ya neema,	The spring of grace,
Ukarestia ni	Eucharist is
Chemchemi ya neema.	The spring of grace.
4. LS: ***Songea meza yake takatifu,***	...Move to holy table,
...Kwa moyo safi nawe upokee,	With clean heart so that you receive,
Atatolea ninyi zake neema.	He will give out His grace.
5. LS: ***Yeso mwenyewe***	...Jesus himself has taught us,
ametufundisha,	Jesus himself revealed to us,
Yesu mwenyewe amefumbulia,	Jesus Himself is revealed.
Neno la Mungu nani atakana.	God's word, who will refuse.
6. LS: ***Sadiki mkristu***	...Believe you Christian
Upate wokovu,	And get salvation,
Ndio ahadi	That is the promise,
Ya Mwenyezi Mungu,	Of God the Almighty
Mwisho Mbinguni	At the end in Heaven.
atakupokea.	He will receive you.

Ukarestia was perfrmed as a Holy Communion hymn. ***Ukarestia [Ekaristia]*** is a Kiswahili word for Holy Eucharist –the symbolic or concencrated bread and wine taken during the ceremony of the Holy Communion. The bread and wine are symbolically

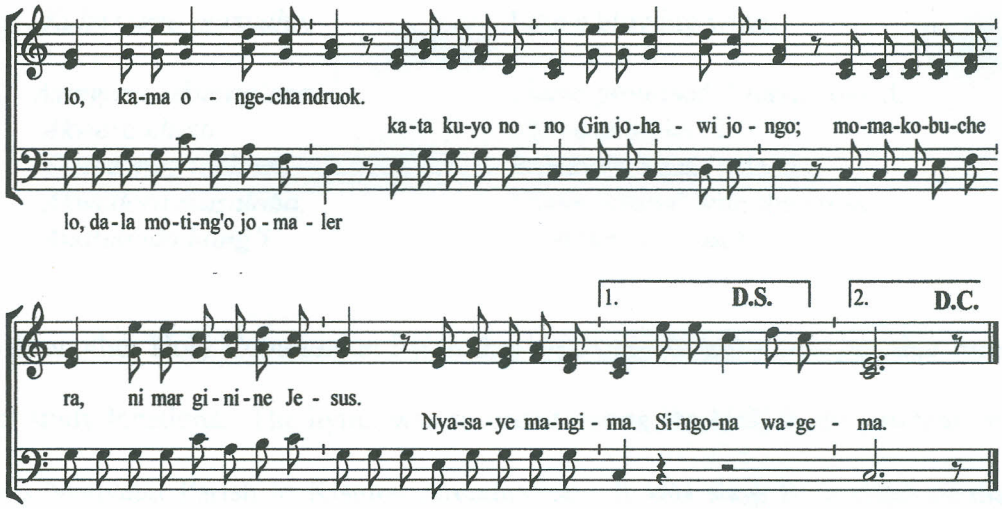
consencrated to represent the body and blood of Jesus Christ. ***Ukarestia*** describes Jesus, believed to be present in Holy Eucharist as the offering given to humankind when He (Jesus) died on the Cross.

Before receiving the Holy Communion, Christians are reminded that their hearts ought to be clean. ***Ukarestia*** also appears as hymn **No. 8-11** in the RCC official Hymmbook – ***Tumshangilie Bwana***. The RCC version however is in four part harmony and not as it appears in the LMC version above. The hymn was rendered congregationally. It was recorded during worship services at St. Helena's Parish of Boro Diocese in Siaya.

Hymn No. 7: *Wadhiuru*[45] (People Let us go), Performed by St. Peter's Choir Manyatta Parish.



[45] The hymn was recorded on 2nd December, 2008 during the Holy Mass Celebrations at St. Peter's Manyatta Parish in the Kisumu Archdiocese



Original Luo Text	**Literal English Translation**
1. A: *Wadhiuru wacham ringre,*	...Let us go and eat his body,
Yeso, Jawar, e kit makati,	Jesus saviour in the form of bread,
Wasuduru, wamadh rembe,	Let us move nearer to drink His blood,
Maler e kit divai.	Pure in the form of wine
2. Ref:[46]	
FV: *Singona wageno*	...We are waiting for his promise,
A: *Dhiyo donje polo*	To enter heaven
FV: Kama onge chandruok	Where there is no suffering
MV: *Dala moting'o jomaler*	The home carrying holy people
A: *Kata kuyo nono*	Not even sorrow
MV: *Gin johawi jogo,*	Blessed are those
A: *Momako buchene*	Who hold (grasp) His commandments
*Nimar ginene Yesu (***MV:** *Yesu)*	Because they will see Jesus (Jesus)
Nyasaye mangima.	The living God.
3. A *Ayawoni dhood chunya,*	...I have opened the door of my heart to you,
Ni iluonge e kinde malich,	For He is called in times of tribulation,
Yesu kechwa e wang' yori,	Jesus have mercy on us in your ways,
Mondo walu bang'i.	So that we can follow you.
4 A *Iwuoth eler gi Roho mar chuny,*	...Walk in light with the Holy Spirit,
Bi igeng'nwa,	Come protect us
Masiche jachien,	From Satan's suffering (tribulations)
Kata luoro madilona,	Even in fear grant me victory,

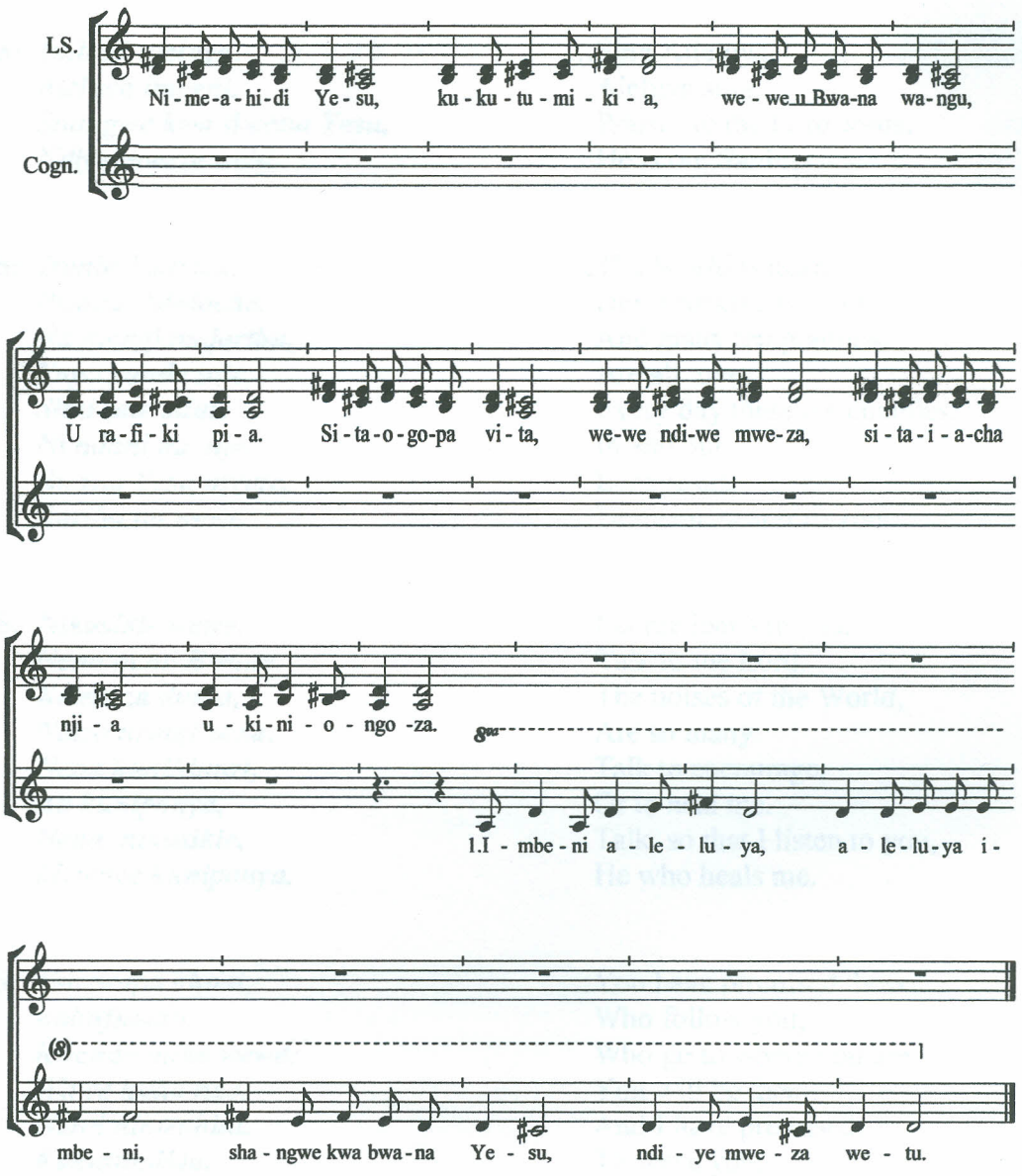
[46] In this hymn, verse two was recaptured after every subsequent verse and thus was considered as a refrain in this context

	Kaka yamo makudho.	Like a blowing wind.
5. A	*Asingora, akuong'ora,*	...I have promised, I have vowed,
	Akwero chuth,	I have completed
	Timbe mag jachien,	Rejecting Satan's deeds,
	Akwedora musalaba,	I have offered with the cross,
	Analugodo bang'i.	To follow His back.

This is another Holy Communion hymn that was sung in many parishes that formed the target study locations. The hymn was recorded during the Holy Mass celebrations at St. Peter's Manyatta Parish in Kisumu Archdiocese. It was sung by a choir of male and female voices. A few members of the congregation joined in singing at the refrain section. *Wadhiuru Wacham Ringre* (Lets us go and eat his body) urges the congregants to rise up and move to the altar to receive the Holy Communion.

The Host in the hymn is described as Body of Christ, Jesus the Saviour and the Wine as his pure blood. The Christians are urged to open their hearts to allow Christ to enter through the act of receiving the Holy Communion. This hymn is one of the earliest RCC African anthems. Whereas the Luo version of the hymn is popular among the LMC communities, the RCC prefer performing its Kiswahili version. Joseph Rare (Personal Interview, 2009) revealed that the hymn was composed by the late Samuel Ochieng' Mak'Okeyo –a prolific composer accredited with composing most of the widely sung contemporary Masses in the RCC in Kenya.

Hymn No. 8: ***Nimeahidi Yesu*** (I Have Promised Jesus), Performed by St. Catherine's Nyalenda Parish.



Original Kiswahili Text

1. LS: ***Nimeahidi Yesu,***
Kukutumikia.
Wewe u Bwana,
U rafiki pia.
Sitaogopa vita,
Wewe ndiwe mweza.
Sitaiacha njia,
Ukiniongoza.

Literal English Translation

...I have promised,
To serve you Jesus.
You are my Lord,
And my friend.
I will fear no war,
You are our Saviour.
I will not get off the way,
When you lead me.
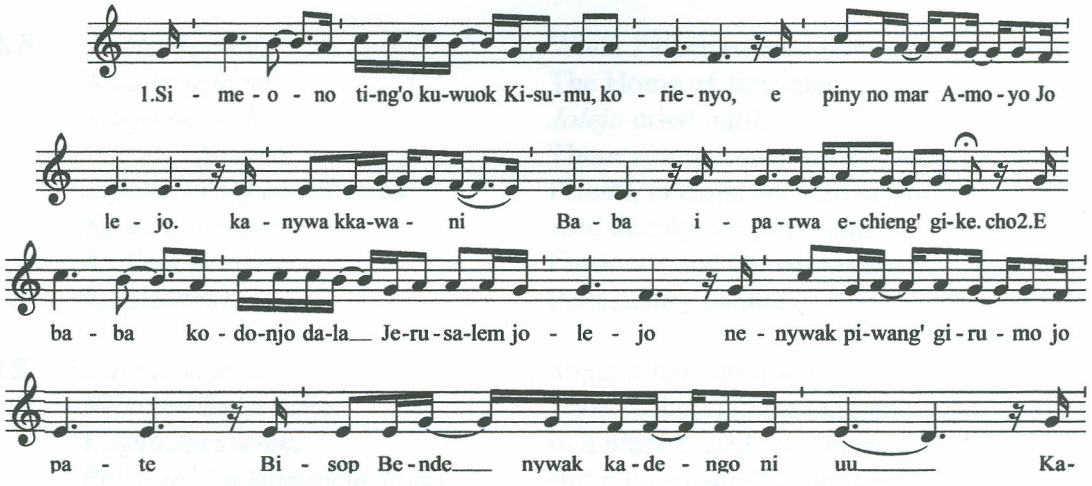
Ref:

Cogn:	***Imbeni aleluya,***	...Sing Alleluya,
	Aleluya imbeni,	Aleluya sing,
	Shangwe kwa Bwana Yesu,	Praises to the Lord Jesus,
	Ndiye mweza wetu.	He is our Saviour.
2. LS:	***Dunia I karibu,***	...The World is near,
	Bwana, 'siniache.	Don't forsake me Lord.
	Na mengi majaribu,	And many temptations,
	Yapo pande zote.	Are all over.
	Siku zote adui,	Every day there are enemies,
	Ni ndani na nje.	In and out,
	Bwana Yesu nivute,	Lord Jesus,
	Karibu na wewe.	Draw me nearer to you.
3. LS:	***Nikusikie wewe,***	...Let me listen to you,
	Nena nami Bwana.	Talk to me Lord.
	Kelele za dunia,	The noises of the World,
	Ndizo nyingi sana,	Are so many.
	Nena kunihimizi,	Talk to encourage,
	Au kuniponya,	Or to heal me.
	Nena, nikusikie,	Talk, so that I listen to you,
	Mwenye kuniponya.	He who heals me.
4. LS:	***Umewapa ahadi,***	...You have promised those,
	wakufuatao,	Who follow you,
	Kwenda uliko wewe,	Who go to where you are,
	Wawe huko nao,	You will be them,
	Nami nimeahidi,	And I have promised,
	Kukutumikia,	To serve you.
	Nipe neema Bwana,	Give me your grace Lord,
	Ya kukwandamia.	To be with you.
5. LS:	***Hatua zako Bwana,***	...Your steps Lord,
	Na nizikanyage.	I will walk upon.
	Wewe u mwenye nguvu,	You are the one with strength,
	Mimi ni mnyonge.	I'm weak.
	Niongoze, nivute,	Lead me, pull me,
	Nishike daima,	Hold me always,
	Mwishoni niwasili,	In the end, may I reach,
	Mbinguni salama.	heaven safely.
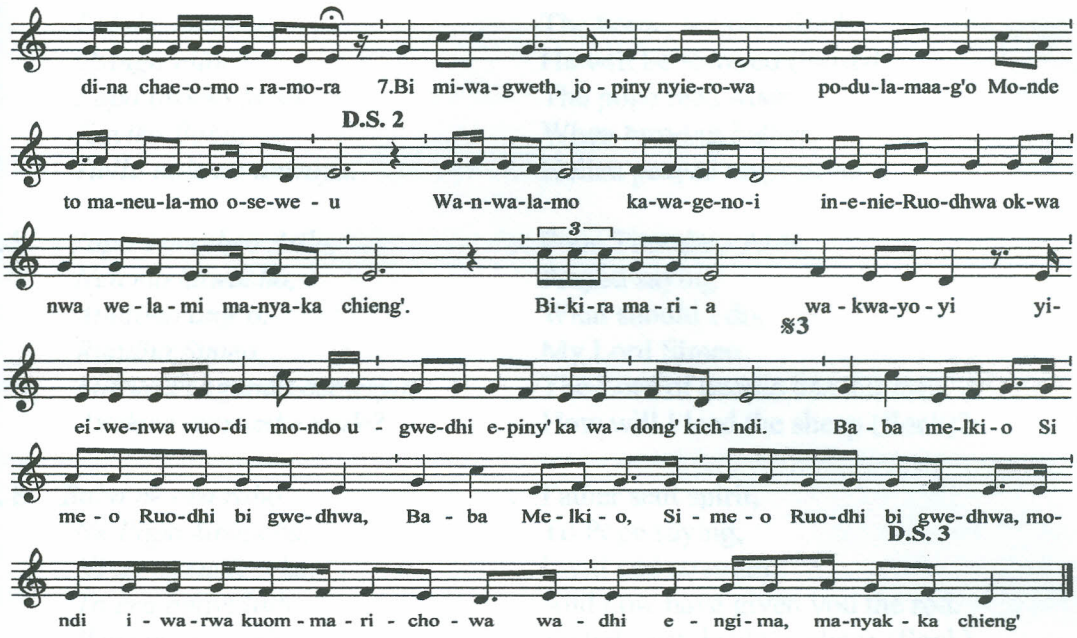
The above hymn was sung as an exit hymn. It was performed immediately after the concluding rites. The hymn was recorded on 9th December 2008 at St. Catharine Nyalenda Parish found in Kisumu Archhdiocese was during one of the Holy Mass celebrations. The thematic content of the hymn is on the general life of a Christian and his relationship with God. It reiterates one's commitments to Christian principles (vows) and the benefits that accrue from such acts of faith. This hymn also appeared in the RCC Official Hymnbook as hymn **No: 9-14**. The RCC version is soprano, alto, tenor and bass format and not as it appears in the LMC version above.

3.2.2. Extra-Liturgical Hymns (ELH)

Hymn No. 9: *Ee Baba Simeo*[47] (Ee Father Simeo) –Performed by Beatrice Gaudencia Achieng'.



[47] *Ee Baba Mesia* was recorded on 10th November 2009 at Jerusalem Amoyo Parish in Migori District. This is one of the few hymns presented by Gaudencia Achieng', a nun at the Parish.



Original Luo Text	**Literal English Translation**
1. S: *Simeo noting'e kowuok Kisumu,*	...Simeo was carried leaving Kisumu,
korieyo e piny no mar Amoyo,	Heading to the land of Amoyo,
Jolejo nolemo kaywak,	*Jolejo* as they prayed, crying,
Kawawacho ni Baba iparwa	Saying, Father remember us,
E chieng' giko.	On the last day.
2. S *E Baba kodonj,*	...When Father entered (arrived),
Dala Jerusalem.	The Home of Jerusalem.
Jolejo neywak,	*Jolejo* cried until,
Piwang' girumo,	There was no more tears.
Jopate, Bisop bende ywak	Priests, bishops are also crying,
Ko dengo ni uu.	And deeply weeping, uuu.
Kadinache jolem,	Cardinals and Christians are
Ka ola aola.	Persistently calling.
3 S *Kadinache mok,*	...Some other cardinals,
Ne kawo Baba niiko,	Took Father and buried him,
E dala Jerusalem.	In a place called Jerusalem,
Polisi tobiro kamuoche bunde,	But police came firing guns,
Kawacho Ruoth,	And said the Lord,
Wakowo kod kweru.	Will be sent with hoes.
4. S *Kalfari noyike,*	...Calvary where they buried,
Ruoth Simeo,	The Lord Simon.

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	E dala, manene,	The home, we promised,
	Osingo nilore.	He will be lowered (buried)
	Papa osomo Misa,	The pope read Mass,
	Kayiko Baba,	When burying Father.
	Hella nolemo anwoya.	Hellen prayed respectively.
5. S	*Papa Timotheo Atila,*	...Pope Timotheo Atila,
	Nelemo kawacho,	Prayed saying
	Anatimo ang'o.	What should I do,
	Ruodha Simeo,	My Lord Simeo.
	Maruodh oganda oseweya,	The Lord of people has left me,
	Anakwa nyirombe nade?	How will I lead the sheep (flock)?
6. S	*Baba ne oro roho,*	...Father sent spirit,
	Ne Papa kawacho,	To Pope saying,
	Ni an namede teko,	I will add strength,
	To ero amiyi luth	And now have given you the rod.
	Ikwago nyirombe,	To help you lead the sheep (flock).
	Nyirombe dipo korwenyo.	His sheep that is lonely.
7. S	*Bi miwa gueth,*	...Come and give us blessings,
	Jopiny nyerowa,	People on Earth are loving at us,
	Pod ulamo ang'o,	That what are you still praying,
	Ondeto *mane ulamo ose weu.*	Yet Ondeto you pray to have left you.
	Wan walemo kawageno,	We are praying with hope,
	In enie Ruodhwa,	you're our Lord,
	Ok anwa we lami,	We won't stop praising you
	Manyaka chieng.'	Until forever.
8. S	*Bikira Maria wakwayi,*	...Virgin Mary we beseech you,
	yie iwenwa wuodi,	Accept to leave us your son
	mondo iguedhi e piny ka;	So that He blesses us here on Earth;
	wadong' kich ndi.	For we are left orphans.
9 S	*Baba Melkio Sime,*	...Father Melkio Simeo,
	Ruoth bi gwedhwa.	Lord Come bless us.
	Baba Melkio Simeo,	Father Melkio Simeo,
	Ruodhwa bi guedhwa,	Lord Come bless us.
	Mond iwarwa Kuom marichowa,	So that you save from our sins,
		So that we go to eternal life.
	Wadhi e ngima manyaka chieng.'	

This hymn gives accounts of *Baba* Simeo Ondeto's death and the sudden grief that engulfed LMC adherents who felt orphaned at that time. It was performed by a volunteer singer (a Nun) at Jerusalem Amoyo in Migori. It was revealed that the hymn is often sung during the commemoration of the *Baba* Simeo Ondeto's death. The 9-stanza format was deliberately created for the purposes of analysis. The singer did not consciously render the hymn with these verses in mind. Although the singer claimed that the hymn originated from LMC music repertoire, the study noted that the tune was akin to that sung by Evangelical Churches among the Abaluhya Community. Figure 3.1 is a musical transcription of the song found among the Abaluhya to illustrate the similarities in pitches. Pitches in the first and second staves are sung by solo (S) and chorus (C) respectively.
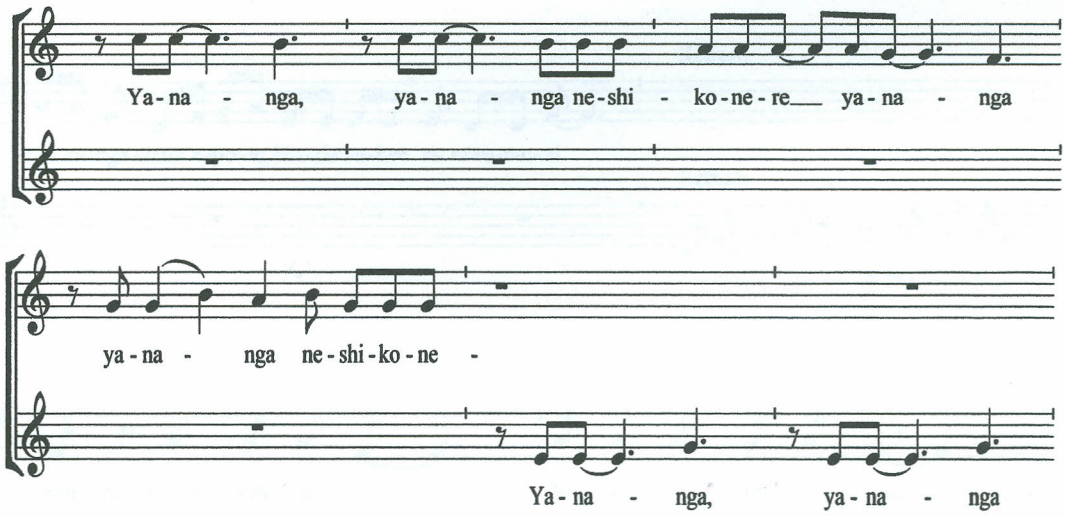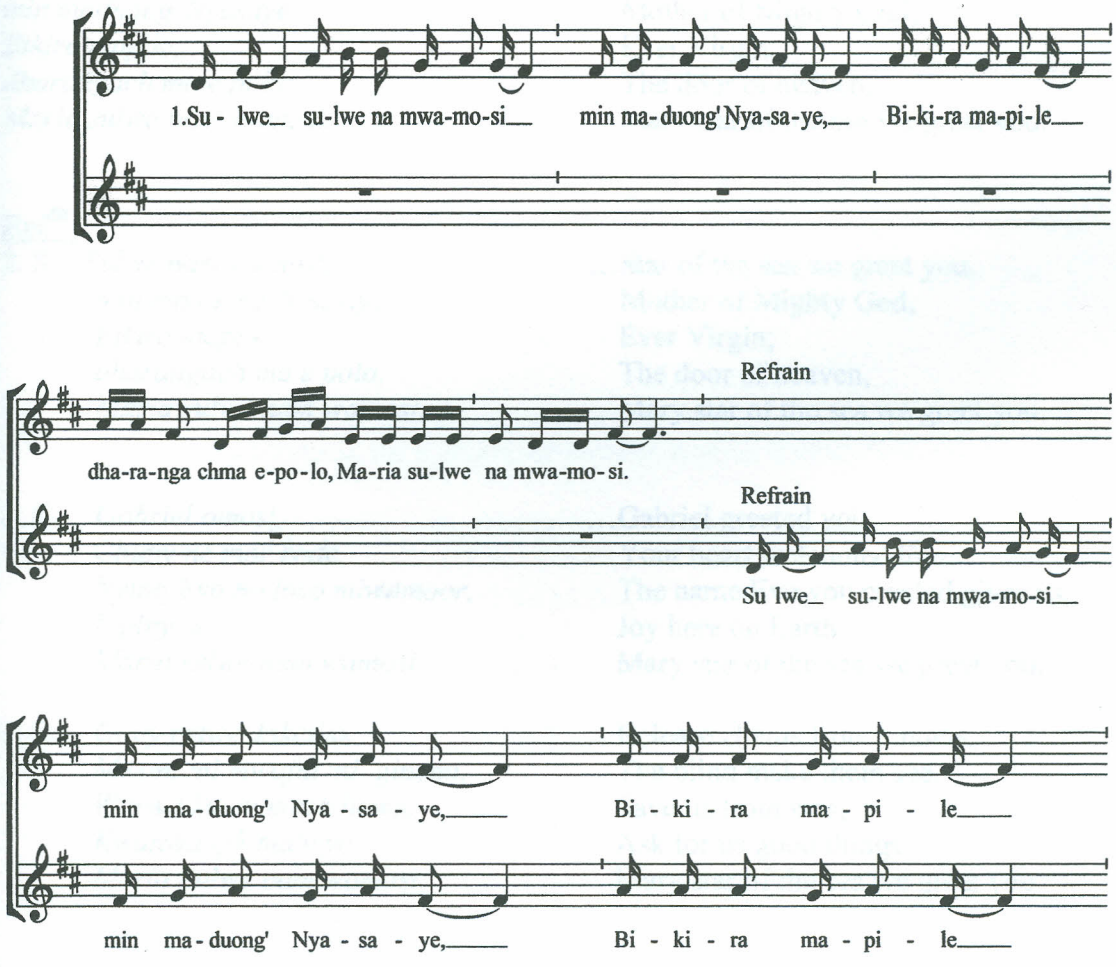


Figure 3.1: *Yananga Neshikonere*

S:	*Yananga, yananga*	...He called me, He called me
	Neshikonere	While I was still sleepimg
	Yananga, yananga	He called me, He called me
	Neshikonere	While I was still sleepimg
C:	*Yananga, yananga*	...He called me, He called me
	Neshikonere	While I was still sleepimg

Yananga, yananga	He called me, He called me
Neshikonere	While I was still sleepimg
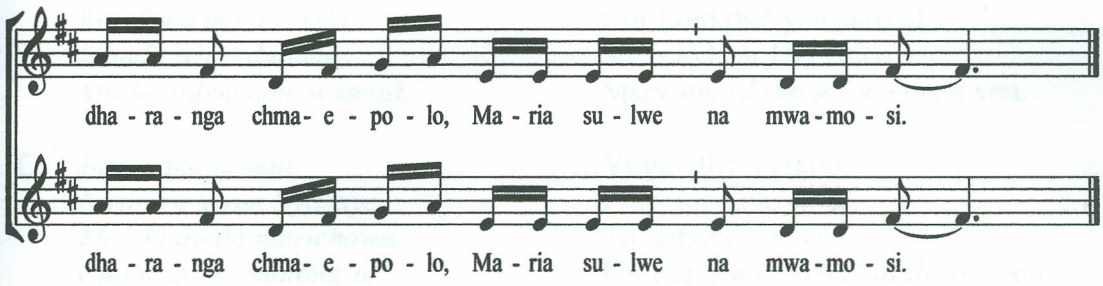
The study was, however, not able to establish whether the tune was a borrowed music material from the Abaluhya song tradition or vice versa.

Hymn No. 10: *Sulwe Nam Wamosi*[48] (Star of the sea we greet you), Performed by *Lejo* mothers.[49]



[48] *Sulwe Nam Wamosi* was recorded on 26th November 2008 at Nzoia-Efeso Archdiocese in Ugunja. The participants, 'mother superiors included; Mother Esther Monica Majwa, Mother Patricia Salome Thurwa, Mother Lucia Maria Koleta, Mother Regina Consolata Abonyo, and Mother Catharina Paulina Apondi.

[49] The pitches in the first and second staves are sung by **S** and **C** respectively.



Original Luo Text	**Literal English Translation**
1. C: *Sulwe nam wamosi,*	...Star of the sea we greet you,
min maduong 'Nyasaye,	Mother of Mighty God,
Bikira mapile,	Ever Virgin;
dharangach ma e polo;	The door of heaven,
Maria sulwe nam wamosi.	Mary star of the sea we greet you.
Ref[50]:	
2. S: *Sulwe nam wamosi,*	...Star of the sea we greet you,
min maduong 'Nyasaye,	Mother of Mighty God,
Bikira mapile,	Ever Virgin;
dharangach ma e polo;	The door of heaven,
Maria sulwe nam wamosi.	Mary star of the sea we greet you.
3. C: *Gabriel omosi,*	...Gabriel greeted you,
Chuny ne mor kode,	Your heart welcomed him,
Nying Eva no loso miwamoor,	The name Eve you created gives us,
E piny ka	Joy here on Earth.
Maria sulwe nam wamosi.	Mary star of the sea we greet you.
4. C: *Gony ratwe Joketho,*	...Release chains from sinners,
Mwoni mi mwofni mi gineno,	The blind make them see,
Warwa kuom marichowa,	Save us from sins,
Kwanwa gik mabeyo ,	Ask for us good things,
Maria Sulwe nam wamosi.	Mary star of the sea we greet you.
5. C: *Bed Mama minwa,*	...Be Mother our mother;
Ritiwa ka nyithinde,	Protect us as your children,
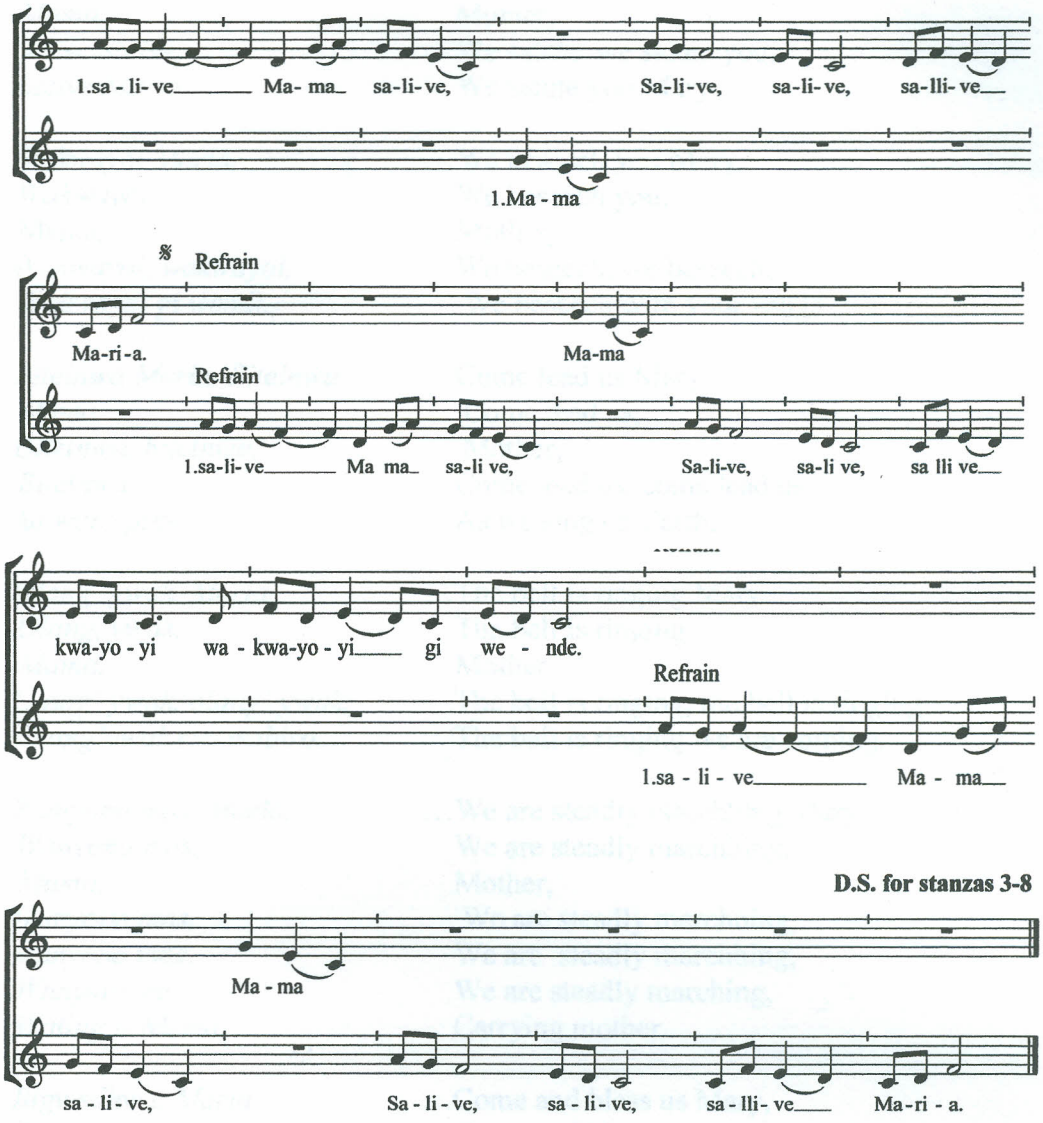
[50] In this hymn, verse two was recaptured after every subsequent verse and thus was considered as a refrain in this context.

	Ruodhwa ma niting'o,	Our Lord that you carried,
	Mondo winj' duonde,	So as to hear His voice,
	Maria Sulwe nam wamosi.	Mary star of the sea we greet you.
6. C:	*Bikira mang'uon.*	...Virgin, the merciful;
	Kwanwa kuom Nyasaye,	Pray for us to God,
	Mondo ogolo marichowa,	To remove our sins,
	Chuny dong' malong'o,	For our hearts to be faithfully good,
	Maria sulwe nam wamosi.	Mary star of the sea we greet you.
7. C:	Nyiswa *tim mabeyo,*	...Show us good acts,
	Koda yoo me polo,	And the way in (of) heaven,
	Mond ndalowa duto,	So that all our days,
	Mond wamor kod Yesu,	We be happy with Jesus,
	Maria Sulwe nam wamosi.	Mary star of the sea we greet you.
8. C:	*Wuon Nyasaye e polo,*	...God the Father in Heaven,
	Kristo majawarwa,	Christ our saviour,
	Chuny matakatifu,	The Holy Spirit,
	Ng'ama lero chnunywa,	Who purify our spirit,
	Maria, Sulwe nam wamosi.	Mary star of the sea we greet you.

The hymn was performed by a group of elderly women called *Lejo* mothers at Efeso-Nzoia in Ugunja. It is mostly sung during **'praesidiums'** or in *bura* (special sessions) for *Lejo* mothers. The song offers praises to Mary by outlining among other things her outstanding decriptive qualities. The study established through personal interview (2008) with the *Lejo* mothers (Mother Superiors) that the hymn is a typical one and one of the oldest LMC songs.

Hymn No. 11: Salive Maria (We Salute you Mary), Performed by Worshppers at Nzoia-Efeso in Ugunja[51]..

[51] The pitches in the first and second staves are sung by **S** and **C** respectively.
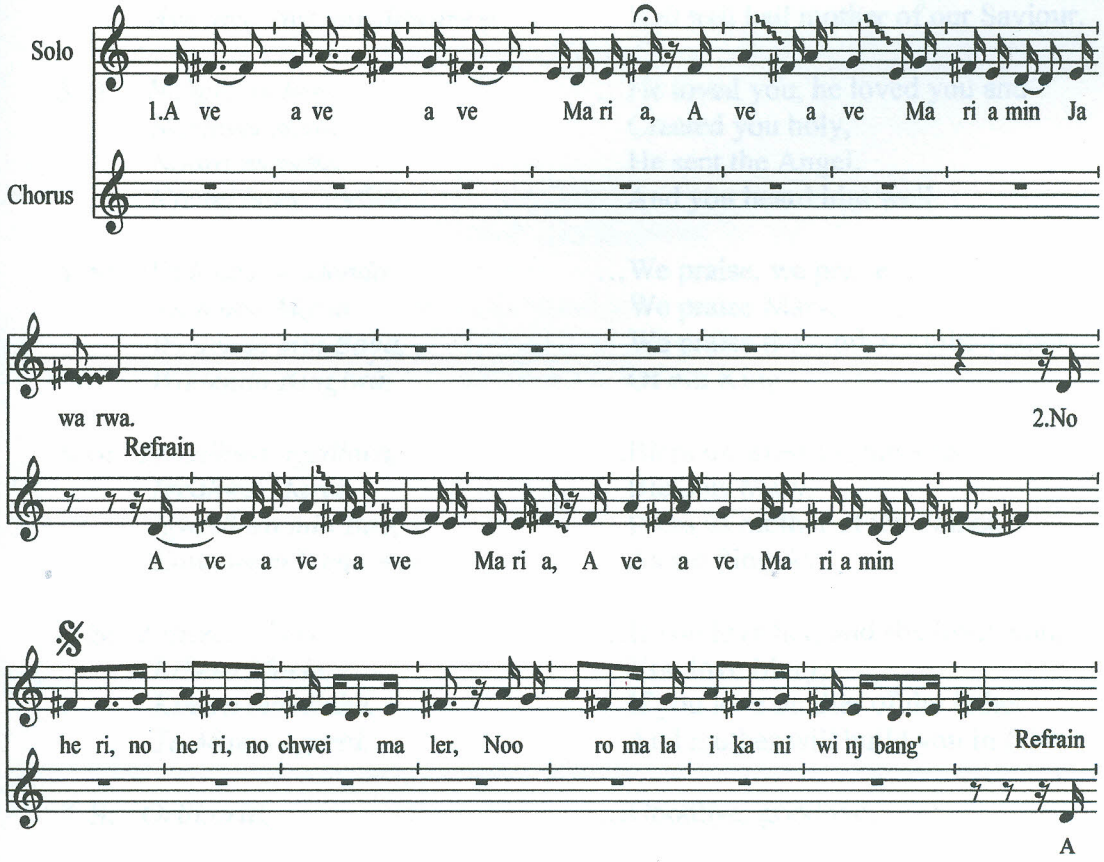


Original Luo Text	**Literal English Translation**
1. S: Salive Maria *Salive,*	...We salute you Mary, We salute you,
C: *Mama,*	Mother,
S: *Salive Salive,*	We salute, we salute you,
Salive Maria.	we salute you Mary.
2. Ref[52]	
S: Salive Maria *Salive,*	...We salute you Mary, We salute you,
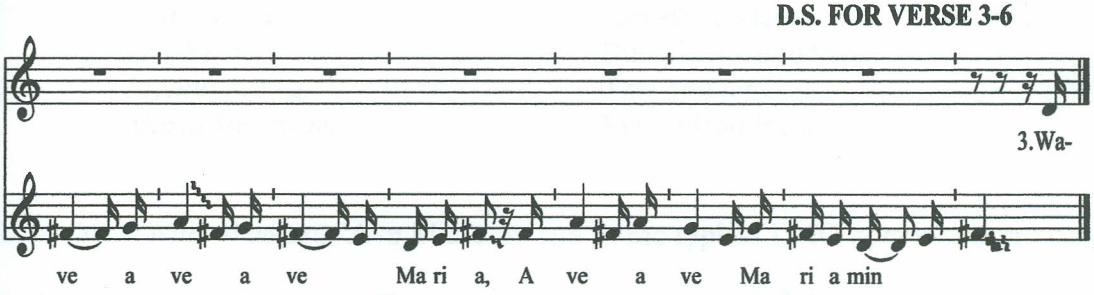
[52] In this hymn, verse two was recaptured after every subsequent verse and thus was considered as a refrain in this context

C:	*Mama,*	Mother,
S:	*Salive Salive,*	We salute, we salute you,
	Salive Maria.	We salute you Mary.
3. S:	*Wakwayoi Maria,*	...We beseech you Mary,
	Wakwayoi,	We beseech you,
C:	Mama,	Mother,
S:	*Wakwayoi, wakwayoi,*	We beseech, we beseech,
	Wakwayoi gi wendi.	We beseech with your songs
4. S:	*Bitelnwa Maria, Bitelnwa,*	...Come lead us Mary,
C:	*Mama,*	Come lead us,
S:	*Bitelnwa, bitelnwa,*	Mother,
	Bitelnwa	Come lead us, come lead us,
	ka wero piny.	As we sing on Earth.
5. S:	*Olang' ywak, Maria,*	...The bell is ringing Mary,
	Olang, ywak,	The bell is ringing,
C:	*Mama,*	Mother,
S:	*Olang' ywak, olang' ywak,*	The bell is ringing, the bell is ringing,
	Olang'ywak ero wabiro.	The bell is ringing we are coming.
6. S:	*Wanyono mos, Maria,*	...We are steadly marchhing Mary,
	Wanyono mos,	We are steadly marchhing,
C:	*Mama,*	Mother,
S:	*Wanyono mos,*	We are steadly marchhing,
	wanyono mos,	We are steadly marchhing,
	Wanyono mo,	We are steadly marching,
	Wating'o Mama.	Carrying mother.
7. S:	*Bigwedhwa, Maria,*	...Come and bless us Mary,
	Bigwedhwa,	Come and bless us,
C:	Mama,	Mother,
S:	*Bigedhwa, bigedhwa,*	Come bless us, come bless us,
	Bigedwa, gin min duong.'	Come bless us mother of the mighty.
7. S:	*Oriti Maria oriti,*	...Goodbye Mary, Goodbye,
C:	*Mama,*	Mother,
S:	*Oriti, oriti,*	Goodbye, goodbye,
	Oriti tiritwa.	Goodbye but keep protecting us.

Salive was recorded in Nzoia-Efeso. It was performed for recording by a group of worshippers who had gathered in Nzoia-Efeso for the annual Church and Christmas celebrations. The recording was done after the hymn was heard during ***maandamano***. Although the song is sung to venerate Mary, it was frequently echoed as part of the repertoire of the approximately 15 kms trek from Ugunja to Ukwala. In the song, Mary is looked upon as the source of hope, help and protection. Notably, the tonal organisation is akin the pitch organisation of hymn **No. 25-2** in the RCC official hymn. *Ave Maria* can be described as a syncretic form of the RCC hymn.

Hymn No. 12: Ave Maria (We Hail You Mary) – Performed by Worshippers at Nzoia-Efeso in Ugunja.





Original Luo Text	**Literal English Translation**
1. S: *Ave, ave, ave Maria,*	...Hail, hail, hail Mary,
Ave, ave, ave min Jawarwa.	Hail hail hail mother of our Saviour.
2. Ref[53]:	
C: ...*Ave, ave, ave Maria,*	...Hail, hail, hail Mary,
Ave, ave, ave min Jawarwa.	Hail hail hail mother of our Saviour.
3. S: *Noheri, noheri,*	...He loved you, he loved you and
Nochwei maler,	Created you holy,
Nooro malaika,	He sent the Angel,
Niwinj bang' maber.	And you heard him well.
4. S: *Wadendo, wadendo,*	...We praise, we praise,
wadendo Maria,	We praise Mary,
Wadendo min Baba,	We praise the mother of the Father,
Wadendo Kingiwa.	Of our King.
5. S: *Igwedhwa, igedhwa,*	...Bless us, bless us, bless us
Igedhwa Maria,	Bless us Mary,
Igwedhwa min Bab,	Bless us mother of the Father,
Kawawero Wend Ave.	As we Sing Ave
6. S: *Kihere, toheri,*	...If you love her, and she loves you,
Kihero Maria,	You love Mary,
Kihero min Baba,	If you love mother of the father
To Mama ogeroi.	And mother will build you in faith.
7. S: *Oriti,oriti,*	...Goodbye, goodbye,

[53] In this hymn, verse two was recaptured after every subsequent verse and thus was considered as a refrain in this context

Oriti Maria,	Goodbye Mary,
To ok orit,	But it is not goodbye,
Mondo iwewa,	That you leave us,
Maria kwanwae.	Mary plead for us.

Like *Sulwe Nam Wamosi,* 'Ave Maria' is one of the typical LMC hymns that are sung to praise and venerate Mary. The song was recorded on 26th December 2008 during a performance by a section of the faithful at Nzoia-Efeso in Ugunja. Besides being a common hymn in **praesidiums,** the hymn was reverberated repeatedly during the ***maandamano*** in Nzoia-Efeso. The central theme in the hymn is about praises to Mary, as the Mother of *Jolejo* 's Saviour and Mother to faithful's Father and King.

3.4 Conclusion

The process of musical and textual transcriptions of the 12 hymns was aimed at representing festures which the study considered essential to the understanding of the basic musical properties and textaul thematic ideas inherent in the LMC hymnody. The study was conscious on noting variations in pitches, rhythms, harmonies, tonalities, and orthographic aspects of the texts. It should, however, be borne in mind that in transcribing a musical fabric, no transcriptions offered in two demontrations will concide in every detail. This study can only concur with Garfias's (1963: 233) assertions that:

> ...with the present means of notation, no single transcription, mechanical or otherwise, can preserve all of the musical example accurately and it is up to the transcriber to select and emphasize pertinent parts of the entire configuration.

It suffices to conclude that the musical and transcriptions undertaken in this study could not alude to absolute accurate detail of the hymns and their respective performance aspects. The study contends that the unavoidable descrepancies in details as would occur in any other transcription should not be used to invalidate the usefulness of the trancriptions of the 12 hymns in understanding the musical and theological meaning in the hymnody of LMC.

CHAPTER FOUR
ANALYSIS AND DISCUSSION OF THE FINDINGS

4.1 Introduction

This chapter presents the analysis of the transcribed hymns, data accruing from observations and interviews in the field. The consistent and/or inconsistent patterns that emerged from the analysed data were discussed in line with the objectives, hypothesis and theoritical conceptions in the study. The Chapter was divided into four sections to correspond to the research objectives.

The first section focused on music analysis of the transcribed hymns. Instead of dealing with specific attributes of each hymn, the study sought to address the first objective by examining the general musical properties inherent in the hymns and which in effect determined further categorization of the LMC hymnody. To a larger extent, issues arising from the musical analysis of the hymnody formed the basis for understanding the conceptualization of music among the Legio Maria faithful.

The second section endeavoured to analyse the textual content of the hymns. Through analysis of the transcribed and translated hymn texts, the study strove to establish the recurring thematic ideas. Themes in the texts were examined against the background of discussions on the LMC concept of black Christology versus the white Christology (Kuhn, 2007; Schwartz, 2005). The information accruing from the textual analysis formed the basis upon which issues of theological significance in the LMC hymnody were discussed.

The third section looked at the performance styles and hymn practices among *Jolejo*. Data from the field observations, experiences and recorded audio-visial materials were analysed in order to identify aspects of RCC and the Luo musical expressions evident in the LMC worship services. Once again, the information emanating from analysis of field observations provided the basis upon which issues regarding how two music traditions were negotiated, interpreted and appropriated by *Jolejo* were discussed. This too informed the conceptualization of hymn singing by *Jolejo* from a practical dimension.

Finally, fourth analysed data obtained from field interviews and experiences. This was done in order to ascertain the place of hymns and the role they played in the liturgical orientations and religious life of *Jolejo*. Worth mentioning was that the analysis and discussions of the findings in the outlined sections were not entirely independent, but rather interdependent. For instance, in the analysis of hymn texts, references were continuously made to the transccriptions.

4.2 Musical Analysis

The musical features analysed and discussed under this section included:

(i) The melodic, rhythmic and metric structures.

(ii) Scales, intervals and harmonic ideas.

(iii) Form and type of the hymns.

The above music attributes were identified as guiding parameters for the analysis. Otherwise, other music properties not mentined came into play in the course of analysis and discussions that ensued. Extracts from the transcribed hymns were used to illustrate emerging patterns. Where the illustrations were not convincingly sufficient, the study sought to reinforce the discussions with facts from audio visual and qualitative data from open-ended interviews.

4.2.1 Melodic, Rhythmic and Metric Organisation

The melodic setting of LMC hymns were classified into two categories –florid (chants) and metrical (strophic). Florid melodic hymns were sung in a free rubato-like style as exemplied in hymns **No. 1, 2, 3** and **10**. This accounted for 33.3% of the transcribed hymns. In the general scheme of florid melodies, flexiblity permeated most of the music texture with free rhythmic treatments. The setting of this category of hymns gave considerable latitude for freedom in delivery and expressions.

Within the category of hymns with florid melodies, there were melismatic syllabic settings. Melismatic melodies were characterised by long passages on a single syllable. A majority of hymns with melismatic passages included those that employed Latin texts and largely constituted the main parts of the Mass. Hymns with such meslimatic sections rendered in a chanting style and were referred to in the study as Monastic so as to contrast it with the Luo traditional one. (See **Fig. 4.1**).

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Figure 4.1: A Melismatic Passage from Hymn No. 1

In the above melodic passage, the last syllable of the word **Kyrie**, that is the letter **'e'** was sung against the notes **B; A; C; G, F, E, D**. This syllable **'e'** as if to suggest some kind of dipthong, moved towards the first syllable of the word **e**leison to form one syllable **'e'** which contnued to be sounded against several notes.

Most often melodies with melismatic passages assumed a melodic curve that had a form of an arch. They began on a low register, rose to higher pitches where they remained for sometime before descending toward the end of the phrase (as is the case with **Fig. 4.2**).

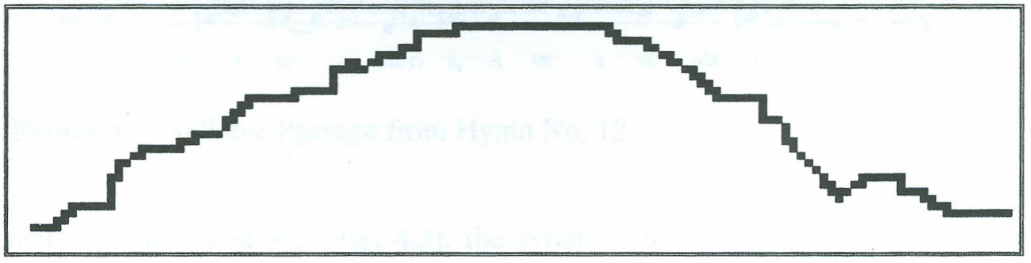


Figure 4.2: An Arch-Shaped Curve of a Melismatic Melody

The arch-shaped melodic curves were evident in monastic chants (as is the case with hymns **No. 1, 2** and **3**). Quite characteristic of this type of hymns, a curved melodic shape meant outlining a whole phrase. More often than not, the **LS** sung through the melodic shape before it was echoed by **Cogn.** In certain instances, **LS** started the melody, rose to a

higher register before the **Cogn** picked it and descended back to the tonic thus completing the arch-shaped curve.

LMC songs were equally characterised by chants with syllabic melodies. These were melodies whose syllables were predominantly set to a single note each. Such melodies employed *Dholuo* text although in rare occasions Latin words were echoed and sounded in a two words way that conformed to *Dholuo* speech rhythm. For instance, the word **salve** was sounded as *salive* to create a three-syllable word intead of the two in **salve**. Syllabic melodies were to a certain extent embellished with Luo vocal ornamentations such as glizzandos and vocal scoops as evident in **Fig. 4.3**. It is possible to postulate at this point that melodies with syllabic character showed an affinity to the Luo folksong genre called *dengo,* a Luo threnody.
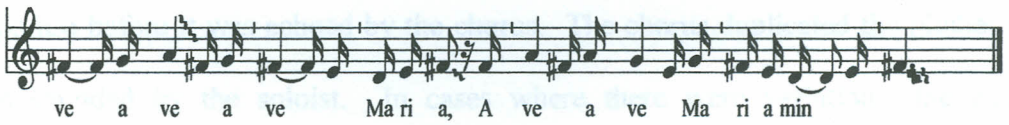


Figure 4.3: Syllabic Paasage from Hymn No. 12

In the melodic passage above **(Fig. 4.3),** the syllables *Bi, ki, ra, ma, pi, le,* were sung against the pitched **A, A, A, G, A** and **F$^{\#}$**. What was observed in the performance was the tendency to glide between two notes positioned at an intervallic difference of a 3rd or more. Phrase ends were in most cases treated with glidding effect thus creating an impression of indeterminate pitches. The number of notes or pitches within syllabic melodies were dictated by the number of syllables sounded within that particular musical

phrase. Personal interview (Maurice Otieno, 2009[54]) revealed that such melodic structures were commonly found in Luo funeral genre called *dengo*. This fact was equally confirmed by Nyakiti (2002). The syllabic melodic passages assumed a linear shape. The melodies revolved around the same pitches thus creating a redundancy effect (as is the case with **Fig. 4.4).** As if to suggest a variation to the redundancy effect, a **LS** ocaasionally rendered his or her section several pitches higher. The respondents, however, insisted on the previous undulating phrase.

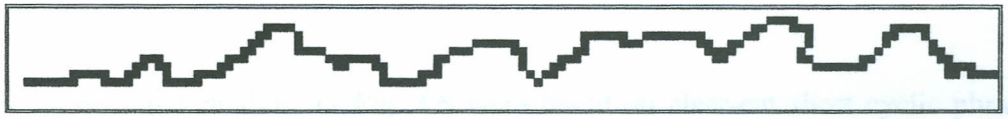


Figure 4.4: A Linear-Shaped Movement of a Florid Syllabic Melody

The linear-shaped syllabic melodies were in most cases formed by a soloist introducing a whole phrase before it was echoed by the chorus. The chorus duplicated the pitches and texts as sounded by the soloist. In cases where there were variations, the chorus responded with a refrain with varied texts but which essentially assumed a more or less linear shape.

Other melodic ideas that exhibited free rhythmic movements but which were rather syllabic included hymns that were mostly chanted in *Dholuo*. Such songs had fast moving rhythms built on notes as short as semi-demi quavers. This type of rhythmic structure is exemplified in hymn **No. 10**. This kind of rhythmic construction was employed to

[54] Personal Interview with Maurice Otieno conducted on 24th November. Otieno is the choir director at St. Mary's Manyatta Parish, Kisumu.

correspond to the speech rhythm of the Luo words and thus fitted into the style referred in the study as Luo traditional chant or threnody according to Digolo (2003). This concept is illustrated in **Fig. 4.5**.
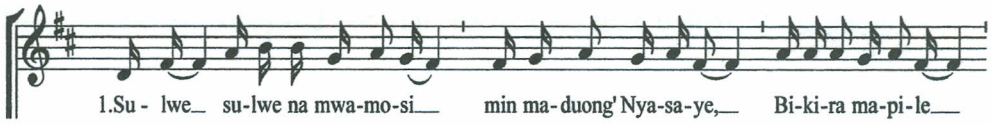


Figure 4.5: Rhythm and Text in a Luo Chant

The free unmeasured rhythms in **Fig. 4.5** were based on clear-cut short cyclic phrases. The effect created appeared to be of a plain song-like quality with infrequent short leaps. Such rhythmic structures were dramatically or smoothly exploited depending on occasion in which the songs were rendered. Songs with structures similar to the ones in **Fig 4.5** were executed with more dramatic effects when employed in ***maandamano*** than when performed in **praesidiums.**

From the transcribed songs, one noticed that the florid melodic ones (hymns **No. 1, 2, 3** and **10**) were not in strict measural notation. They lacked regular metrical barlines and hence no fixed metre. However, it was evident from the performances that the florid melodic hymns **Nos. 1, 2** and **3** exhibited styles of renditions that were different to the one in hymn **No. 10.** The explanation on the distinction in their renditions is discussed under the section on performance practice.

Broadly speaking, rhythmic constructions of LMC hymnody were found to fall into two distinct patterns –rubato-like and strictly measured rhythms. The rubato-like rhythms were irregular, inconsitent, flexible and characterised with long winding phrases. These kinds of rhythms were prevalent in florid melodic songs but of melismatic nature (see hymns **No. 1, 2** and **3**). They did not indicate relative time values of the notes.

The rhythmic motifs were comparatively measured by mostly quarter and half notes. The quarter and half notes motifs tended to appear at the beginning and end of phrases. Where shorter notes appeared, motifs based on quavers were noted . In some of the songs, the rhythmic pattern in the rubato-like scheme appeared as:



Figure 4.6: Rhythmic Motif in a Rubatop-like Scheme

The eighth note (♪) was in most cases used when a melodic line tended to ascend or descend. This was probably meant to heighten the tension or basically create a free rhythmic movement in the performance. This kind of free rhythmic movements was identifiable with monastic styles of the old exant melismatic melodies adapted from the RCC.

Metrical melodies were intimately linked with words especially in matters of rhythm and meter as evident in hymns **No. 4, 5, 6, 7, 8** and **9**. Such melodies constituted 41.7% of the

12 songs. In addition, the metrical melodic structures were mostly sectional, with more or less regular metrical barlines.

Performance of this type of hymns was more often than not guided by some commonly acceptable music conventions and formulas. For example the tempo, pitches, tonal intensity and rhythmic pattern in hymns **No. 6, 7** and **8** were sustained throughout the performance. Such melodies exhibited a fairly thouhtout musical construction of an African hymn. Hymns with metrical melodic structures were more or less monodic and strophic in nature. Most of the metrical melodies started on weak beats. For intance, 4 (66.7%) of the 6 (100%) hymns were good examples of melodies that exhibited this kind of a start.
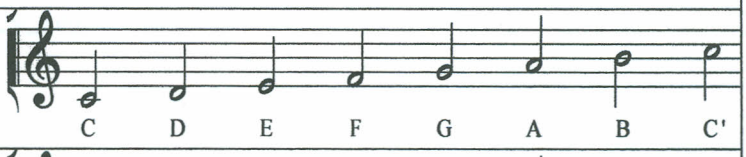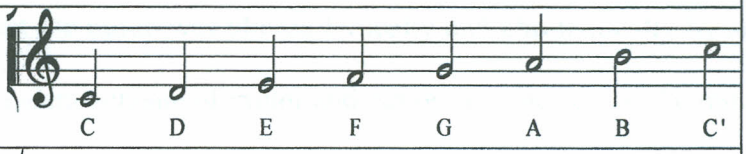
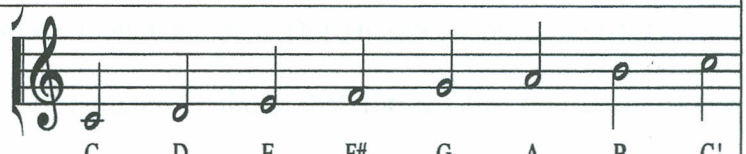
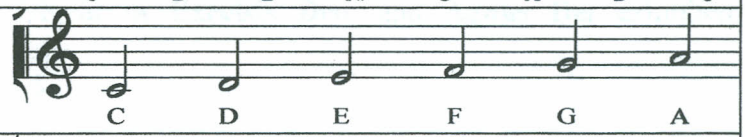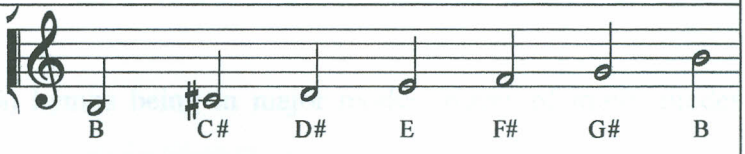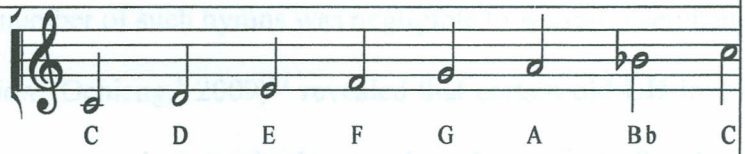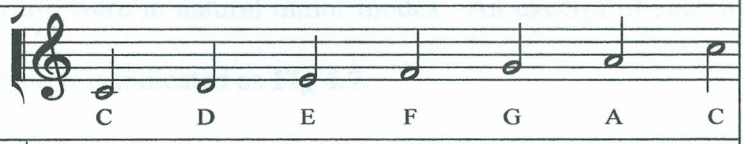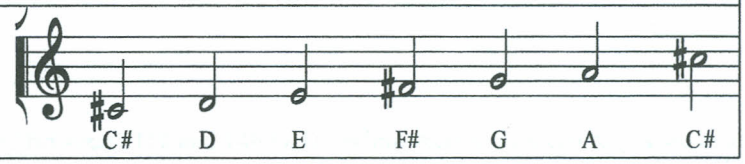
4.2.2 Scales, Intervals and Harmonic Elements

A majority of the trancribed hymns exhibited high tendencies of 8-note scales. The scale being used in this context to refer to the number of pitches within an octave (Kaemer, 1993). Kaemer (*ibid.*) refers to the total number of pitches within an octave as pitch inventory. For instance, a diatonic scale will have pitch inventory of 7 notes with the lowest note repeating an octave higher.

Analysis of the pitch inventory of the transcribed hymns revealed scale structure of each hymn as indicated in **Table 4.1.**below.

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Table 4.1: Pitch Inventories of the Transcribed Hymns

No.	Hymn Title	
1.	**Kyrie Eleison**	
2.	**Gloria in Excesis Deo**	
3.	*A Chuny Matakatifu*	
4.	*Alleluia*	
5.	Uvipokee	
6.	***Ukarestia***	
7.	*Wadhiuru*	
8.	***Nimeahidi***	

The study wishes to point out that there could be in existence other le systems in the LMC hymnody besides the ones indicated above. The first two hymns always started on the tonic, ascended through the pitches of the scale before descending back to the tonic. Apart from the scales giving a consistent pattern in their structures, they were as being in a major

mode. Further analysis revealed that although hymn **No. 4** started on tonic, it ended on supertonic thus suggesting a scale system of a Dorian mode[55]. All these modes were based on Western melodic scales.

Arguably, it is possible that the mode was altered tonically and chromatically by singers so as to fit them into the modern scheme of minor and major diatonic scales. Hymn **No. 3** which equally indicated pitch inventory of a Dorian mode, most probably underwent similar adjustment. The **LH** partcularly those that formed the five parts of the Mass namely; **Kyrie Eleison, Gloria in Excelsis Deo**, and **Agnus Dei** exhibited tonal orientation[56] of church modes.

Despite 12 of 12 (100%) hymns being in major modes, traces of minor modes were notable. Statistically, the number of such hymns was negligible to warrant useful analysis. However, personal interview (Ochieng,' 2009)[57] revealed that certain old **LH** in *Dholuo,* although not commonly in use were in natural minor modes. An excerpt of such a hymn encoutered during field research is indicated as **Fig 4.7.**

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[55] Church modes were developed between 1150 and 1400 AD. While these modes can be played in any key, you can get a feel for them by playing the white keys on the piano at first, noting the relationship of half and whole steps and listening to the distinctive sound of each mode. Examples of these modes include: DORIAN –like playing C scale from D to D; PHRYGIAN –like playing C scale from E to E; LYDIAN – like playing C scale from F to F; MIXOLYDIAN –like playing C scale from G to G; AEOLIAN (Hypodorian) –like playing C scale from A to A; LOCRIAN –like playing C scale from B to B; and IONIAN –like playing C major Scale. (http//www.playingpiano.com.101.tips/46modal-scales.htm)

[56] Tonal orientation is defined by Kaemer (1993: 109) as the relative importance of various tones in pitch inventory. Many musical traditions have standardized forms of tonal orientation called MODES. Modes are distinguished by ways certain notes are highlighted in relation to the tones surrounding them.

[57] Personal Interview with Father Martin Ochieng' (also Vicar to the Bishop of Boro Diocese in Siaya District) was held on 28th October at St. Helena Church.
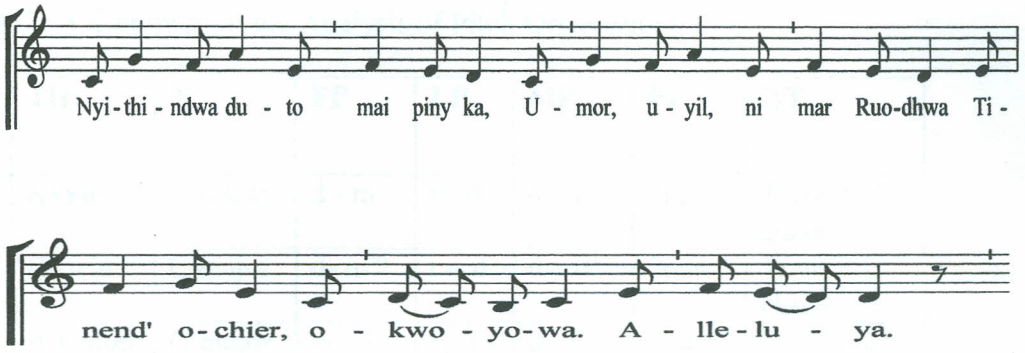


Figure 4. 1: An Excerpt of a Hymn in a Natural Minor Mode

A look at the excerpt (**Fig. 4.7**) revealed that the the song exhibited a tonal orientation of a natural minor (Aeolian) mode. A section of the the informants were quick to add that such were the songs that were sung by the Host of Angels sung when they descended on the *Hills of Kalfari.* Whether this claim was disputable or not, the excerpt was identifiable with hymn **No. 15-13**[58] found in Kenya's RCC official hymnal (***Tumshangilie Bwana)***, perhaps confirming Ochieng's (*ibid.*) assertion that ***'hizi nyimbo ziko tu kwa kitabu cha Katolik cha kitambo'*** (these songs are just in the old RCC hymnal).

By ascertaining the tonal orientation of each hymn, the study was able to summarise the analysis of pitch organisation inherent in the hymns as indicated in Table **4.1.** For the sake of convenience, the study used the seven different tonic sol-fas[59] and their respective technical names to refer to the pitches.

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[58] In official RCC Hymnal in Kenya, hymns are arranged in sections. First and fifteenth sections identified with numerical number s 1 and 15 respectively could comprise entrance and offertory hymns in that order. It therefore follows that hymn No. 3 in first section will be indicated as 1-3 while song number 13 in fifteenth section will appear as hymn No. 15 – 13.

[59] Tonic sol-fa is a system of using syllables to denote degrees of a musical scale, in which syllables are moveable depending on the key of the music. This should be confused with solfge (solfegio) which is a voice exercise in singing using the solfa syllables.

Table 4. 2: A Summary of the Analysis of Pitch Organisation

HN	TH	T	FP	LP	MR	PI	HT
1.	**Kyrie**	C major	d - m	r - d	$d - r^1$	2nds	Transient[60]/ cluster
2.	**Gloria:**	C major	d- m[61]	r – d	$d - d^1$	2nds	Transient/ cluster
3.	*A Chuny M.*	G major	$s_1 - l_1$	$f_1 - s_1$	d - l	2nds	Transient/ cluster
4.	*Alleluia*	C major	d - s	m - r	d - l	2rds	Transient/ cluster
5.	***Uvipoke e***	E major	d - m	r –d	d - l	3rds	Elaborate
6.	***Ukaresti a***	F major	m - m	r - d	s_1 - s	3rds	Transient
7.	*Wadhiur u*	C major	s - s	f - m	$m - m^1$	3rds	Elaborate
8.	***Nimeahi di***	D major	m – r	t_1 - d	$s_1 - m$	2nds	Transient
9.	*Baba Simeo*	C major	$s - d^1$	f - m r - m	$m - d^1$	2nds	None
10.	*Sulwe*	D major	d - m	d -m	d - l	2nds	Cluster[62]
11.	*Salive*	F major	m – r	$l_1 - d$	s_1 - m	2nds	Cluster
12.	*Ave*	D major	d – m	r - m	d - s	2nds	Cluster

Key to the Abbreviations in Table 4.2

HN -Hymn Number.
T -Tonality.
FP -The First two Pitches.
LP -The Last two Pitches.
MR -Melodic Range.
PI -Pitch Interval.
HT -Harmonic Tendency.

[60] Harmonies that were spontaneous and temporal.

[61] In the performance of thi hymn, the **Celb,** announces the opening phrase on "***s,***" the subdominant which is echoed immediately by the **Cogn.** The actual start of the song is on "***d,"*** the tonic after the announcement of the opening phrase.

[62] Kidula (1986: 92) explains chord-cluster as a case where some singers anticipate, for example, the supertonic while others are already singing it; at the same time, other singers are droning on either the tonic or the dominant. At the same time, other singers had decided to harmonize the supertonic either up or down a third.

Referring to the summary in **Table 4.2,** the study deduced that the tonalities of the hymns (although not rigidly fixed) ranged between the diatonic keys of C and D major. In the transcribed hymns, this accounted for a total of 8 hymns (66.7%). Of the 12 hymns, 5 (41.7%) started on *"**d**,"* the tonic with a leap upward. Four (33.3%) of the 12 (100%) started on "***s***," the dominant. The ending pattern of the hymn was such that 5 hymns (41.7%) ended on "**d**," tonic with 4 of the 5 progressing from "**r –d**" and one from "$\mathbf{t_1}$ – **d.**" Four (33.3%) hymns ended on "***m***," mediant.

Further analysis revealed that the hymns exhibited a wide melodic range. A total of 7 (58%) of the 12 (100%) hymns showed a melodic range of a major 6^{th} , followed by 4 (33.3%) with an octave and more; and lastly 1 (8.3%) hymn with a melodic range of perfect 5^{th}. Most prevalent intervals were on average major or minor 2^{nds}, accounting for 66.7% of the number of the transcribed hymns. Four (33%) of the 12 (100%) exhibited a range[63] of a $3^{rd.}$.

Harmonic analysis showed that 7 (58.3%) of the 12 (100%) of hymns showed tendency of transient harmonies. Three (25%) of the total number of the transcribed hymns showed chord-cluster effects. Essentially, these were drawn from the two broad hymn categories. Two (16.7%) hymns drawn from the categoy of **LH** exhibited elaborate harmonic elements while one hymn from **ELH** was rendered as a solo performance and thus, exhibited no harmonic elements.

[63] Range –the pitch range that dominates a piece of Music (Encarta Dictionaries 2007 edition)

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The summary of the analysis of the pitch organisation in the transcribed LMC hymns was significnt to the study in that one, it explained why the LMC hymnody was often rendered in middle register. Examining the pitch configuration in relation to the scale of C major, one notices that the most pitches hardly went beyond the treble staff. Whether consciously or subconsciously executed, the middle register seemed ideal for the congregational singing of both male and female voices. Second, it could be conculded that a substantial number of LMC hymns were structured within pitch inventory of 5 to 8 notes.

Another emergigng pattern in the analysis of the pitch organisation (**Table 4.1**), was that the largest percentage of the hymns starting with "***d***" are liturgically based (as is the case with hymns **No. 1, 2 and 3**). If this argument was considered, then, the hymns that started on "***d***", the tonic accounted for 41% of the transcribed hymns. Most of these hymns were those that were adapted from RCC thus based on Western music models. It is customary in the Western-based hymn traditions for songs to start on "***d,***" with a progression to a high register before descending back to "***d.***"

Conversely, most of the African derived hymns start on "***m,***" mediant; "***s,***" dominant or high "d^{1}", the upper tonic before assuming a descendig motion. This feature was evident in the beginning phrases of hymns **No. 6, 8, 9, 11** and **12** and their total number accounted for 41.7% of the transrcibed hymns. These hymns were heard as composed African

Church anthems[64] thus drawing on both African and Western musical resources. In essense, their melodies tended to descend rather than ascend thus being more or less reflective of the contour of Luo traditional melodies (Omolo-Ongati, 2008; Digolo, 2003; Akuno, 1997; Nyakiti, 1988) . In addition to the call and response format, **LS** chose a convenient pitch for the chorus. The study obseved that it was a lot easier locating a relative convenient pitch when a song started on ***s,*** than figuring out ***d,*** in a low register.

A further step in the analysis revealed a notable consistency with the ending pattern. A vast majority of hymns categorised as **LH** ended with a progression of "***r – d***", supertonic to tonic, with one ending "$t_1 - d$". The **LH** categories constituted hymns that were either adapted from RCC or composed as African church anthems. These assumed the progression "***r – d***" to meet the musical conventions of "**V – I**" chordal progression.

The second set of hymns that ended with a specific pattern were those drawn from **ELH** categories. It should be remembered that not all hymns from this category were necessarily for worship services. Some were adaptations and derivatives of African tunes with texts that basically narrated the history or the church or recounted the incredible miracles and activities of the church iconic figures. Most of them exhibited musical idioms derived from Luo or neighbouring communities.

[64] The definition of Church Anthem is given in Chapter Two.

Arguably, it was true that most African traditional melodies did not exhibit a clear sense of finality because more often than not there was an urgency for continuity being reinforced. This explained why the structures of the song were more cyclic than linear.

Majority of the hymns showed a melodic range of a major 6^{th} . One explanation for this was that most of the hymns were sung by adults. The adult possessed mature voices and could excute songs with such a melodic range that may have been difficult for children. Second explanation was that most of the **LH** exhibited melodic range that varied from a mjor 6^{th} to an octave because some of them could have been adapted from church modes. The distinguishing charaterstic of a church mode was its tendency to explore the entire pitch inventory inherent in a song.

Intervallic ranges gave a clear pattern of conjuct motion (of major or minor 2^{nds}) in most of the hymns. A total of 9 (75%) of the 12 (100%) had melodies patterned on stepwise motion. The rest of the hymns (25%), had fairly disjunct motion of 3rds. An explanation for this pattern could be that hymn singing in LMC was designed to be congregational and therefore, conjunct motion made hymns amenable to easier execution.

Notably, majority of hymns exhibiting leap motion fell under the **LH** category. These hymns were mostly led either by a choir or a group of singers. The participation of the congregation in performances of such hymns was often subdued.

Transient harmonic tendencies were mostly evident in **LH**. This was due to the fact that most of these hymns were sung quite often and a section of the congregation with a choral music influence created individual harmonic preferences. In this case, singers decided to sing a 3rd or a 6th below or above a melodic line. Emanating from personal preference, such harmonies were not consistent or could not be repeated the same way in subsequent performances –thus a description transient. Most of the **ELH** were sung in unison by a group of performers and because of the occasional personal prefences, some singers anticipated various notes and then sang slightly behind the lead singers thus causing chord-cluster effect in the entire peformance. Relatively elaborate harmonies were encountered in hymns that were performed by choirs with distinct male or female voices.

4.2.3 Form and Type of the Hymns

In the analysis of the form and type of the transcribed hymns, the study drew on Kaemer's (1993) description of four broad musical forms found in many music traditions. Kaemer (*ibid.*) defines form as that which involves large units that create a type or pattern as performance proceeds. Thus, there are marked distinctions between linear, cyclic, strophic and multipart forms. For instance, linear form occurs in fixed pieces of music having a definite beginning and ending. Frequently, two characteristic parts are repeated in certain order. A common linear form was ABA; since it consisted of an opening theme (A) followed contrasting thematic presentation (B) before returning to the first thematic material (as is the case with hymn **No. 1** Kyrie).

The second major type of musical form according to Kaemer is often termed as cyclic, in that it consists of repeated cycles. In this form, a basic musical idea is continuosly repeated, but varied with each repetition. A good classic example of music that exhibits a cyclic form is African music (Kaemer, *ibid*) with call and response or solo and chorus format, in which a lead singer announces a phrase, and the rest of the performers join in with a call or chorus (as is the case with hymns **No. 10, 11 and 12**). The cyclic form can be repeated indifinitely, and often the leader creates considerable variation. In other words, musical and textual material are constantly created and recreated as the song grows in performance and re-performance.

One type of forms that appears to be cylclic in detail, but linear in its overall pattern is strophic (Kaemer, *ibid.*). Strophic form has characteristics of linear form, since each verse has a definite beginning and ending. It also resembles cyclic form in that the verses are repeated with different words. All in all, it is disnguished from the cyclic by its pre-meditated fixed texts. The premeditated texts begin and end at a certain point. Depending on the nature and the thematic ideas inherent in the texts, additions or omissions of the texts and/or improvisation on the same, may not be on most occasions an advisable thing to do.

Multipart form was defined by Kaemer (*ibid.*) as one in which more than one part occurred in a peace of music. Kaemer (*ibid.*) elaborated that the Western music traditions, multipart music is equally referred to as polyphony. It should, however, be remembered

that multipart form differs from one society to the other. For instance, the multipart form experienced among the *Jolejo* may not be the same as the one practised by *Akorino*[65]. A common characteristic of multipart music is the occurrence of various musical parts producing different pitches at the same time. A simple type of this form is a drone –a phenomenon in which one or two notes are repeatedly sounded throughout a piece of music. Usually, this produces a contrast to the other notes being played or sung. Multipart is closely associated with the practice of harmony although the two features may not necessarily mean the same thing.

Kaemer (*ibid.*) looks at harmony as being a progression from one type of prescribed sound combination to another. In the case of multipart, the form may include harmony or may refer to unprescribed sound combination that are consciously or unconsciously created and are amenable to re-creative processes.

In addition to Kaemer's (*ibid.*) three broad categories of musical forms, Grout and Claude (1988) posited another form called, free-form, which they described as one in which melodic lines were sung in a free non-rhythmic manner. Music exhibiting such form was non-periodic with a loosely structured flow. The phrases of such form were in most cases assymetrical with a flowing outline that was unpredictable. It is, however, important to remember that the forms disccused in the study tended to overlap in many respects. For instance, it was common to encounter multipart form exhibitiing a Strophic format and

[65] *Akorino* is an AIC predominantly found among the *Agikuyu* (the largest ethnic community in Kenya).

vice versa. In this context, it depended on the angle from which the study observed and described the form.

Using Kaemer (*ibid.*) and Grout's (*ibid.*) parameters of the four musical forms, the study deduced from the structures of the transcribed 12 hymns different forms of LMC hymnody. With reference to the music and textual organisation, hymn No. 1 **Kyrie Eleison** was undoubtly in linear form with AA, BB and AA format. The textual setting of the hymn revealed the form in **Table 4.3**.

Table 4. 3: The Kyrie ABA Form

1. LS: Kyrie Eleison …… Cogn: Kyrie Eleison	**A** .....An Opening Section (OS)
2. LS: Kyrie Eleison……. Cogn: Christe Eleison.	**A**……Repeat of the OS
3. LS: Christe Eleison….. Cogn: Christe Eleison.	**B**……Different Material
4. LS: Kyrie Eleison……. Cogn: Kyrie Eleison	**A**……Recap of the OS
5. LS: Kyrie Eleison…… Cogn: Eleison.	**A**……A Repeat of OS

Kyrie Eleison accounted for only one song of the transcribed hymns that exhibited Linear form. Other hymns which fitted into Linear scheme but which were not among the transcribed hymns included **Sanctus** (holy, holy, oly) and **Agnus Dei** (the Lamb of God). A total number of half of the transcribed hymns were in strophic form. Of the 12 hymns,

only one was in free form while a third were in cyclic form. The cyclic form was prevalent among the category of **ELH.**

The study inferred from the analysis of form and type of the hymns that majority of LMC hymns are in strophic form. The explanation to this pattern was that since congregational singing was by far and large the most embraced and popular practice of hymn singing in the worship service, most hymns were strophic with a recurring refrain to facilitate easy participation and memorization by members of the congregation. In addition, most of the hymns were borrowed from the RCC or other denominations and effort was made to render them in their original strophic format. However, most of the hymns had prescribed textual material either appearing in the LMC prayer book[66] or individual choir members notebooks.

Most prevalent form in the LMC Hymnody was the cyclic. Further analysis revealed that most of the cyclic songs were in the category of **ELH** and assumed solo-chorus delivery format. They were utilized in specific occasions that were not rigidly formal (for example in ***maandamano*** *or* funerals). The cyclic structure allowed free expressions and improvisation and these phenomena were evident in **ELH**.

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[66] Appearing in LMC hymn book were other sub-categories or types of hymns in strophic form. These included *Wend Misa* (mostly in Latin*); Wer mokwongo,* Entrance hymns; *Wend Injili*, Gospel Songs; *Wend komunio*, Holy Communion Songs; *Wend mama or Wend rosari*, Songs dedicated to Mary; *Wend Paska*; Easter songs, *Kar Wend Pentekost*, songs sung during Pentecost day; *Wend sap assensio*, songs sung on the Ascension Day; and *Wend hik Noel* –songs for Christmas season. It should be noted that these hymns were not exclusively congregational, even though in some instances, a choir or a small group of singers supplemented the congregational singing.

The commonly performed **ELH** that exhibited cyclic form included: *Wend Baba*, Songs dedicated to *Baba Mesia* Simeo Ondeto; *Wend mama*, songs dedicated to Mary, and *Wend roho*. *Wend roho* featured prominently during ***maandamano*** and were heard in various sub-forms. For example, there were single-phrase choruses. In this form, the **Ls,** called various solo lines while the chorus responded to the same words and melody each time. An example of this sub-form was captured in the following hymn:

LS: *Maler maler, dalawa maler*	...Holy land our home holy land
C: *Maler maler dalawa maler*	Holy Land our home holy land

Another cyclic form type was the Fill-in-the-blank-chorus (see Kidula 1986). This form had the congregation sing the second phrase to complete the verse (fill-in-the-blank) or reposnd in a affirmation to **LS** phrase. The following textual line of hymn sung during *maandamano* was used to illustrate the point

LS: *Ee Yeso Jawar,*	...Ee Jesus the Saviour
C: *Oting'o musalape*	He is carrying His Cross
LS: *Es Yeso Jawar,*	Ee Jesus the Saviour
C: *Oting'o musalape,*	He is carrying His Cross
Ee *Yeso Jawar,*	Jesus the Saviour
Oting'o musalap	He is carrying His Cross

Finally, there was the popular Alleluya Refrain type. Hymns exhibiting this type of cyclic form had the **LS** creating and recreating phrases while the rest of the people simply responded with the word *Alleluya.* The following text was used to illustrate this form:

LS: *Dala dalawa*	...Home our home,
R: *Ale*	Ale,
LS: *Dala gi Yesu oger malo*	The home of Jesus is up,
R: *Aleluya*	Aleluya.
LS: *Jakuo ok donji*	A thief will not enter,

R:	*Ale*	Ale,
LS:	*Man miyudo,*	The one you found
	Kokwalo gwenoni	Stealing your hen,
R:	*Aleluya*	Aleluya.

There were other types of cyclic form that featured but whose description may not be the thrust of the study[67]. Distinct multipart hymns featured in instances where a choir was present to spearhead and supplement congregation singing. On such occasions, fairly elaborate harmonic elements of *Wend kwaya,* Choir songs were heard. Other occasions in which multipart songs were prominent included music competitions, audio recording and entertainments during anniversaries' celebrations. An excerpt of an elaborate multipart song performed by a choir during music competitions at Nzoia-Efeso in Ugunja is indicated in **Fig. 4.8.**
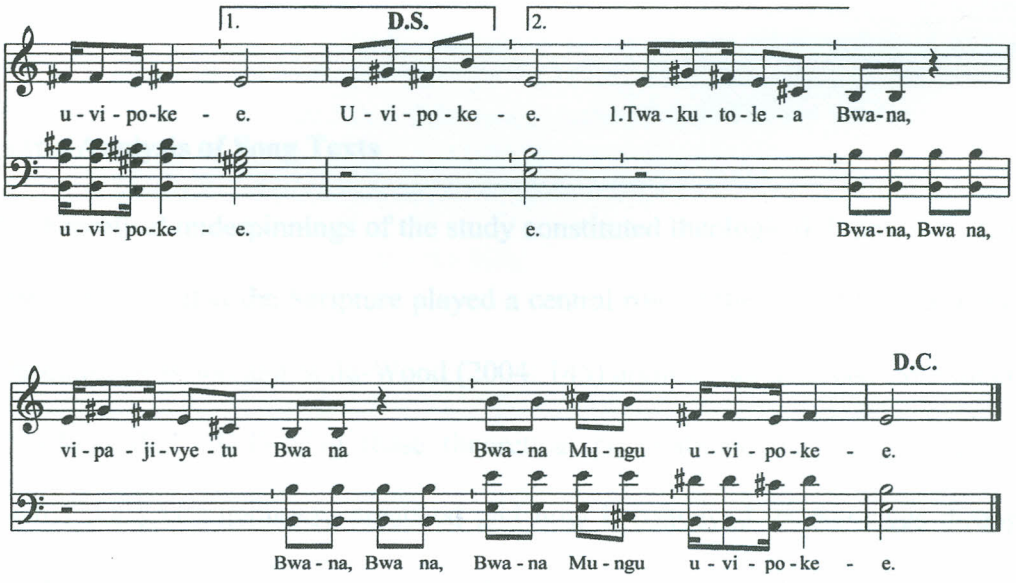


Figure 4.8: An Excerpt of a Multipart Song.

[67] Kidula (1986) has discussed this concept of cyclic forms. Kidula however, described the forms in the context of syncretism and adaptation on Christian music of the Logoli and not LMC hymnody.

The excerpt in **Fig. 4.8** shows a multipart song that is modelled on the Western art music format of soprano, alto, tenor and bass (SATB)[68]. It was evident from the excerpt that elaborate harmonic ideas were employed in creating the song.

Only one hymn represented free form structure. In the LMC hymnody, a maojoriy of songs exhibiting this type of form were mainly the chants. Hymns that were rendered in a chant-like style included hymn **No. 2**: **Gloria in Excelsis Deo** –Glory to God in the Highest; and **Credo in Unum Deum**[69] –I believe in One God. These two hymns had elaborate melodic contours as opposed to the chanting renditions experienced during prayer sessions. In summary, the forms and categories of LMC hymnody discussed in the study were considered as the main and most prevalent ones.

4.3 Thematic Analysis of Song Texts

Part of the theoretical underpinnings of the study constituted theological dimension. King *et al.* (2008) observed that the Scripture played a central role in the daily life of a people. This was because as Wood and Wild-Wood (2004: 145) argued, 'songs preached a lot and sermons spoke little.' Following these theoretical postulations, the study sought to examine what the LMC hymnody preached and how it conveyed its messages through musical text. To achieve this task, the study analysed the textual content of the 12

[68] The Song was presented as an original composition in the music competitions held on 26th December 2008 at Nzoia-Efeso.

[69] **Credo in Unum Deum** was not among the sampled hymns. It is cited here because it exists in the LMC prayer book and has similar characteristics with Gloria in Excelsis Deo.

transcribed hymns by seeking to ascertain the theological messages inherent in the song texts.

The themes were confined to Christological subject matter as expressed not only in the Holy Bible but by LMC adherents. This was considered crucial to the study because of the apparent thin line between Black (African) and Western (White) Christology in LMC belief systems.

To systematically analyse the textual material of the hymns, themes on the Christological dichotomy were outlined. Themes addressing Jesus Christ, the Son of God, and His Mother, the Virgin Mary in comparison to *Baba Mesia* Melkio Ondeto (regared by *Jolejo* as Black Jesus the Incarnate) and *Bikira Maria* his Mother (referred hereafter as *mama*) were considered. The study noted that there was a general belief about *mama* being the Virgin Mary the Incarnate. This however, showed a considerable amount of ambivalence in the Christological themes pertaining to the two.

It emerged that the faithful held *mama* in high esteem during the normal discourse in prayer meetings but remained specific about the Virgin Mary in the hymns. For example, the textual content of hymn **No. 10** repeatedly referred to Mary as *min Nyasaye maduong'* - Mother of Mighty God. In another stanza of the same hymn, a recount of the theology of Visitation is represented. This is indicative of reference to the Virgin Mary Mother of Jesus.

Despite the hymn being specific, it was observed in *Jolejo's* daily prayers and discourse that *mama* had a more special place in the religious life of *Jolejo* than Mary, Mother of Jesus. For example, they always addressed themselves as *Jood mama*, meaning those who belong to the house of *mama*, mother to *Mesia* Ondeto.

In their revered fondness to *mama*, they also recounted life history and miracles performed by *mama* more than they did to the Virgin Mary whose reference appeared in prayer books and songs. Even when they prayed for divine intervention from Virgin Mary, their focus and intentions were directed to *mama*. This scenario of lack of clear distinction between Virgin Mary and *mama* led the study to examine themes related to the two as belonging to one person. It therefore, followed that where it called for this study to invoke the Virgin Mary, *mama* was indicated beside but enclosed in brackets. The themes were literally counted to determine the Frequency of Recurrence (**FR**) in each hymn. Although the transcribed song texts appear in two or three different translations, the study chose to consider the themes in English for purposes of convenience. A summary of the analysis was presented in **Table 4.4**.

Table 4. 4: FR of Christological Themes

Hymn No.	**Title of the Hymn/Song**	**Christological Motif**	**Portrayed As:**	**FR**	**%**
1	**Kyrie Eleison** Lord Have	Jesus Christ	-Lord the Most Merciful -Christ the Most Merciful	**2**	2.6
		Mary Mother of Jesus (*mama*)	None	0	0
		Baba Mesia	None	0	0

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	Mercy	Ondeto			
.		Jesus Christ	-Jesus Christ -Only Lord and God -The Son of God -As the Most High -Intercessor -Lamb of God -Atoner for Sins -In Unity with God & Holy Spirit	**8**	10.3
2	**Gloria in ExceLsis Deo** Glory to God	Mary Mother of Jesus (*mama*)	None	0	0
		Baba Mesia Ondeto	None	0	0
3	*A Chuny Matakatifu bi* The Holy Spirit Come	Jesus Christ	-The Son of God -God	**2**	2.6
		Mary Mother of Jesus (*mama*)	None	0	0
		Baba Mesia Ondeto	None	0	0
4	*Aleluya*	Jesus Christ	-Lord -The Risen Lord	**2**	2.6
		Mary Mother of Jesus (*mama*)	None	0	0
		Mesia Ondeto	None	0	0
5	***Uvipokee*** Receive them	Jesus Christ	-Lord the Recipient of Our gifts -Lord God	**2**	2.6
		Mary Mother of Jesus (*mama*)	None	0	0
		Mesia Ondeto	None	0	0
6.	***Ekarestia*** The Holy Eucharist	Jesus Christ	-The Offering to Mankind -The Food to Our Souls -Christ the Personified -Jesus the Teacher	**4**	5.1
		Mary Mother of Jesus (*mama*)	None	**0**	0
		Mesia Ondeto			

			None	**0**	0
7.	*Wadhiuru* Let us all Go	Jesus Christ	-Holy Eucharist -Salvific -The way to Heaven -The living God -The Merciful -The protector and Victor	**6**	7.7
		Mary Mother of Jesus (*mama*)	None	**0**	0
		Mesia Ondeto	None	**0**	0
8.	***Nimeahidi Yesu*** I have promised Jesus	Jesus Christ	-Jesus the Master -Lord -A Friend -Salvific, -Shepherd -Worth of Praise -A Listener -Healer -Provider of Strength	**9**	11.5
		Mary Mother of Jesus (*mama)*	None	**0**	0
		Mesia Ondeto	None	**0**	0
9.	*Baba Mesia* Ondeto The Messiah Father Ondeto	Jesus Christ	None	**0**	0
		Mary Mother of Jesus (*mama*)	-Virgin Mary -Mother to Ondeto	**2**	2.6
		Mesia Ondeto	-Father -Lord -Mortal -Shepherd -Provider of Strength -Giver of Holy Spirit -The Giver of . Blessings -Worth of Praise -Salvific -One with a bemoaned discipleship	**12**	15.4
		Jesus Christ	-Lord -The Conceived One -Jesus Christ -Salvific	**4**	5.1

	Sulwe Nam Wamosi	Mary Mother of Jesus (*mama)*	-The Mother of God -The Virgin Mary -Worth of Admiration -The Gate to Heaven -Healer -Intercessor -Mother to Earthly Children -Merciful -Salvific -Protector -Remover of Sins	**11**	14.1
10.	Star of the Sea we Greet You	*Mesia* Ondeto	None	**0**	0
		Jesus Christ	None	**0**	0
	Salive **[Salve]** *Mama*	Mary Mother of Jesus (*mama*)	-Worth of attention -Worth of beseech -Mother -With Ability to Lead -Physically Present -With Ability to Bless -Protector	**7**	9
11.	We Salute Mother	*Mesia* Ondeto	None	**0**	0
		Jesus Christ	None	**0**	0
	Ave Maria Hail Mary	Mary Mother of Jesus (*mama*)	-Worth of Praise -Mother of Our Saviour -Mother of Our Father the King -Giver of Blessings -Source of Love -Fortifier of our Faith -Intercessor	**7**	9
12.		*Mesia* Ondeto	None	**0**	0
		Jesus Christ	**Total**	**39**	**50**
		Virgin Mary (*mama*)	**Total**	**27**	**34.6**
		***Baba Mesia* Ondeto**	**Total**	**12**	**15.4**
			TOTAL	**78**	**100**

A significant number of hymns in the summary (Table **No. 4.4**) contained themes on Jesus Christ. The central messages portrayed Jesus Christ as God the Most High, Lord, Son of God, Saviour, Atoner for Sins and Intermediary. The total **FR** of Christological motifs ascribed to Jesus Christ was 39. This constituted 50% of the total number of Christological motifs appearing in the 12 transcribed hymns. Comparatively, *Baba Mesia* seemingly shared most appellations with Jesus Christ. Few examples of notable distinction was that whereas Jesus Christ was regarded as atoner for sins, the Son of God and the Risen Lord, Immortal, God the Most High, *Baba Mesia* was presented as a father figure, mortal and one that has left behind an earthly hierarchical church with an orphaned discipleship. The **FR** of motifs ascribed to *Baba Mesia* was 12. This catered for 15.4% of the total number of Christological motifs in all the 12 hymns. The findings illustrated that themes embodied in LMC hymn texts ascribe comparatively less focus to *Baba Mesia.*

Motifs deacribing 'Virgin Mary' (*Mama*) included; Mother of God (or mother of our Father, or our King), the Intercessor, Saviour, Protector, Healer, Merciful, and Giver of Blessings. These had a total **FR** of 27 and accounted for 34.6% of the total Christological motifs appearing in the 12 hymns. This illustrated the fact that the 'Virgin Mary' *(Mama)* was the second most venerated iconic figure in the LMC hymn texts.

The patterns emerging from the analysis of the Christological concept in the LMC hymnody was basically reflective of what was apparent in the field. For *Jolejo, Baba Mesia* and *mama* were indisputably the two accepted founders of LMC. Many informants repeatedly narrated in amazement the incredible miracles and awe that the two had

performed. Father Ochieng' (personal interview, 2009) was categorical that *Baba Mesia* was Christ. In his own word Ochieng' posed, '*Mano ok dhano kaka in,*' meaning that is not a human being like you (in *Dholuo*), ***Huyo ni Yeso***, that is Jesus (in Kiswahili). This is perhaps the reason why Jesus Christ and *Baba Mesia* shared a number of appellations.

It is in the view of the above insistence that the study was confronted with fundamental theological questions that seemed to create ambivalence in *Jolejo's* Christological conceptions. One such fundamental question was about the crucifixion of Jesus Christ and the ascension of Virgin Mary; versus the death of *Baba Mesia* Ondeto and *Mama.*

Despite being regarded by most of the LMC adherents as saviour or Messiah (*Mesia*), *Baba Mesia* did not die on the Cross and his mother (*mama*) did not ascend to heaven. These were theological concerns that were beyond the thrust of this study. The theological dimension of the study remained confined to ascertaining the **FR** in the hymn texts and what they portend to LMC faithful.

4.4 RCC and Luo Musical Expressions Interface in LMC Hymnody

In this section, the study sought to address the third objective by examining the performance practice associated with LMC hymnody. The section aimed at identifying and discussing salient features that characterized the performances of the LMC hymns and which, by extension, affected and defined the performance practice of the hymnody.

The section looked at the ways in which different hymn-styles were negotiated and appropriated. Contexts that were perceived to entail considerable amount of hymn singing (performances) were examined. These included the celebrations of the Holy Mass, charismatic prayer sessions, **praesidium**, ***maandamano*** and choir music competitions.

4.4.1. General Performance Styles of LMC Hymnody

From the field observations, the study identified four performative styles in LMC hymn singing. Each style employed was for a particular purpose or goal and could be associated with 12 hymns analysed in this study. The first style was identified as monastic chanting (long continued florid and rubato-like delivery style that has no definite pauses). Most of the hymns that were rendered in this style were based on Latin texts. Those that had *Dholuo* texts were more or less built on church modes (as is the case with hymn **No. 1, 2, and 3**). The style was in unison and congregational with no instrumental or gesticulatory accompaniment.

The unison singing of the voices was, however, not homogeneous one. Individual voices kept a certain detachment thus creating a not so much blended unison rendition. The unity of the voices was manifested in the musical and textual correspondence, simultaneous consonances, echoing of vowel sounds and other subtle means that were not immediately apparent to the senses. It was observed that the purpose of this style was to emphasize countercultural experiences besides calling the congregation to reverence and holiness. The plain and free-treatment execution was meant to exclude all contemporary dance

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idiom or easily cultural affiliations in the hymn singing in order to keep the congregation focused on the mystery believed to be present in these Age-old RCC chants.

The second style of hymn singing was referred to as ritualistic. This style reflected an approach that is common to RCC liturgy worldwide. The style stressed repetition, stability and order of events. The hymn singing was conducted according to general norms –that is, with keen adherence to the functional description of what was supposed to happen, during the ritual of the Holy Mass. The concern with the correct performance was intended to create a sense of order that, in turn, evoked perennial truth, thus providing the congregation with security and stability of their faith. This approach was evident in the singing of hymns **No. 4, 5, 6, 7** and **8**. These hymns punctuated various liturgical episodes during Holy Mass proceedings.

The third form of hymn singing embraced by *Jolejo* was called communicative style. This particular style favoured plain speech and stressed easy understanding of messages embodied in the hymn texts. Such hymn singing style embraced traditional or contemporary sounds that made the singing immediately understandable as a cultural phenomenon. Thus, the tunes and the accompanying texts appeared clear and straightforward to the listener.

The goal of the communicative hymn singing approach was to relay information to the people without the need for cultural translation. Examples of songs that were rendered in this style included **No. 11** and **12.**

The fourth style was referred to as dramatic or action-oriented hymn singing. This style was found to be more diverse in musical renditions. In some ways it was similar to the communicative approach. The musical renditions embraced in this style of hymn singing drew on dramatic elements of traditional and contemporary music cultures. The goal of this approach was to engage the congregation or individual groups in the event. It was an approach in which groups appeared to be inclined to heightened consciousness, particularly for action directed at spiritual renewal or transformation and/or social change.

The dramatic-action-oriented hymn singing invited the congregation, small or choral groups to pray through symbols that honoured and defined the Church's religious and social identity. Classic examples of songs whose performances were modelled along this style included **No. 9, 10, 11** and **12.**

The researcher noted that *Jolejo* did not consider any of the styles analysed better than the other. Each was equally valid for the expression of worship and reflected one or either of the goaLs of liturgical or extra-liturgical requirements.

The four varieties of hymn singing were interactive and instinctively corrective. It suffices to conclude that the LMC employed the four approaches to call the congregation to reverence and a sense of holiness, create stable worship ritual, communicate clearly and simply and finally move the faithful into the wider world (beyond the *Jolejo's* socio-religious worldview).

4.4.2 Hymn Singing in LMC Worship Services

(i) Devotional Gathering

Upon entering Legio Maria Church or parish compound, one noticed, the faithfuls scattered across the place administering as individual or in small groups. The Holy Mass was always preceded with singing, chanting and intoning of liturgical prayers in a semi-public devotional gathering. The chanting and intoning of the prayers could be described as communicative and dramatic.

Devotional sessions were conducted either at the church entrance or inside the sanctuary. Inside the sanctuaries, the sitting arrangement of the worshippers was organised by gender so that the female worshippers sat separately or stood on the left while their male counterpart sat or stood on the right facing the altar. Chairs or benches were not allowed in the nave. The theological explanation given by Father Martin Ochieng', (Personal Interview, 28 November 2008) was that lack of the pews in the sanctuary was in tandem with the theology of the poor as advocated by Jesus Christ. Ochieng' cited scriptural passages in the New Testament to buttress his assertion.

One of them referred to Jesus proclaiming to have come for the poor and the down trodden. It was reiterated that there are many examples in the Holy Bible where the Kingdom of heaven belongs to those who are poor at heart and how it is easier for a poor man to enter heaven than a rich man. A question was then posed, regarding to the claim of poverty of the heart when the church was full of expensive pews and pure gold artifacts

all over the place. In re-emphasizing the church's countercultural identity, Ochieng' clarified that LMC does not want to be like mainstream churches, which invest a lot of money in building huge structures with expensive furniture.

Despite Ochieng's assertions, there were several tables covered within table linen of different shades of colours on the altar. A well-laid communion table stood conspicuously in the middle. A couple of chairs and smaller tables formed part of the altar assemblages. The furniture held portrait of the LMC founder, Mesia *Baba* Simeo Ondeto, with other assorted iconographies.

In addition, there were several portraits of Jesus Christ placed in the middle of the altar or side-by-side with the Ondeto's. Beside the portraits of *Mesia* Ondeto and Jesus Christ, other iconic images of saints, little angels and occasionally prominent figures in politics were juxtaposed. Other notable assemblages included burning candles, wooden crosses (most of them without the crucifix) and the chalice placed right at the centre of the communion table.

(ii) The Holy Mass

The most important ceremony in the religious life of *Jolejo* was the Holy Mass. This was observed on any day of the week but the chief service that everybody looked forward to was the Sunday Holy Mass. In certain circumstances, main celebrations of the Holy Mass were occasioned by special anniversaries or religious events. On most occasions, the liturgical celebrations of the Mass began with a procession of the faithful that were

hitherto administering outside the church. The procession assumed the order of the faithful, altar boys, the acolyte (the deacon) and finally the parish priest. The procession was punctuated by chanted prayers or entrance hymns. ***Twendeni wote, twendeni wote, tumwabudu Bwana*** (Let us all go and worship the Lord) [70] was one such hymn performed in some of the parishes. The prayers and hymns were executed in a relatively slow tempo with multiple interpolations and interjections. At reaching the altar, the Priest incensed the chancel, after which he moved to sprinkle holy water on the congregation. These liturgical activities were animated by congregational hymn singing. Entrance hymns in *Dholuo*, or Kiswahili were sung. In some selected parishes, hymns in Latin such as **Salve Regina** could be heard.

Facing away from the congregation and altar boys standing reverently behind the clergy, the celebrant (the priest) and the acolyte always began leading the congregation into intoning introductory prayers. Literally in all the parishes visited, the hymn **No. 1 Kyrie Eleison** was performed at this point. When informally asked the significance and the meaning of the hymn, the responses were varied but most respondents simply explained in *Dholuo*; *kar mano en wend mar misa mokwong,* (and that is the first song of the Mass).

Kyrie Eleison was immediately followed by **Gloria In Excelsis Deo.** Unlike in **Kyrie Eleison** where **LS** determined the pitch by intoning the first opening phrase, the chief celebrant assumed the **LS** role for the Gloria. The two hymns were executed in almost

[70] Derived from RCC hymnal *Tumshangilie Bwana* as hymn No. 2-2.

similar renditions of the monastic style. The congregation joined in after the opening phrase and sang out of memory.

Although these were hymns that had been memorized for a long time, it was a common practice to hear members catching on after a few words or phrases. Many others tended to hold on a note or sing behind those who knew the text well. In a few parishes, the celebrant and a few members of the congregation interpolated and interjected the performance of the hymn with prayers in the background. The overall rendition of the hymns was highly characterized by chord-cluster effect.

After the performances of the two hymns, the liturgy of the Word followed. Three readings, characteristic of RCC were conducted. These were interspersed with short hymns. It was customary (in almost all the parishes) to hear hymn **No. 3**, *A Chuny Matakatifu bi* rendered at this point.

The congregation performed the hymn leisurely but with expression of intense spiritual emotions as they moved toward the chancel to light their candles in readiness for the homily either by a deacon, priest, bishop, cardinal or the pope (Plate **No. 4.1**). The hymn appeared to signal the gospel reading and the delivery of the homily. Thus the performance style of the hymn could be described as both monastic and ritualistic. The homily was always conducted by the main celebrant or deacon.



Plate 4.1: His Holiness Pope Raphael Titus Otieno Conducting Holy Mass[71]

Immediately after the homily, the deacon or **LS** led the congregation into chanting **'Credo in Unum Deum.'** In most Christian Churches, **'Credo in Unum Deum** (Latin word meaning 'I believe in God') is commonly referred to as an Apostles' Creed.

Grout and Claude (1988) defined Creeds as authoritative summaries of the principal articles of faith of various churches or bodies of believers. Creeds were the earliest summation of doctrines widely used in various churches and were often recited by faithfuls during baptismal or Sundays' main worship services to reaffirm one's adherence to the set of the doctrines as a believer. This perhaps explained why it was almost

[71] Picture taken by Celestine Benta Aoko on 27th December 2008 at Nzoia-Efeso in Ugunja

mandatory to hear the creed whose rendition was akin to **Gloria in Excesis Deo** sung in every LMC Holy Mass.

The performance of **Credo in Unum Deum** exhibited overall rendition similar to that witnessed in **Kyrie Eleison** and **Gloria in Excelsis Deo.** In contrast to the traditional order of the Holy Mass in Modern Roman Catholicism (MRC), the part of prayer of the faithfuls that comes immediately after **Credo** was omitted. The hymn was instead followed by offertory session.

A number of hymns heard during offertory session were diverse in nature. They appeared to have been borrowed from MRC and Protestant churches. They exhibited varied themes and styles. This category of hymns was executed in fairly steady tempo. At this point, the performance and focus shifted to a choir in cases where there was one. The congregation basically echoed the refrain part or kept quite. In other words, the singing of such hymns was partially congregational and partially choir centred. A classic example of an Offertory Song was transcribed in the study as hymn **No. 5.**

Consecration of the Holy Eucharist characterized by a central Eucharistic Prayer, or Canon containing the narrative of Jesus' institution of the Eucharist was preceded by **Sanctus,** otherwise sung in English as Holy, holy, holy God of Host.

The potent significance of the hymn was to praise the power and the Holiness of Christ. Its execution was patterned along the renditions experienced in the **LH** experienced in

urban areas notably Kisumu, parishes with choirs preferred to render this part of the Mass in both Latin and Kiswahili. The Kiswahili version of the hymn was heard in various tunes and styles. Texts appeared in *Kiswahili*, *Dholuo* or Latin. They exhibited clear metrical measures and a fairly steady speed.

In addition, as the priest continued intoning the prayer, the congregation echoed and punctuated the prayer with a series of hymns in the background. There was also the omission of the invocation of the names of the pope, cardinal and diocesan bishop as it is the case with the RCC. This was again a manifestation of a conutercultural identity of the LMC. Hymns sung at this point depended on the season in the Liturgical Calendar of the Church. Once again, they seemed to have been obtained from different sources but mostly from the Modern Roman Catholicism. The end of Eucharist Prayer signalled the performance of the Lord's Prayer (**Pater Noster**).

The Lord's Prayer was introduced by Jesus Christ in the New Testament (Mathew 6: 9-13 and Luke 11: 2-4). The structure of the prayer included an introduction followed by seven petitions. The content made the prayer an epitome of the Christian faith, which stressed the importance of God over humanity (Grout *et al.*, 1988). The Lord's Prayer was chanted or sung. In most cases, the manner of delivery depended on the location of the parish. The parishes located in urban areas preferred performing the prayer in both the Latin and Kiswahili versions. Kiswahili versions were heard in a variety of styles and renditions. This ranged from strophic to fairly elaborate multipart forms. Some of the multipart forms

of the Lord's Prayer hymn were derived from Western-based classical music and were once Set Pieces for LMC Choir music competitions.

As opposed to MRC, the LMC did not observe the Prayer or Sign of Peace. The Lord's Prayer was instead followed by **Agnus Dei** (Lamb of God in Latin). The **Agnus Dei** was followed by a litany of prayers recited before the Holy Communion by the congregation. The origin of the symbolic lamb was related directly to the Jewish Passover. In ancient times, the Jews sacrificed a lamb in the course of the festival (Grout & Claude, *ibid*). The early Christians, most of whom were Hebrews, associated the sacrifice of the lamb with Christ's sacrifice on the cross. They connected the joyous Passover festival, which commemorates the liberation of the Hebrews from their years of bondage in Egypt, with the liberation from death represented by the resurrection.

In LMC Holy Mass, **Agnus Dei** assumed two performative renditions. First, it was the congregation that joined in unison chanting of the prayer in Latin as was the case of renditions of hymns **No. 1** and **2**. Second, the study noted that while it was traditional to sing the hymn in MRC, the chief celebrant in LMC took an opportunity to intone alongside the chant rendition. Alternatively, the priest intoned the **Agnus Dei** while the rest of the congregation chanted congregational prayers that always preceded Holy Communion. These congregational prayers were uniformly executed in *Dholuo.*

After the performance of **Agnus Dei**, the worshippers approached the altar to receive the Holy Communion. One by one, they knelt in a semi-circular formation facing the altar.

The priest and deacon moved from left to right and then right to left administering the Holy Eucharist. In the background, hymns continued to fill the church hall.

Similar to the Offertory Hymns, the Holy Communion Hymns appeared to be derivates from MRC and Protestant churches. Most of the hymns assumed the renditions heard in the performance of Offertory Hymns. Examples of Holy Communion Hymns are transcribed in the Study as **Nos: 6** and *7*. It was observable that most performances in the Holy Mass celebrations employed monastic and ritualistic styles of hymn singing.

The concluding rite in many Christian worship Services and more particularly in the celebration of a Holy Mass consists of a final prayer (Post communion), the Final blessing (Benediction), and the dismissal (*Ite, missa est –Mass has ended)*. On numerous occasions, a recessional hymn is sung as clergy and laity leave the church. The common practice observed in LMC was that, the chief celebrant performed the concluding rite in Latin: He, then intoned the dismissal whose reply was echoed by the congregation equally in Latin as 'Deo Graetias (thanks be to God). This was followed by a recessional hymn which depended on the location of the church station.

In urban locations, the congregation exited with hymns drawn from MRC. Church stations located in rural areas of Boro, Migori and Siaya study exited mostly with *Ave*

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Maria or hymns that addressed ***Bikira Maria.*** This perhaps meant to signal the start of charismatic prayer cum healing sessions in which focus was shifted to veneration of ***Bikira Maria,*** as the congregation exited; they gathered around a flag(s) in front of the Church to begin the sesssions.

(iii) Charismatic Prayer Session.

Jolejo pride in a strong belief of the theology of the gifts of the Holy Spirit and so is the theology of colour (Schwartz, 2005). Adherents of LMC adorned themselves in robes with varied colours to signify gifts of the Holy Spirit one is endowed with. Charismatic prayer sessions were moments where such gifts were manifested. During the semi-public gathering outside the Church, worshippers with different needs moved forward to seek healing from the laity and ministers with powers to heal. Healing in this case included; attending to various illnesses, exorcising demons, or making prophesies. The session was further characterized by freedom of expression with regard to praying, speaking in tongues (Glossalia) and singing.

Singing was done to punctuate and articulate activities that were being executed. The singing style was dramatic-action-oriented. It was also aimed at engaging the worshippers as they enacted religious rites through heightened spiritual emotions. Songs addressed to 'Virgin Mary' (*mama)* took centre stage. Tunes were sung one after the other against a backdrop of intense religious activities such healing the sick, exorcising demonic spirits and prophesizing. Occasionally, the singing was interspersed with the HRP. A good

example of such hymns was transcribed as **No. 12.** The 'Virgin Mary' (m*ama)* was believed to possess immense healing powers. This was perhaps the reason why most of the songs sung during charismatic prayer session were addressed to her. The tunes took a cyclic form for easy execution. Tempo was leisurely executed but it varied from one hymn to the other.

(iv). The Holy Rosary Prayer Session (Praesidium).

Besides a church building, a conspicuous feature one encountered upon entering an LMC premises were grass thatched or iron-sheet-roofed round structures. These structures were purposely built for special HRP dedicated to the 'Virgin Mary'–fondly referred to by the faithfuls as *mama* (mother in *Dholuo* or Kiswahili). Occasionally the faithful would refer to themselves as *Jood mama* or *Jood baba* (lit. those who belong to or are members of the mother's' or Father's house). When asked to whom the round-house structure was dedicated to, the worshippers were categorical that it belonged to *mama Bikira Maria min* Ondeto –The Virgin Mother Mary, Ondeto's mother). More often than not, **Praesidiums** were conducted inside this structure.

Data gathered from FO revealed that Wednesday and early Saturday mornings were set aside as times for the special rosary prayer meetings. Occasionally, the sessions were conducted early in the morning on Sunday before the Holy Mass. In some other instances, the prayers were conducted on special occasions or anniversaries or when a parish or a group of worshippers felt a need to make special petitions. Essentially, **Praesidiums** were

conducted to venerate the Virgin Mary (*mama)* with fairly enduring rosary prayers. It was during these sessions that one witnessed how *Jolejo* endeared themselves to the 'Virgin Mary' (*mama).* The enthusiasm and dedication with which the faithful conducted the prayers explained the potent significance of *mama* in the religious life of LMC faithfuls.

Songs were sung but not at the expense of the chanting and intoning of the prayers. They played a fairly subdued role. Songs that praised, glorified or beseeched *mama* were sung in the background or interspersed the prayers to heighten the spiritual emotions. When needed to vary, the worshippers sang hymns that called upon the Holy Spirit to descend, or provide a divine solution to a problem. Short simple songs in slow renditions were appended to one another but their performances lasted for a short time. Most of them were memorized and their execution depended on **LS** pitching and discretion in determining what to sing. The styles of hymn singing ranged from monastic to communicative and dramatic-action-oriented ones.

(v) The Public Procession (Maandamano)

LMC, like other Holy Spirit churches, conduct public street processions but perhaps with a different motive. Whereas a section of Evangelical denominations conduct the processions routinely on Sunday, LMC does them to mark special occasions or anniversaries. One such annual occasion was held in Nzoia-Efeso on 26th December 2008. On this date, LMC faithfuls from all walks of life converged at Nzoia-Efeso to

commemorate the persecution and subsequent arrest of *Baba Mesia*by the colonial authority.

Data from FO showed a multitude of LMC faithfuls comprising young and old processed (***maandamano*** -as captured on plate **No. 4.2**) from Ugunja to Ukwala on bear foot. A procession of faithfuls in two files that stretched to approximately two kilometres long set off with male worshippers filing on one side of the road and the female on the other. In the procession, the participants arranged themselves according to different colours of their robes. In addition, the processors came carrying all sorts of paraphernalia. These ranged from, holy rosaries in varied lengths to traditional wrappers; fly whisks (*orengo*) to clubs; toy swords to mock guns; holy water containers to branches of leaves; portraits of Jesus Christ to those of *Baba Mesia* and portraits of the Virgin Mary to those of *mama,* all in differing sizes.

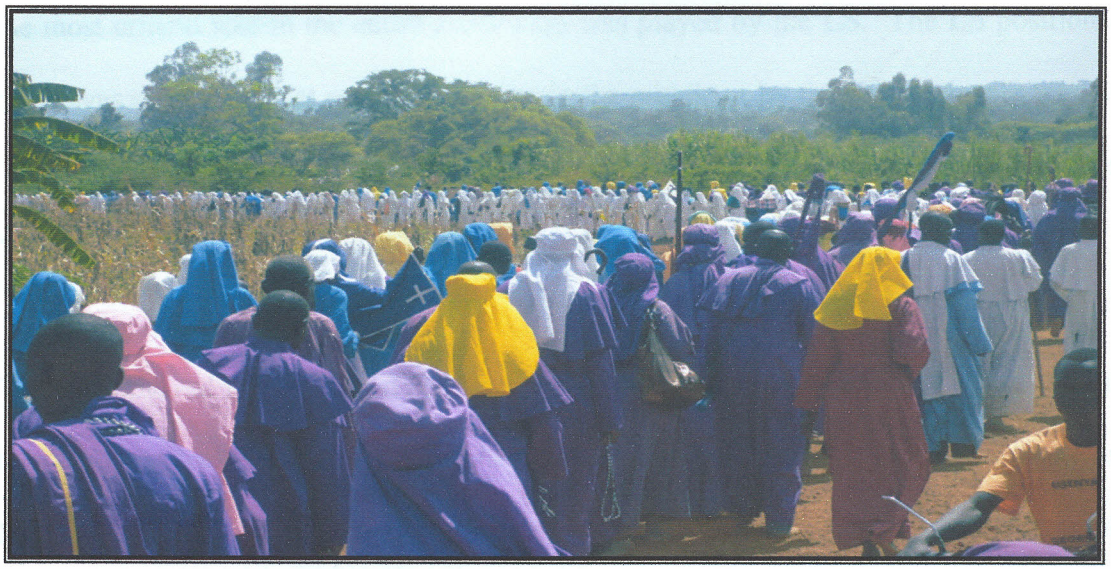


Plate 4. 2: Faithfuls During *Maandamano* at Nzoia-Efeso in Ugunja[72]

[72] Picture taken by the researcher on 27th December, 2008 in Ugunja.

Through participant observations, the researcher noted that the hymn singing was intense and played a crucial role in facilitating the almost 15 kilometres painstakingly slow march. It was also aimed at attracting the attention of the non-believers (nominal believers) in order to lead them to a conviction of their sins and in a spiritual redemption mood, cause them to join the Church.

Chanting based on Luo traditional musical idioms permeated the air. The chanting of liturgical prayers such as the holy rosary formed part of the procession activity. There was also the singing of *roho* songs and choruses mostly drawn from evangelical churches. The songs were continuously rendered up to the final destination -Ukwala police station. After conducting prayers and a short Mass at Ukwala, the crowd slowly processed back to Ugunja.

The most critical role in the entire procession was played by the **LS**. The **LS** positioned themselves strategically at equidistant either in the middle or by the side of the procession. They included both men and women. Their task was to choose the appropriate hymns, set the pitch and the tempo and loudly sing the opening phrase to queue in the congregation.

The **LS** employed improvisation and spontaneity based on traditional musical formulas in their performances. In addition, they had to remain projective and creative on the texts. Battery aided loud speakers or megaphones were used by **LS** that could not sustain their vocal projections. The **LS** were dependent upon for gauging the mood of their respective

groups in the procession. It was by being sensitive to the group's participation that they sensed reluctance in singing and changed the song.

Themes were variedly explored but a vast majority revolved around the Virgin Mary (*mama*) and *Baba Mesia.* No instruments or metronomic devices were used in the procession. However, the songs performed were fairly metrical and occasionally animated. Examples of some of the songs that featured prominently were *Sulwe Nam Wamosi*, *Ave Maria* and *Salive* (hymns **No. 10, 11** and **12).**

(vi) LMC Choir Music Competitions

Choir music competitions (CMC), *Wend Piem,* appeared popular with the youth among *Jolejo.* This event was held on the night of 26th December 2008 and drew participants from nearly all over the country. It was organized in such a way that a multipart song referred to as set piece (SP) was sent to every parish that had expressed willingness to participate in the competitions. The music score in this particular time appeared in Latin with clear instructions on what was expected of the participants was issued a couple of months to the competitions' day. Different choirs learnt and rehearsed the song in readiness for presentation before a panel of adjudicators (see Plate No. **4.3**). Besides the SP, each choir had to present an original composition (OC) based on a thematic idea derived from any of the **LH** that constituted the Mass. The composition had to be in four-part harmony -soprano, alto, tenor and bass (SATB).



Plate 4. 3: A Choir Preparing to Perform During Music Competition[73]

A total number of 9 choirs participated in the event. These included; St. Paul, Siaya, St. Joseph, Gwande; St. Peter, Manyatta; St. Catherine, Kadenge; St. Mary, Makongeni; St. Joseph, Bumaenga; St. Mary, Busia Diocese; Beerut St. Mary, Nakuru; Fort Jesus, Nairobi; and St. Mary, Nyalenda. The first session of the festival began with keynote address from the Pontiff, Pope Raphael Titus Otieno.

After the Pope's address, the presentation of the SP entitled **Pater Noster** (Our Lord's Prayer) followed. The second part comprised the presentation of OC, adjudicators' comments on the general performances of the items and subsequent awarding of trophies to the overall first three best teams.

[73] Picture taken by Celestine Aoko (Research Assistant on 28th December, 2009)

Quite striking was first, the variety of styles and level of creativity displayed in the OC. Presentations of the OC revealed that first; the choirs had something special to offer to the Church. Melodies ranging from fairly simple to complex were heard.

Although instrumentation and dancing were objectionable, choirs displayed their distinct styles, which were largely influenced by the emerging vibrant music scene witnessed around the country. However, the aspect of spontaneity of expression was eliminated, as the songs had to be performed in a western-stage-concert format and in a specific amount of time.

The **LS**'s role was replaced and given to a choir director, master or mistress. The songs were pitched to accommodate a multipart or four-voice texture. The overall presentations encompassing the varied conducting styles, the vocal renditions, expressions, enthusiasm and commitment to the task was a testimony of a church that is responding to religious and social changes. These changes were more or less being dictated by the youth's musical preferences. The youth dominated the OC.

4.5 The Impact[74] of LMC Hymn Singing on the Faithfuls

In this section, interviews and field experiences were analyzed to ascertain the role and impact of LMC hymnody on the life of the church's faithfuls. In essence, the section aims

[74] The word impact is used in the context of the discussion to refer to the role of hymn singing hence, its effect on the lives of *Jolejo*.

at addressing the fourth objective of the study in relation to the emerging patterns noted in the previous analyses.

Data from SI administered to choir leaders (CL) and singers were analysed and inferences made. In addition, selected excerpts of texts narratives from SSI with key informants were examined. The first question dealt with the music preferences by the singers from a perspective of their own individual church stations. The choices included; liturgical hymns, choir music competitions, small groups' choruses (contemporary praise and worship teams); and *roho* songs.

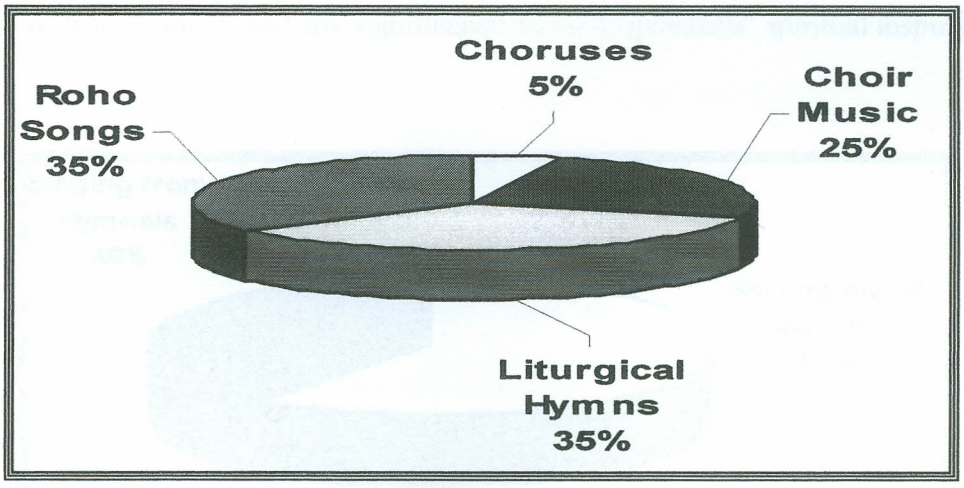


Diagram 4.1: Music Preferences

Seventy percent of the respondents seemed split between *roho* songs, and liturgical hymns (see Diagram No. 4.1). The choir music had 25% and this could be attributed to the fact that most of the respondents were choir singers and this must have influenced their music perceptions a great deal. The study inferred from the responses that these three types of music seemed to significantly impact on the participants and the faithful.

When asked to explain briefly their reponses; 25% category of respondents said that choir music is innovative, modern and rich in sound, hence hence speaks to ones musical and spiritual senses directly. Thirty five percent category of reposndents were anonymous that from time immemorial, this has been the original music of the LMC. A paltry 5% pointed to the fact contemporary gospel choruses were both spiritually inspring and ecumenical, hence the reason for their incooperation into LMC liturgy.

The second question sought the respondent's preference with regard to singing from memory or hymnals. This was aimed at understanding whether or not singing out of memory or from hymnals had any significance on the respondents' spiritual inspiration.

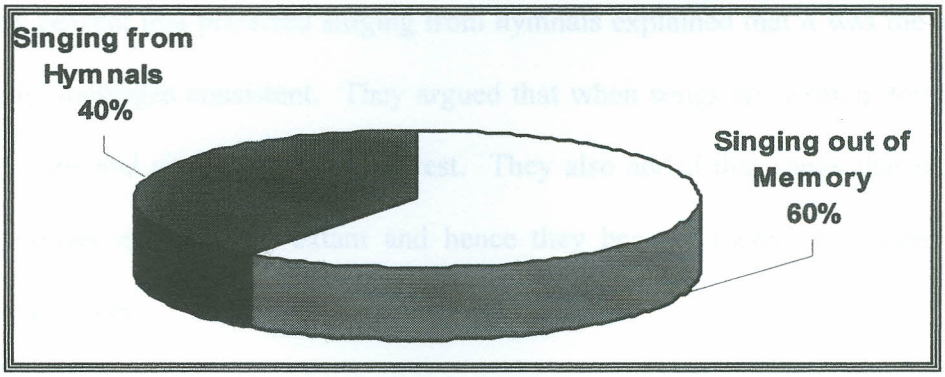


Diagram 4.2: Reference Material Preferences

Sixty percent of the respondents approved of singing from memory compared to 40% who preferred using hymnals (see Diagram **No. 4.2**). Most of those who fell under 60% explained that they were mostly inspired when they sang *roho* songs because they were simple and easy to memorize.

The preference to singing out of memory could also explain why the church is reluctant to have an official hymnal. Notable also is that the literacy level of some of the singers was relatively low and this could explain why they preferred singing from memory. When asked to explain briefly, of the respondents wrote:

> In as much as I would like to use the hymnals, I cannot read the words well.

Others indicated that, holding the hymnal does not allow one to express himself or herself freely while others reported that:

> After all in our Luo culture, people rely more on auditory than visual data when learning and performing music.

The Forty percent that preferred singing from hymnals explained that it was the best way to keep the messages consistent. They argued that when songs are written down, one is able to follow and sing along with the rest. They also added that songs that were sung many centuries ago are still extant and hence they become historical sources for the present generation.

The third question dealt with the most preferred language in the hymn singing. Most of the respondents acknowledged the use of *Dholuo* 40%, Swahili 35% and 20% English respectively (see Diagram **No. 4.3**). Despite the church's insistence on employing Latin in the celebrations of the Holy Mass, it came a distant third with 5%.

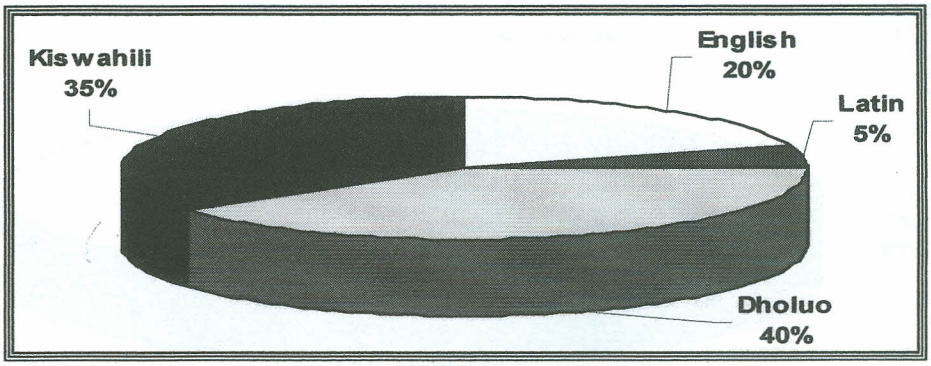


Diagram 4.3: Langauage Preference

It was apparent that the respondents preferred *Dholuo* and Kiswahili to any other language. The reason that was given by a majority of respondents was that singing in a familiar language allowed the song to speak to an individual. This way, the person got to follow the meaning of the texts and tried to grasp lessons inherent in the textual content. In the end, the singer and listener learnt a lot from the hymns for his/her spiritual growth. This further enhanced the change experienced in personal perceptions of life.

The respondents that preferred Kiswahili shared similar sentiments that pointed to the following:

> Kiswahili is our national language and using it in our worship services allows people from other communities to join our church and feel at home. Further to this is that many churches in Kenya conduct their worship services in Kishwahili and LMC should not be seen to lag behind.

The fourth question aimed at ascertaining the uniqueness of LMC hymns when compared to those from other Christian denominations. The respondents were required to support their **Yes** or **No** answer with qualitative data that would affirm or refute the uniqueness.

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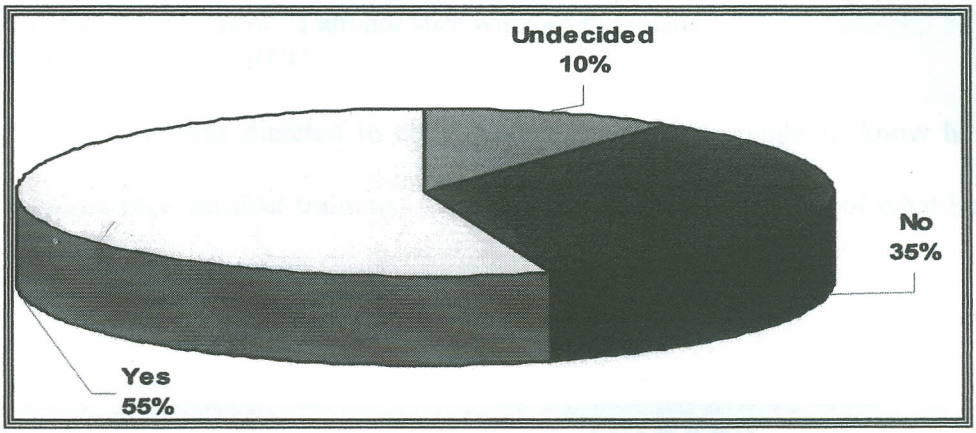


Diagram 4. 4: Peculiariaty in LMCHymnody

Fifty-five percent of the respondents confirmed that LMC hymnody was unique. Another portion of respondents (35%) differed and argued that the hymnody basically comprised derivates of songs from other churches and thus, the sameness (see Diagram **4.4**). The rest (10%) were undecided. Those who cited the uniqueness of the hymnody singled out the LMC as the only denomination in Kenya which still embraces the old RCC chant traditions.

The Fifty-five percent category of the reposndents further argued that the music exhibited more reverence and spirituality than the hymns from other denominations. In supporting the uniqueness, one of the respondents wrote:

> We are the only church that still utilizes the holy language (Latin) in our music. We sing songs that were directly revealed to our church founders by the angels. We do not accompany our songs with instruments and body movements as is the case with other Christian churches.

The qualitative data for the 10% undecided group indicated that the respondents did not seem to have understood the question. This was exemplified in responses such as:

No idea. I don't know. I am not sure whether the music belongs to LMC or RCC.

A two-part question was directed to choir leaders. The first sought to know how the leaders acquired their musical training. Tied to this was the explanation of what inspired or motivated them into the LMC music-making actvities.

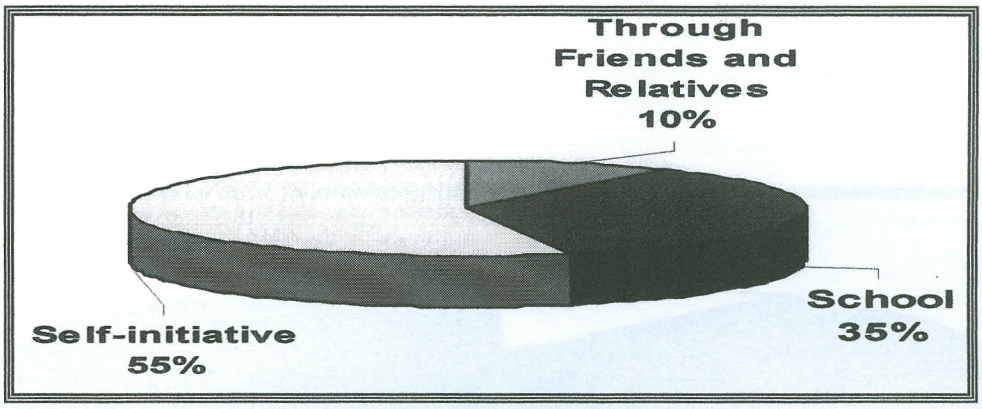


Diagram 4. 5: Acquisition of Music Training Skills

It was evident (as indicated in diagram **4.5**) that 55% of the responses indicated that many of the choir leaders acquired music-training skills through their own initiatives. Fifty-five percent explained that the emerging phenomenon of choir music and which seemed to appeal to many created need for choir leaders who could interpret music.

Acquisition of music skills through self-initiative was reported to have been as a result of friends who were music teachers in educational institutions or relatives who had a musical background. Other repondents reported that they began by reading books on elementary theory of music and experimenting with the knowledge. Qualitative data revealed that the 35% who acquired formal training attended music courses in institutions such as: Kenyatta

Universiy, Maseno University, Music Conservatoire in Nairobi. It was also reported through qualitative data that other respondents learnt music theory during their secondary schooling.

The second question sought to determine whether or not the CLs had ever composed any hymns and if **Yes** to indicate the titles of some of the songs they sing and if **No** where are the songs sung sourced from.

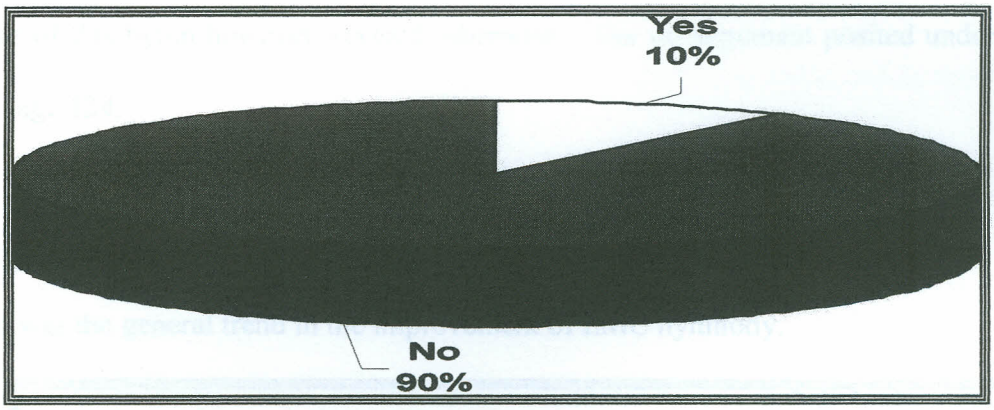


Diagram 4. 6: Hymn Composition

A clear majority of 90% of the respondents indicated that the CL had never composed any hymn. Most of them indicated that they got pieces from other churches mostly the RCC. Qualitative data gathered through SI indicated the following titles as examples of hymns claimed to have been sourced from RCC included:

- **Kyrie** (referred to by Jolejo as *Wend mokwongo mar misa*) transcribed in this study as hymn No. 1.
- **Gloria Excelsis Deo,** transcribed in this study as hymn No. 2
- ***Ekaristia***, transcribed here as hymn No. 6.
- ***Nimeahidi Yesu*** transcribed in this study as hymn No. 8.

Examples of hymns sourced from Luo musical expressions and which were regarded by the respondents as original *lejo* songs comprised:

- *Ee Baba Simeo*, transcribed in this study as hymn No. 9.
- *Sulwe Nam Wamosi,* transcribed in this study as hymn No, 10.
- *Salve Maria*, transcribed in this study as hymn No. 11.
- *Ave Maria*, transcribed in this study as hymn No. 12.

Ten percent of the respondents that acknowledged having composed songs for LMC church gave an example of *Ee Baba Simeo* as the title one of the composed hymn. Analysis of this hymn however, reveald otherwise. See the argument posited under **Fig. 3.1** on page **124**.

The sixth question aimed at soliciting the opinon of the respondents about what they thought was the general trend in the improvement of LMC hymnody.

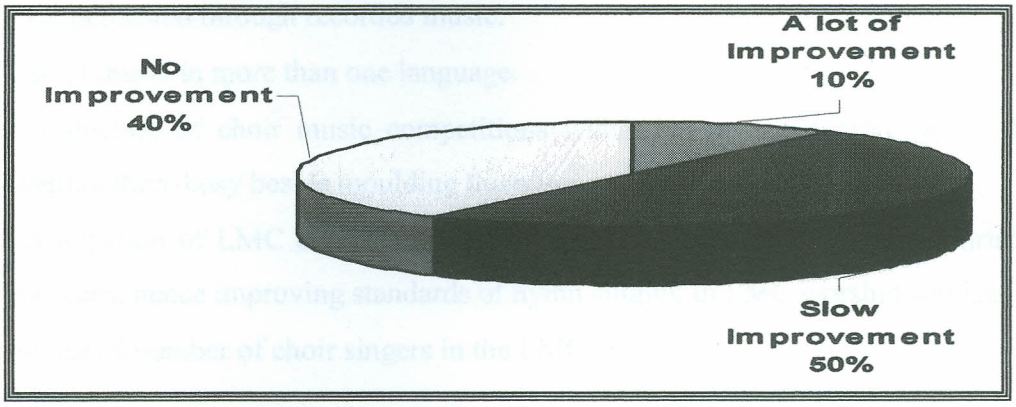


Diagram 4. 7: Trend in LMC Hymnody

Half of the respondents indicated that there was slow improvement and that there was urgent need to keep pace with the high standards of hymns from other Christian faith communities. Qualitative data from SI indicated reasons for the slow improvement as:

- Use of old Latin music and Luo chanted songs in the same style.
- Lack of the initiative to introduce musical instruments such as organ and keyboard in the church worship.
- Lack of official hymnal for the whole church.
- Lack of enough qualified choir directors.
- Lack of clear policy and guidelines by LMC on the church's hymnody.
- Lack of choirs that can effectively spearhead good singing in the LMC.
- Failure by the church to recognize and appreciate the enterprising choir directors in the LMC church.

The Forty percent of the respondents felt that LMC hymnody had made and in their brief explanations, cited the following reasons:

- The use of choirs and singing in part even though not in all church stations.
- Use of music from diverse sources, hence catering for different categories of the LMC worshippers.
- Evangelisation through recorded music.
- Use of music in more than one language.
- Introduction of choir music competitions which has attracted more youth thus keeping them busy beside moulding them into responsible church members.
- Participation of LMC choirs in music competitions organised by other Christian churches, hence improving standards of hymn singing in LMC worship services.
- Increased number of choir singers in the LMC stations.

The seventh question was designed to collect views from the respondents concerning what in their opinions should be undertaken in order to improve music in LMC worship or even make it better.

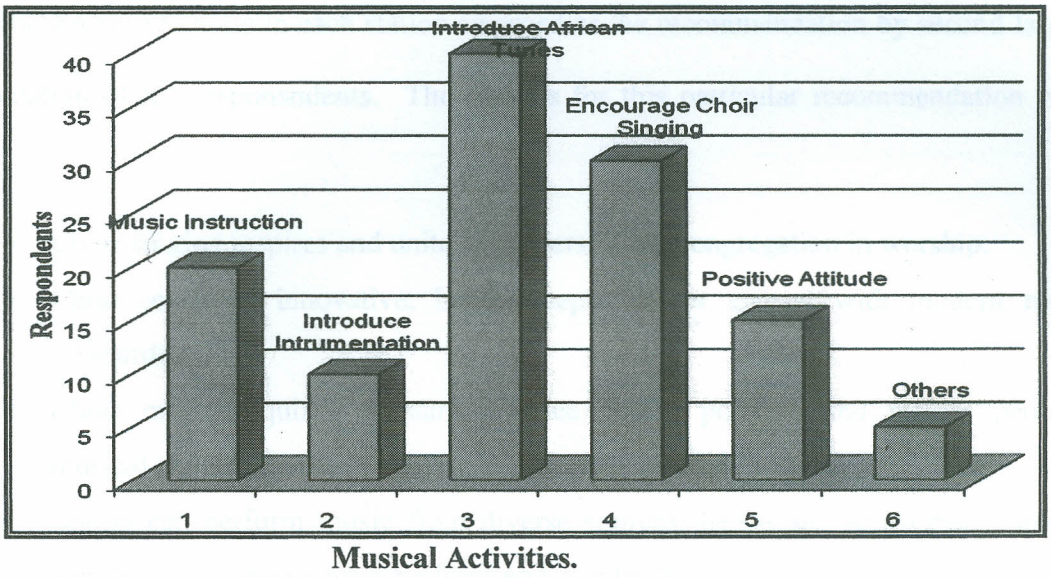


Diagram 4. 8: Music Activities for Improvement of LMC Hymnody

It was evident that approximately 37 of the respondents were of the opinion that more African tunes should be incorporated into the liturgy if the hymn singing had to improve. Their reasons for this response were that:

- A majority of worshippers prefer African tunes to any other.
- Most of the evangelical churches have incorporated African tunes in their liturgies and therefore, the worshippers feel more spiritually inspired when they sing tunes that sound familiar to them.
- African tunes are easier to catch and memorise.
- African tunes are not complex, hence can be sung by a majority of the worshippers.
- African melodies spread faster and hence can reach as many worshippers as possible.
- African tunes communicate, inspire and appeal to people directly.

Establishment of choirs in each station emerged as the recommendation by second largest population of the responsndents. The reasons for this particular recommendation were that:

- Choir singing inspires and unites members of the congregation in worship.
- Choir music is innovative, hence keeps singers abreast with modern music standards.
- Choir music requires constant practice, hence polishes and refines people's musical skills.
- Choirs can perform music from diverse sources, hence are occasionally able to handle songs with varying qualities and standards.

Introduction of instrumentation and others such as body movements in the LMC worship services emerged as the recommendation by the least population of the respondents. The reasons cited in qualitative data for this particular trend showed that:

- Use of body movements and African instruments such as guitar, *nyatiti* and *orutu* were distractive, lascivicious and noisy.
- Body movements and instrumentation do allow the singers and the congregation to listen and reflect on the messages inherent in the song texts.
- The *Baba Mesia* had since the inception of the LMC advised against incorperating body movements and instrumentation into LMC worship services because the devil uses the two aspects to lure people into the sinful world. Thus, not many people will be receptive to their inclusion into the LMC worship services.
- Body movements and instrumentation can be a source of confusion and disorder when the two musical aspects are not checked and controlled.

When asked their opinions on significant impact that good music or singing had on the church, the respondents' answers differed as indicated proportionately in Diagram **No. 4.9**.

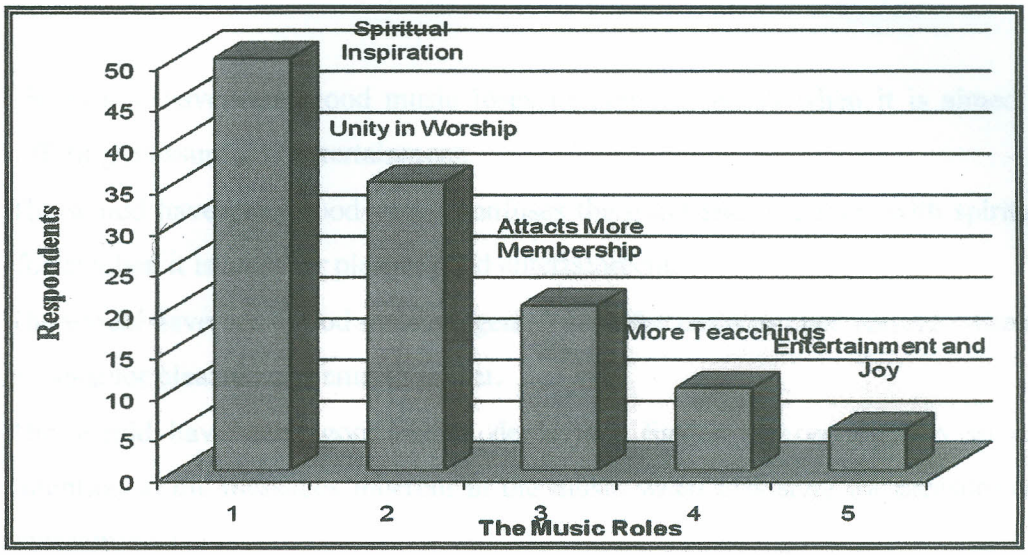


Diagram 4. 9: Musical Roles and Impact

Nearly a half of the respondents pointed to the fact that people were inspired spiritually when good music was sung. The outstanding reasons given for this particular opinion were that.

- That believers are supposedly able to pray for divine help and intervention into their socio-economic problems.
- People's hopes for a better future were renewed when they are facilitated to pray through good music.
- Good singing elicits high participatory levels that unites the church not just as one body of Christ but as the earthly souls are joined by the heavenly multitude in singing God's praises.

Strikingly, less than 5% responded that hymns could be performed for sheer pleasure and entertainment. The underlying reasons reported by the respondents through qualiatative data gathered were that:

- The would have been good music loses its spiritual worth when it is aimed at offering pleasure and entertainment.
- The would have been good music confuses the mind and interferes with spiritual focus when it is sung for pleasure and entertainment.
- The would have been good music engenders secular emotions and feelings when it is sung for pleasure and entertainment.
- The would have been good music denies the listener the opportunity to pay attention to the messages inherent in the music when it is sung for pleasure and enterainment.

It emerged from the analysis of the finding in Diagram **No. 4.9** above that the second largest population of the respondents believed that good singing played an important role of uniting the congregation in worship. The respondents explained that when singing is bad, the worshippers do not feel sanctified and edified. Consequently, such scenarios deny them the opportunity to pray and seek divine intervention for spiritual, socio-economic problems facing them.

4.6 Findings in the Context of Theoritical and Conceptual Frameworks

4.6.1 Findings in Relation to Music Matix Theory

The general aim of the study was to analyse the LMC hymnody in order to determine its musical and theological contents. Specifically, the study sought to establish how the various aspects of the contents are negotiated, interpreted, and appropriated to assign meaning to the hymnody. The task of achieving the outlined purpose was guided by

King's (2008:13) Music Matrix and Nettl's (1983) and Merriam's (1964:314) Musical Syncretism theories.

In concurrence with the tenets Music Matrix theory (see King, *ibid.,* section **1.2.7,** p. **23** in this study) the study through the analysis of its findings established that *Jolejo* regarded music as an important component of their religious life. They sung whenever it was possible and appropriate thus creating a music-culture they believed was unique to them. Music was interpreted to mean a variety of hymn tunes, texts and styles revealed to them by Angels upon their descent on earth, revealed to an individual through dreams (visions) or simply obtained from different sources. The LMC understood the challenges posed by the conflict between, what on the one hand constituted age-old music traditions of RCC, having a music culture life of their own and on the other, the traditional and contemporary realities of the Kenyan music cultures. To negotiate between the apparent onflicts, the LMC blended continuity and discontinuity of familiar and unfamiliar music traditions.

The continuity of unfamiliar musical tradition was exemplified in their insistence on employing the old age chants of RCC (see hymns **Nos: 1** and **2**). Discontinuity of familiar traditions was evident in their objection to incorporation of instrumental accompaniment, dancing and clapping into its worship services and as found in many music-making occasions. The church authority argued that musical instruments represented a number of traditional and contemporary cultural expressions that are diametrically opposed to the fundamentals of the Christian church's dogmas. It was added that *Baba Mesia* Ondeto warned against employing such musical accompaniments in the liturgies due to their

distractive nature and associations to worldly circus (Personal Interview Cardinal Ng'ombe, 2008).

Despite the prejudice by the Church against incorporation of musical instruments, dancing and clapping into the liturgies, analysis of the findings showed that other local and foreign musical elements operated side by side in the LMC hymnody for example, hymns and songs from both the RCC and Luo musical expressions were negotiated and appropriated in a variety of categories, forms and styles. Different categories, forms and styles of hymns were designed to fulfil certain liturgical and or theological functions. For instance, inside the church, hymn singing was appropriated to edify, teach, shape morals besides facilitating liturgical proceedings. It was considered as a means of shaping morals because biblical messages were memorised as corrective truths. In addition, hymns were believed to reflect order, stability and continuity and were seen as means of transmitting church's values, thus ensuring spiritual growth and further instructions to the faithfuls.

Outside the church, hymn singing functioned as a means of evangelization. A variety of tunes presented in diverse idioms (both traditional and contemporary) was employed in public processions to attract the attention of non-believers besides facilitating long walks. The hymns or songs sung were meant to direct the hearers's attention to the gospel to which s/he may have heard either heard before and ignored or may never have heard. Songs recounted incredible stories of suffering, persecution, miracles and healing experienced or performed by iconic figures in the Church. In funeral ceremonies, the songs consoled the bereaved, and were used during the burial of the dead (see hymn **No.**

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9). In anniversary's celebrations and choir competitions, music entertained and recounted important church's historical events.

In essence, hymn texts revealed content of prayer, praise to, and belief in God and Jesus Christ. In addition, song texts narrated the great deeds and stories of Virgin Mary (*mama*) and *Baba Mesia* Ondeto. Hymn singing emerged in this study as a way of communing with each other and connecting the believers' faith to the tangible concerns of the world. In a world of strained economic abilities, music was packaged in form of CDs and DVDs for sale. Other materials on the historicity of the church and doctrines were on sale in form of books, pamphlets or recorded images of anniversary proceedings on DVDs. Despite this being a viable economic venture, a section of the respondents reported that they were reluctant to purchase the packaged music because of what they considered as instant music of contemporary commercialism that lacked theological indepth and reverence.

Analysis of the transcribed hymn texts was guided by the theoretical premises on Scripture and truthful communication of the gospel via music (see King 2008, section **1.2.7** p. **24** in this study). To this end, texts were analysed to ascertain the Frequency of Recurrence **(FR)** of Christological themes in the hymns. In the analysis, the study considered, (if any) appellations assigned to Jesus Christ such as the great magician or witchdoctor (*jajuok* in *Dholuo*) were considered as rendering the hymns theologically and liturgically inappropriate. The study equally examined appellations assigned to 'Virgin Mary' (*mama*) to ascertain whether or not they fitted within the Christological frames as

understood from a biblical perspective. The textual analysis revealed that thoughtful interaction between music-in culture and biblical texts produced dynamic ways of hymn singing in the LMC faith community. The LMC hymn texts and motifs illustrated the spiritual Jesus Christ as portrayed in the Holy Scripture. The study established that Jesus Christ and *Baba Mesia* shared a number of appellations. The mortal nature of the latter without the persecution, suffering and death on the cross (as in song **No. 9**) negated the fundamental tenets of biblical Christology. That notwithstanding, the study ascertained that theological meaning in LMC hymn texts constituted over Eighty-four percent of thematic material that was based on the Christological truths as illustrated in the Holy Bible. The study, therefore, concluded from this analysis that LMC hymnody can be placed within level IV of significance of African hymnody (see Table: **4.2**).

In line with the frames of thought of Music Matrix (King, *ibid.*, Section **1.2.7**, p. **25** in this study), it was clear from the findings that the LMC was yet to develop skilled musicians with critical music qualities. Lack of appropriate musical skills hampered leader's effectiveness in executing the musical responsibilities assigned to them. This was exemplified in the lack of structures for music instructions, presence of a few self-trained music leaders (but with limited elementary theory in music), occasional hiring of musical expertise from other denominations to train choirs specifically for CMC, lack of any accomplished composers and finally lack of an official LMC hymnal.

Theoretical premises underpinning musical investigations into the critical role the music played in worship, witness, spiritual formation and leadership revealed that first and

foremost, hymn singing was employed in LMC worship services such as the Holy Mass, Devotional, Charismatic and HRP meetings. In the area of witnessing, hymn singing played an indispensable role in *maandamano* phenomenon. During the ***maandamano***, music was employed as an evangelical tool and a medium for recounting the Church historical events. It was considered an indispensable accompaniment and crowd engaging activity for the long treks (see Plate **No. 4.2).** Issues of spiritual formation and growth were captured in the findings as illustrated in Diagram **No. 4.9**.

A vast majority of the respondents pointed out that people are greatly inspired spiritually when good music is sung. Good music to *Jolejo* meant that which is easy to learn, spiritually inspiring and engaging, easily communicative and edifying in the sense of unified congregational singing. Hymn singing, therefore, defined what the *Jolejo* believed about God, their founder prophets, prophetess and saints. It proclaimed the terms of their relationship with each other and created a community of believers united in prayer and songs.

Findings from FO showed that LMC members believed in creating a sacred bridge linking continuity at the one end and discontinuity at the other. The *Jolejo* embraced continuity by insisting on the retaining pre-Vatican Council II worship structures and vocal chants of the old Roman Catholicism. Similarly, the LMC followers preserved Latin, the hitherto regarded as a sacred language as an aspect of continuity.

Despite its membership being dominantly Luo, it discontinued use of musical instruments, dancing and clapping in accompanying hymns that were in fact perceived to be derivatives of Luo traditional musical idioms. In the same breath, it borrowed and continued to propagate hymn-tunes from MRC and other denominations but preferred to discontinue instrumentations, body movements and other cultural expressions that are identifiable with such musics.

In essence, the findings revealed that although LMC hymnody can be described as syncretic, a vast majority of the hymns were found to be eclectic. This study, therefore, did not only describe LMC hymnody in relation to the tenets of syncretism but went further to employ the concept 'music eclecticism' to understand the nature of hymnody.

4.6.2 Syncretism in LMC Hymnody

The theory of musical syncretism (see Section **1.2.7** p. **26** in this study) was applied to help understand the salient features that characterized LMC hymnody and how these features, defined the hymnody. Discourses on syncretism have not been without certain degree of ambivalence. Nonetheless, many studies for instance Barz (2008), Akuno (1997) and Kidula (1986) seem to point to one fundamental principle of musical syncretism -a process of merging or combning two or more cultural, musical, philosophical or religious elements in which adaptation and absorption occur leading to new products.

Hybridity is another concept that is more often confused with syncretism in academic discourses. Ceribasic (2007) defined hybridity as a notion that refers to kinds of creative, and/or subversive mixtures, crossings, blurred polarities, blendings, bricolages or state of in-betwenness, that is, of being both or neither. Kapchan and Strong stated that hybridity is effected whenever two or more separated historical realms come together in any degree that challenges their socially constructed autonomy.

In applying this concept, this study noted that LMC hymnody could also be described from a hybridity notion. *Jolejo* have not attempted to blend RCC and Luo musical expressions without endeavouring to necessitate a musical product that is solid, clear and of pure origin. The blend is simply a state of in-betweenness. Admittedly, *Jolejo* have appropriated hymns from diverse sources as demonstrated in this study. However, this study argues that although the hymns have resulted from processes of change and reinterpretation, it would be naïve to suggest that the hymns are entirely new musical products.

Referring to the anaysis of the findings, it is evident that hymns have been borrowed with very little indication of variance and deviance from the parent or original product. This is exemplified in hymns **Nos. 1** and **2**. In these hymns, the Church has tried to preserve and maintain what it has borrowed from Roman Catholicism without deliberate changes. Nuances occurring in their renditions could not be attributed to any deliberate effort to adapt and reinterpret the hymns for an identity that is typical of LMC. In the case of

borrowing from other AICs, change is only evident in tempo, which is more often a slowed down version with textual organization that is preponderantly Luo. What this means is that the hymns have been adopted almost entirely without much change in their musical character. Hymns that could be described as LMC syncretic musical ideas appeared to stem from adapted prayers or tunes that were hitherto in strophic form with texts in Latin. Texts of such music were translated into *Dholuo* and acquired renditions akin to the community's traditional musical idioms or chants (hymns **Nos. 11** and **12**). Other syncretic idioms included songs borrowed from modern Roman Catholicism music repertoire and other evangelical churches (hymns Nos. **5, 6, 7, 8 and 9**). These kinds of expressions resulted from the young generation's apparent desire for more innovative and vibrant music.

4.6.3 Eclecticism in LMC Hymnody

In music, the concept eclecticism[75] is used to refer to a combination of musical genres and styles in a rather 'patch and paste' pattern. Eclectics composers cited in Encyclopedia Britannica[76] include Britten, Copland, Tippet and Stravinsky. These composers are accredited with works that exhibit idioms borrowed from diverse sources. In popular music cultures, artistes have produced pieces of artwork which refused to adhere to any particular label or identity but rather draw from a multitude of cultural influences. Such music has defied definition. A phenomenon referred in this study as meta-music. The

[75] The Eclecticism comes from the Greek word, ***eklektikos*** which means choosing from the best (Eaton, 1975). The concept was first recorded to have been practiced by a group of philosophers who attached themselves to no real system, but selected from philosophical beliefs those doctrines that seemed most reasonable to them. New known eclectics in Greek philosophy included Stoics Panaetius and Posidonius. Eaton (*ibid.*) records that Eclecticism never amounted to a movement or constituted a specific style. It was characterised precisely by the fact that it was not a particular style.

[76] http://en.wikipedia.org/eclecticism

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prefix 'meta' was coined in the study to mean 'beyond,' or transcend', thus, describing persons and abilities beyond human limits or existing above the material world.

Besides the eclectic and multi-cultural musical works that can be described as meta-music, arguably posited here, a good example that fits this description and which defied definition, thus eliciting controversy is the John Cage's 1952 composition called ''433'', the three movements performed without a single note being played (Hugh, 2007).

The eclectic nature of the LMC hymnody was attributed to the fact that hymns have been borrowed from Luo, RCC and to a lesser extent modern music sources. This was done with an aim of meeting theological, liturgical, spiritual and social aspirations of the group. *Jolejo* however, have not appropriated the different idioms in the sense of assimilating[77] and transforming[78] them into entirely new musical products. Instead, they have simply borrowed the hymns and adopted[79] rather than adapt them. By so doing, they have allowed differing expressions to coexist side by side.

In fact, LMC cannot conclusively and exclusively be said to have a hymnological identity that is uniquely *Lejo*. Apart from the chanted prayers in Luo traditional idiom and the few hymns that tend to exhibit Luo musical expressions, the rest can be described with

[77] Assimilation is used in this context to mean complete absorption in the sense of minimizing or eliminating distinctive features of the original musical work or genre.
[78] Transformation is applied here to mean complete change.
[79] Adoption is used in the context of this discourse to refer to selecting different musical ideas without changing or deciding to use the whole parent system. Conversely, adaptation is that process in which the ideas are changed to fit a new environment or different conditions.

reference to distinct identities akin to pre-Vatican Council II, modern Roman Catholicism or evangelical church hymns.

4.6.4 Multi-culturalism and Application of SIMAH in LMC Hymnody

The study noted that the hymnody could also be described as multi-cultural depending on eclectic perspective one is using to define the phenomenon. The study, however, applied this concept in a relatively loose sense because it connotes a wealth of diversity in cultures of different countries, ethnic groups, or religions. In fact, its usage in modern discourses alludes to music of global character that is more or less hard to define (meta-musical).

The LMC hymnody could be defined as multi-cultural but not in the sense of it being meta-musical. It is evident that the Church has simply borrowed hymns from RCC and other religious movements. In contrast to other Christian denominations that exhibit highly 'multi-cultural[80]' musical expressions, *Lejo* has instead chosen to select carefully what to borrow and adopt. For instance, hymns from renowned hymnist such as John or Charles Wesley, Isaac Watts have not infiltrated the LMC hymnological space as salient features. Neither can the hymnody be said to have incorporated elaborate church anthems or popular gospel songs with rap, reggae, jazz idioms. It is also not multi-ethnic in the strict sense of the word because apart from Luo musical ideas and a few derivatives from Abaluhya music culture, the hymnody has not borrowed from other neighbouring communities such the Abagusii or Kalenjin. This study argues, therefore, that the

[80] Multi-cultural is employed in the study to refer to a wealth of musical diversity. Emphasis is on the prefix 'multi' which is applied here to mean not only two different elements but rather multiple, several or many elements.

hymnody exhibits more of intrac-ultural[81] and inter-cultural[82] than multi-cultural tendencies.

In applying SIMAH conceptual model to locate level of significance of LMC hymnody, the study found out that the hymnody in its eclectic and to a lesser extent syncretic character qualified to belong to Level IV of the SIMAH (***See*** diagrams **1.4** and table **1.2**). This conclusion was based on the fact that the hymnody was found to be intercultural and intracultural and to lesser extent multicultural. It was intercultural because it appropriated RCC Western-based classical chants in its worship. It was intra-cultural due to the fact that it borrowed from Luo cultural and AIC religious spaces in Luo Nyanza. Finally, LMC hymnody may be regarded less strongly as multicultural, due to attempts to incorporate into its liturgy Latin, Luo, Kiswahili and African church anthems borrowed from modern Roman Catholicism and evangelical churches.

4.7 Conclusion

The Chapter analyzed and discussed data accruing from transcribed hymns and songs, field observations and interviews. Primarily, the study sought to address the four main objectives of the study as stated in Chapter One. The analysis examined musical characteristics and categories inherent in the LMC hymonody, recurrent of theological themes embodied in the hymn texts, salient features that characterize the LMC hymn

[81] Intra-cultural is employed in this context to refer to the tendency of LMC to borrow hymns from within the Luo cultural or AIC religious spaces in Luo Nyanza.

[82] Inter-cultural is applied in the study to refer to tendency to borrow between two sources. The term has in many instances applied to refer to the tendency to borrow elements from two or more cultures. In the case of LMC, it is viewed as borrowing between RCC and Luo cultural milieus.

singing and the role the singing plays in the religious life of *Jolejo*. Lastly, discussions of the findings were examined in the context of the theoretical frames posited in this study. A conclusion of the key findings is outlined in the next chapter.

CHAPTER FIVE
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This Chapter presents a summary of the research focus, the conclusions based on findings emanating from answers to the research objectives and recommendations made in light of the findings and conclusions drawn.

5.2 Summary of the Research Focus

The study set out to determine the musical and theological meaning in the hymnody of Legio Maria of African Mission Church in Kenya. The review of the available literature showed a paradoxical hybridity in the hymn singing of the LMC. In a seemingly disjunction to Luo culture and modern innovations, *Jolejo* were viewed to prefer a community of their own that stood opposed to certain aspects of traditional and the modern world systems. They, on the one hand, embraced and appropriated hymns from pre-Vatican Council II Roman Catholicism and on the other, borrowed songs from Luo musical expressions, thus exhibiting intercultural tendency and intracultural tendencies respectively.

It was out of this paradoxical hybridity that an urge for a systematic inquiry into hymn corpus of *Jolejo* arose. To this end, the study sought to address the following research questions: What are the musical properties and categories inherent in the LMC hymnody?

What constitute LMC hymn texts vis-à-vis the Christological aspects of the textual themes? What aspects of RCC and Luo music traditions characterize the LMC worship Services? Finally, what role does the music play in the religious and social-cultural life of the LMC faithfuls?

The study was conducted in four locations situated in Luo Nyanza. These included Jerusalem Amoyo in Migori District; Nzoia-Efeso in Ugunja; Kisumu City, and Boro Diocese in Siaya District. Study population comprised Choir Singers (CS), Choir Leaders (CL) and Key Informants drawn from members of the clergy and laity.

The study employed ethnographic research design using qualitative and quantitative research paradigms. The sampling methods included Quota and Purposive sampling techniques. The **FR** was used to ascertain the level of theological significance of LMC hymnody. The process involved first, considering the Holy Bible as central to meaningful and truthful communication of the gospel via music (King, 2008). Thus, the Scripture became the point of reference for meaningful motifs. Second, the Christological motifs that portrayed the characters and the persons of Jesus Christ and the Virgin Mary on the one hand and *Baba Mesia* Ondeto and *Bikira Maria* on the other were counted. Finally, the tallies were organized in percentages to determine the **FR** of the motifs in each hymn.

Prescriptive content analysis of the collected and transcribed hymns, field observations and interviews revealed pertinent insights into the study concerns. Findings were tabulated and organized in percentages in cases that required quantitative data processing.

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Texts of the selected hymns were transcribed and analyzed to determine the Frequency of Recurrence (**FR**) of Christological motifs embodied in the texts. Discussions of the findings aimed at addressing the study objectives in relation to the theoretical and conceptual frameworks ensued. The discussions were essentially guided by the patterns accruing from the data analysis.

5.3 Conclusion

This section addressed answers to the study objectives. Answers to the four objectives outlined in the study were summarized and presented in four sub-sections.

5.3.1 Musical Meaning in the LMC Hymnody

Meaning in the collectivity of hymns belonging to LMC constituted a variety of factors. These ranged from musical attributes to liturgical roles. The study found that *Jolejo* appropriated hymns that exhibited wide ranging musical structures. These included:

- *Melody and Phrases*. These ranged from florid to strophic structures. The florid melodies were either melismatic or syllabic. The melismatic passages with long winding phrases appeared in chants inherited from the old Roman Catholicism. The syllabic lines tended to have short but irregular phrases and were akin to Luo threnodies called *dengo*. The melismatic passages assumed a melodic contour of an arch-like shape while syllabic lines exhibited linear and occasionally ornamented melodic contours with subtle variations in the solo sections. Strophic

measured melodies tended toward tighter organizations through melodic phrase repetitions.

- *Rhythms and Meter*. LMC hymnody explored both free unmeasured and regular metric rhythms. Irregular free rhythmic treatment was evident in hymns with florid melodies. Metrical barline rhythms were identified in more sectional strophic hymns. The strophic hymns indicated relative regular time values of the notes thus exhibiting clear-cut and fairly short phrases. A considerable number of hymns started on a weak beat with a good number of strophic hymns showing tendencies of syncopated rhythms.

- *Scales, Intervals and Harmonic Elements*. Musical scales of most hymns were mainly diatonic scales although a few exhibited elements of modes. Most hymns exhibited intervals of major and minor 2nds, with frequent leaps of major and minor 3rds. Infrequent leaps greater than 3rds but not exceeding major 6th were evident in strophic hymns. Leaps of octaves were the rarest. The melodic ranges were frequently 6ths and a few hymns tended to have an octave. Transient harmonies were evident in monastic hymns. Multipart hymns exhibited fairly simple four part harmonic setting.

- *Form and Categories*: LMC hymnody constituted a variety of musical forms and categories. These forms accrued from structural organization of melodies, rhythms, and harmonies. The study found that the hymns showed linear **ABA** or cyclic form,

ABACADAEA or $A^{v1}B\ A^{V2}B$, $A^{v1}B\ A^{V2}B$. Linear forms were more identifiable with liturgical hymns such as the chants. Cyclic forms were prevalent in extra-liturgical hymns such as the *roho* songs or charismatic renewal choruses. Multipart forms were commonly associated with choir music. It was found that these forms and categories overlapped. Elements of linear or cyclic ideas existed in some of the multipart hymns.

Generally, the categories and sub-categories were diverse ranging from simple to fairly developed sense of musical construction that *Jolejo* conceptualized as *wend* – meaning song of. It was with this conceptualization in mind that hymn singing was referred to as *wer* –meaning song.

5.3.2 Theological Meaning in the LMC Hymnody

The study found that LMC hymn texts had varying thematic ideas. The ideas ranged from, biblical, liturgical, and doctrinal to historical. The emphasis was however, on the examination of Christology themes as portrayed in the Holy Bible and as conceptualized by *Jolejo*.

- *The Divine Jesus Christ*: Motifs ascribed to Jesus included those that described him as Son of God, Lord, the Most High, Saviour, the crucified and risen Lord. The study found that themes ascribed to Jesus Christ and His Mother the Virgin Mary as portrayed in the Holy Bible had a total **FR** of 66. This

accounted for 84.6% of the total number of Christological motifs appearing in the texts of the 12 transcribed hymns. This, in essence, concurred with King's (2008) theoretical postulation that the centrality of Jesus Christ is the overarching theme in assessing and developing culturally appropriate Christian music. To this end, the study inferred that LMC Hymnody was theologically meaningful and appropriate for Christian worship.

- *The Physical Jesus, Baba Mesia*: It was clear from the transcribed hymns that fewer hymns comprised motifs specifically ascribed to *Baba Mesia* Ondeto. *Baba Mesia* Ondeto shared similar appellations with Jesus Christ. However, there were striking distinctions between the mystery of crucifixion of Jesus Christ and earthly nature of *Baba* Mesia's death. This dimension required a deeper theological inquiry which was in many respects beyond the scope of the study. In addition, the study observed that such hymns recounted the Church historical events and were not necessarily utilized in the Holy Masses of the LMC. This category of hmyns featured in non-liturgical occasions such as the celebrations of church anniversaries and CMC.

In essence, analysis of textual themes illustrated that messages embodied in LMC hymnody ranged from those that addressed the person and the character of Jesus Christ as the Son of God and atoner of the sins of mankind. *Baba* Simeo Ondeto despite sharing certain appellations with Jesus Christ was portrayed as the father figure, saviour and founder prophet of LMC. The textual analysis further revealed that although there could

be no clear dichotomy between LMC black and white Christology, the Frequency of Recurrence (**FR**) of themes addressing Jesus Christ surpassed by considerable percentage thematic ideas that addressed other iconic figures. What remained puzzling was lack of clear dichotomy between the Virgin Mary Mother of Jesus and *Mama,* Ondeto's mother. The study noted that there was a general belief about *Mama* being the Virgin Mary the Incarnate.

Besides, it further noted a considerable amount of ambivalence in the Christological themes pertaining to the two. It emerged that the faithful held *Mama* in high esteem during the normal discourse in prayer meetings but remained specific about the Virgin Mary in the hymns. This scenario led the study to examine themes related to the two as belonging to one character. It therefore, followed that where it called for the study to invoke the Virgin Mary, *mama* was indicated beside but enclosed in brackets.

5.3.3 Salient Features in the LMC Hymn Singing

- *The RCC Musical Features:* The study identified use of plainchants and other church modes in the LMC worship services. Having inherited and retained most of the features of the Old Roman Catholicism (ORC), LMC continued to appropriate music traditions associated with the former. Chants in Latin and others translated in *Dholuo* continued to form hymn repertoire of the LMC. The study noted that these were the hymns that had undergone little adjustment because of the Church's insistence on

creating continuity, order and stability. The chants are performed in a monastic style and are believed to be a great source of reverence and holiness.

Another musical feature of the RCC identified in the LMC hymn singing was the appropriation of hymns borrowed from MRC. A vast majority of songs sung as entrance, offertory or Holy Communion hymns were reminiscent of what is performed in the MRC. These were mainly in strophic form. They were performed in ritualistic style, thus according to the general liturgical norms and with conformity to the functional description of the unfolding liturgical episodes. The borrowed hymns were led by a choir or a small group and the refrain echoed congregationally. The LMC, however, discontinued the musical instrumentation, body movements and other gestures commonly identifiable with these hymns in MRC. Data from field observations showed that LMC members believed in creating a sacred bridge linking continuity at the one end and discontinuity at the other. The *Jolejo* embraced continuity by insisting on the retaining pre-Vatican Council II worship structures and vocal chants of the old Roman Catholicism. Similarly, the LMC followers preserved Latin, the hitherto regarded as a sacred language as an aspect of continuity.

- *African Traditional Musical Features:* The use of *Dholuo* in hymns and liturgies was quite prevalent. Besides Kiswahili and Latin texts, most hymn texts were found to be in *Dholuo*. Another traditional musical expression was the cyclic form of r*oho* songs and *korases* employed in public processions. These were hymns that exhibited

derivates of African idioms with regard to tonal orientation and rhythmic organization. They were found mostly in solo-refrain delivery format. They were utilized in specific occasions that were not rigidly formal, (for example in ***maandamano*** *or* funeral ceremonies). A majority of them were inclined to spontaneity and creative musicing. In addition, the cyclic structure allowed free expressions and improvisation and these phenomena were evident in the second broader category of **ELH** hymns. Therefore, despite being eclectic in nature, the LMC hymns exhibited syncretic taste where elements from RCC, Luo spirit churches were appropriated in an adapted format. Apparently, African musical aspects that might have found their way into the hymnody were not as a result of a deliberate attempt to Africanize the hymn singing. *Jolejo* did not see themselves as protagonists of Luo traditional culture.

Another African traditional musical idiom identified was the use of monodic recitatives akin to the Luo threnody called *dengo*. These were mostly Luo hymns in chant form but with more a syllabic than florid rendition. They were commonly employed in semi-public devotional or charismatic gatherings and were more identifiable with the older than the younger generation.

The communicative style in the rendition of most r*oho* songs and *dengo* was yet another Luo traditional feature that was observed. The style of delivery of *roho* song, *korases* and *dengo* made them easily understandable as cultural phenomena. The style was manifested in the straightforward texts and tunes. The style was also based on short songs made up of repeated phrases with occasional change of word that

distinguished one stanza from the other. The songs had melodies that were easy to master and texts that were easily communicative thus, resonating well with Luo traditional musical systems.

- *Contemporary African Musical Features:* The study identified the CMC as notable features that LMC embraced from the contemporary musical expressions. The idea of employing choir in the liturgies was as a result of influence from protestant mainstream churches, Kenya musical festival concept or better still MRC. In worship service, choir complemented the traditional congregational singing with new musical tastes of simple transient harmonies. Choir music phenomenon was, however, a feature that was witnessed in cosmopolitan towns or areas close to urban centres. Despite choirs showcasing, a variety of musical styles and creativity during CMC, this did not translate into elaborate choral singing in the worship services. The study observed that lack of direct reciprocal between musical creativity in CMC and quality of singing in the church was due to reliance on borrowed musical expertise from other denominations specifically for the event.

The last feature noted although on a negligible scale was popular gospel music. This kind of music was evident in the audio-recorded hymns by one choir. The music was packaged on electronic storage devices such as compact discs, CDs, ready for sale. Interestingly, the recorded music employed full-scale modern instrumentation, a trend that was diametrically opposed to the views expressed by church leaders regarding the

fundamental Christian principles the Church stood for. Admittedly, the study observed that there was lack of enthusiasm on the part of the faithfuls to acquire a copy of the CDs and this illustrated the fact that the music was yet to be accepted by a majority of *Jolejo*.

In a nutshell, MC hymnody was appropriated in a variety of ways. The Church emphasized continuity of the old RCC music traditions and liturgical structures as a means of security and order in a changing world. It borrowed musical elements from the modern Roman Catholicism and AICs beyond the confines of the unchangeable past as a way of progress and innovation. Thus, hymns were appropriated in the celebrations of the Holy Mass, ***maandamano***, and semi-public devotional gatherings or HRP meetings. They were in essence used to fulfill various theological and liturgical functions.

Another aspect that contributed to the presence of old and new musical tastes in LMC was the age disparity. First, there is the old generation inclined to RCC old musical renditions of Luo traditional chants and second, the current generation that favoured contemporary musical idioms drawn from diverse sources. The resultant product of these two musical tastes has been an emergence of a hymnody which could be described as eclectic and syncretic. Thus the inevitability of the existence of these two musical paths could be explained in two ways. One, on the one end of the continuum, the old generation has to accommodate the new contemporary musical ideas being propagated by the young generation in order to create space for them besides allowing room for musical innovation and progress in the Church. On the other end, the young generation has to contend with

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what the Church has inherited as hymns from the old generation in order to give room to continuity, security and order.

5.3.4 The Role of Hymn Singing among *Jolejo*

- *In Worship Services*: The study established that music played critical roles in the religious life of *Jolejo*. In fact, hymn singing or chanting of liturgical prayers took about three quarters of the worship services. The hymns were used to pray, praise and glorify God with hearts full of thanksgiving. They were employed to bring about sense of reverence and holiness. The hymns were regarded as the maiden of theology and means of transmitting values and doctrinal tenets of the Church. Therefore, they edified, taught and shaped the moral aspects of the faithfuls. In addition, hymns were employed to provide sense of belonging through congregational singing. They created unity of purpose and order, punctuating every unfolding liturgical activity in the service. They were seen as a source of security, stability and continuity of spiritual growth.

- *Outside Worship Services*. Outside the framework of worship services, hymns were used for evangelistic purposes. They were sung to proclaim the Good News to the believers and non-believers. They also acted as the church library –recounting historical facts about the church, the incredible miracles and deeds of both the living and dead charismatic personalities in the church's history. In the ***maandamano*** phenomenon, the hymn singing was used to honour God, pray to the Virgin Mary

(*Mama*) and to engage the congregation in the long treks. During the CMC, songs were a source of innovations, creativity, entertainment, joy and the community bonding particularly between the older and the younger generation. In social cultural gatherings such as funerals, hymn singing consoled the bereaved, buried the dead and created a sense solidarity. Other social-cultural gatherings such as the anniversary celebrations employed songs as a tool for entertainment and narrating the historical events in the life of the Church. In essence, hymn singing was first and foremost critical for the spiritual growth of *Jolejo*. Then second, it provided them with hope and solace in the midst of contemporary world confusion manifested in cultural, socio-ecomical and eligious issues that confounded their lives.

Fundamentally, hymn singing was found to be an integral part of religious life of *Jolejo*. The hymns reminded them of what was expected of them as devoted Christians. In hymn singing, they found unity of purpose and a great sense of belonging. The singing provided a vital force of the community cohesion. The faithfuls did not only sing to pray for unity among themselves, but rather for unity and prosperity of the wider Kenyan society. They sang and prayed for the Church, Country and World leadership. This was exemplified in the observable iconographic assemblages that ranged from the founder LMC *Baba Mesia* Ondeto to local and international renowned political figures. In addition, the singing transported the faithful to a heavenly world in which the harmony of the community provided communion with the divine. Hymn singing was an expression of both sadness and joy. It was utilized to nurture and mould the youths into morally and spiritually

responsible adults through leadership roles they played as choir leaders and participation in liturgical programmes and annual competitive music festival as choir members. Besides, those hired to prepare choir for the competitions or for adjudication received remuneration as a token of appreciation. The study also observed that music packaged on compact disks was available for sale although not on a large scale- In whichever case, whenever they raised their voices to sing, the LMC faithful found solace and hope for whatever religious and socio-economic problems that faced them.

It is worth stating at this point that although a majority of respondents indicated that LMC hymnody has had slow improvement (see Section **4.5** Diagram **No. 4.7**), there are all indications that there are going to be drastic changes in the near or later future. This was attested to by the fact that the youth have continued to exert pressure for new musical innovations and are gradually beginning to incorporate new ideas into the church musical repertoire.

The concept of CMC was as a matter of fact introduced as part of an annual event with an aim of keeping the young people busy in the Church. External influences and processes coupled with the desire to keep pace with the rest of other denominations seemed to create urgency for a more proactive and practical approaches to good singing in the Church. Fear of losing members to other denominations with vibrant musical renditions have gripped the Church and is compelling the Church authority to explore better ways of hymn singing.

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5.3.5 Innovations of the Study

The study formulated a conceptual framework called Syncretic Interactive Model of African Hymnody –SIMAH (see Diagram **No. 1.4**). The framework was proposed as an approach to understanding how the three musical idioms namely; Western church-based classical idioms, African traditional and contemporary expressions interface and interact with the Scripture to result into varying hymnological products. In its application to the analysis of musical and theological meaning in the LMC hymnody it was found that:

- Categories and musical significance of African hymns fall in five levels. For instance, level I comprised songs heard in African traditional (**1**), African contemporary (**2**) or Western-based classical musical idioms (**3**) but without biblical texts. Level II catered for songs that had intracultural or intercultural tendencies thus exhibiting characteristic features of **1** and **2**, **1** and **3** or **2** and **3** but without biblical texts. Level III exhibited features of **1**, **2** or **3** with biblical texts. In level IV were hymns that showed intracultural or intercultural features (**1+2**, **1+3** or **2+1**) and with biblical texts. Finally, level V constituted songs that had biblical texts but could not be defined as belonging to **1**, **2** and **3.** The resultant product of these songs is what the study described as meta-music, forms of multi-cultural music that defy distinct identity or definition.

- The **FR** of specific biblical themes as appropriated and/or portrayed in the songs texts could be employed in determining the theological significance of hymns.

Through the application of **FR**, the study was able to ascertain first how selected motifs were appropriated or portrayed in the LMC hymn texts in relation to the Christology tenets of the Holy Bible, and second the number of times each motif recurred.

The innovations of posited in this study with regard to the formulated conceptual framework were viewed as important insights into the dilemma of validating which hymns should or should not be considered appropriate for Christian Worship. The innovations were seen as significant steps or approach to a fuller understanding of the kind of hymns employed in African Christian Church setting and how these hymns reflect on God that the faithfuls believe in.

5.5 Recommendations

Recommendations based on the discussions of the study are herein proposed. These are presented in the following four sub-sections.

5.5.1 Musical-Based Recommendations:

- That the LMC in Kenya should constantly subject its hymnody to careful scrutiny given the social challenges and transformations that continue to create varied spectrum of musical styles and categories. This is because analysis of preferences of the selected music genres (see Section **4.7** Diagram **No. 4.1**) revealed that different musical styles impact worshippers in varied ways.

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- That in recognizing the power of music in shaping the minds and morals of the *Jolejo*, in Kenya should encourage their congregations to sing whenever possible and appropriate. The findings revealed that through song and the act of hymn singing *Jolejo* experienced a sense of community cohesion, and spiritual growth by witnessing God in their lives. From observable features (see Section **No. 4.4** and Plate **No. 4.2** in this study), *Jolejo* communed together during many socio-religiuos fucntions and endured long treks punctuated with singing that united them as one body of Christ.

- That the LMC in Kenya should endeavour to have hymn singing that is virtually integrated within the given liturgical moment. The musical expressions should be appropriated according to the ethos of the Holy Scripture and liturgical action-taking place. As revealed through the analysis of LMC hymn texts (see Section **No. 4.3,** Table **No. 4.3**) instances existed where there was a thin line between appellations ascribed to, on the one hand, the spiritual Jesus Christ of the Holy Bible and on the other; *Baba Mesia* Ondeto, the physical black Jesus.

- That the LMC in Kenya should always ensure that hymn singing is pastorally sensitive to the celebrating assembly, reflecting a style and level of difficult appropriate to those participating. See discussions in findings in Sections **4.4.1**, and **4.4.2** (ii & vi). Also, performing liturgical music such as hymn **No. 1** outside the commemoration of the Holy Mass and use of language that is alien to the worshippers give an impression of a church that is not pastorally sensitive. (see Sections **4.4.2 [vi])** and **4.5** and Diagrams **Nos. 4.3** and **4.8)**

- That inasmuch as LMC always strive to balance between continuity and discontinuity of its music traditions, the Church should equally be sensitive to the changing world since innovations are a sense of progress. Respondents strongly recommended establishment of choirs in each church stations since choir music is progressive and dynamic in accommodating new ideas (see Section **4.5** and Diagram **No. 4.8**).

- That LMC in Kenya should be careful not to focus on instant music of contemporary commercialism at the expense of hymns that invoke reverence and holiness (See the discussions of the findings in Section **4.6.1** paragraph **5**).

- That the LMC old Western-based classical chants could be used as study material for the history of Western medieval music traditions. See transcribed hymns **Nos. 1** and **2** and the discussions of the findings in Sections **4.2** and **4.4.2 (ii).**

- That LMC hymnody could be used for the study of certain characteristics of African musical styles. See hymn Nos. 9-12 and the discussions of the findings in Sections **4.2, 4.4,** and **4.6.4.**

5.5.2 Theological-Based Recommendations:

- That the Holy Bible should be used at all times as the central guiding source of reference for the compositions of hymn texts. That LMC should make an effort to portray themes as illustrated in the Scripture and not to be clouded in cultural symbols, metaphors and/or connotations. See transcribed texts of hymn **No. 9** and the thematic analysis of song texts in Section **4.3.**

- That the LMC should be modest in the use of cultural symbolism and the gifts of Holy Spirits to avoid ambivalence in their theological interpretations. See the discussions on the findings in Section **4.4.2 (iii, iv** and **v)**

- Texts in hymns, particularly the African r*oho* songs or contemporary choruses should not be oversimplified to render the songs less with theological substance. In addition, they should not be overcomplicated to obscure the central themes thus rendering them theologically less communicative. The poetic nature of the hymns should be sensuous, serious and passionate.

- That in recognizing sociological and theological challenges of the present time, the LMC should create a hymnody that inspire and make the congregation live in the perspective of the new world that they find themselves in. See the discussions of the findings in Sections **4.4.2** and **4.5**.

- That inasmuch as LMC wants to create a distinction sacred and secular entertainment by objecting to inclusion of body movements and instrumentation into the worship service, the church should endeavour to create hymns that not only change lives but can also convey messages that ultimately help lives and save souls. In this respect, there should be careful selection and utilization of musical instruments into the liturgies. The instrumentation should not be overdone at the expense of denying the main theological themes to stand out. See the findings in Sections **4.4.2** and **4.5** Diagram **No. 4.8**)

5.5.3 Policy-Based Recommendations

- That LMC in Kenya should consider putting in place serious music instructional structures. These structures should aim at equipping choir directors and leaders with musical skills that would enable them to function effectively in serving the Church (see Section **4.5**, and Diagram **No. 4.5**).

- That the Government of Kenya should promote and support LMC music industry and by extension Christian music in Kenya by awarding scholarships to talented Church musicians who may want to enhance their music careers (see interpretation of the findings in Diagram **No. 4.5**).

- That the LMC in Kenya should create job opportunities by employing creative and diligent choir directors. See discussions of the findings in Sections **4.4.2** (iv) and **4.5**.

- That LMC in Kenya should continue to encourage the publishing of hymnals as a way of documenting and transmitting church historical events from one generation to the other. See the interpretation and the discussions of the findings in Section **4.5** and Diagrams **Nos. 4.2** and **4.7**.

- That LMC should partner with Government to initiate projects in which Christian music could be used for the purposes of national cohesion and reconciliation. See discussions of the findings in sections **4.5**, (Diagram **No. 4.9** and **4.6**.).

- That LMC choir directors should endeavour to acquire formal music training for self-empowerment in Kenya's institutions of higher learning and hence the need for these institutions to design degree courses that focus on Christian church music (see Section

4.5 and Diagrams **Nos. 4.5**.and **4.6**.). This effort will not only encourage the development of the genre but will also tap into the rapidly expanding Church music ministry.

5.5.4 Research-Based Recommendations:

- That there was a need for a study in the apparent ambivalence in the African Christology as interpreted by *Jolejo* (see discussions on thematic analysis of the LMC hymn texts in Section **4.3**).
- That a study should be conducted to unravel the lack of a clear dichotomy between the Virgin Mary Mother of Jesus and *mama*, mother to *Baba Mesia* Ondeto (see discussions in Sections **4.3** and **4.6**).
- That anthological study should be conducted with an aim of publishing the LMC hymns for posterity (see discussions in Section **4.5**, Diagrams **Nos. 4.2**, **4.7** and **4.8**).
- That a comprehensive study to ascertain the current status of traditional musical expressions of the Luo Community be carried out because a number of scholars appear to differ on certain concepts inherent of Luo music (see discussions in chapter two).
- That for the purposes of comparison, a study on the analysis of musical and theological meaning of African hymnodies belonging to other Christian movements in Kenya should be conducted.

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APPENDIX I

Structured Interview Schedule For Singers

Dear Respondent (s)

I am undertaking a study on the Analysis of Musical and Theological Meaning of the Hymns of Legio Maria of Kenya. To find out what characterizes the hymns in terms of traditional musical expressions and messages in the song texts, while trying to identify any changes, I am requesting for your assistance. Please answer the following questions to enable me to make a fair judgement.

All the information will be treated confidential and will only be used for the purpose of this study.

1. What kinds of hymns do you prefer most in your Christian life? Choose from the following.
   - (i) Liturgical hymns used in the Holy Mass
   - (ii) Contemporary choruses used in crusades
   - (iii) African *Roho* (spiritual) songs
   - (iv) Choir competitions music

Briefly explain your answer.....
.....
.....
.....
.....

2. Do you prefer singing from memory or referring to hymnals? **Briefly Explain your answer**.....
.....
.....
.....

3. What language do you prefer being used in the hymn singing in your church? Choose from the following.
   - (i) Latin
   - (ii) Kiswahili
   - (iii) dholuo

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(iv).English

Briefly explain your answer.....
.....
.....
.....

4. Do you think in your own opinion that LMC hymns are unique compared to those of other Christian denominations? (i) **Yes** (ii) **No . Briefly explain your answer**.....
.....
.....
.....

5. **For Choir Directors only:** How did you acquire your music training skills? Choose from the following options:
(i) Through informal training from friends
(ii) Through formal training in schools
(iii) through self initiatives

Briefly explain your answer.....
.....
.....
.....

6. **For Choir Directors only:** Have you ever composed any hymn or known any renowned hymn composer from the LMC? If **YES**, list at least three titles of your hymn or the ones from the persons you know. If **NO**, state sources for some of the hymns you sing.....
.....
.....
.....-

7. How would you describe the trend in the LMC hymn singing? Choose from the following options.
(i) A lot of improvement (ii) Slow Improvement (iii) No Improvement

Briefly explain your answer.....
.....
.....
.....

8. What in your own opinion would you recommend to be done in order to improve music in LMC worship or even make it better? Choose from the following options.

(i) The Church to start music instructions
(ii) Introduce instrumentation in the worship services
(iii) Encourage choir singing in all parishes
(iv) Introduce more African Traditional tunes
(v) Encourage positive attitudes from the clergy and faithful towards effective Participation in the hymn singing
(vi) Others: Dancing, clapping, ululating, whistling and other musical gestures.

9. What in your opinion is the most significant impact that good hymn singing has on the Church? Choose from the following options?

(i) Enhances spiritual inspiration and continuous growth in faith
(ii) Facilitates unity in worship and promotes community cohesion
(iii) Evangelising effectively to non-believers thus more membership
(v) More teachings, lessons and renewed hope for faithful
(vi) Provide entertainment and joy

Briefly explain your answer.....
.....
.....
.....
.....
.....
.....

APPENDIX II

Semi-structured Interview Guide for Church Leaders

1. We would like to request that you introduce yourself.
2. How did you become LMC faithful?
3. What are your responsibilities?
4. Give a brief history of the church
5. What types of hymns do you sing?

ii) Where do you get most of the songs?

6. Are there Luo musical idioms you have so incorporated into the liturgy
7. Briefly state the major difference between hymn singings in LMC and RCC.
8. Do you encourage your congregation to sing and dance? (i) Yes/No

ii) Please briefly explain your answer in 10 above.

9. In what areas of church liturgies or church rituals do employ a lot of hymn singing.
10. Please cite some of theological themes that feature mostly in the text of the Church hymns

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APPENDIX III

Observation Schedule

1. Name of the LMC Parish/Station

   (Choir).....

2. Date when the observable variables were

   made.....

3. The general view of the locality of the research territory4. The main religious

   background of the community/church/choir

5. Categories of songs and dances performed by the community

6. The occasion(s) in which the music is being performed

7. The musical accompanimengs being used clapping.

8. Types of costumes or church robes

9. The order of events and duration especially during Mass or liturgical celebrations

   and their distinct features

10. What are the observable effects of music on the faithful, or unfolding activities?

11. What are the observable features of the RCC or Luo musical expressions prevalent

    in the Mass or other Liturgical celebrations

12. What are the common behaviour and general demeanour between the worshippers

    (singers) and Clergy or lay leaders?

13. What are the common themes either in the sing or sermon do the participants and

    faithful endear themselves to?

APPENDIX IV

Chapter Organization

Chapter 1: Introduction: Background to the Study

Chapter 2: Music Culture in Luo Nyanza

Chapter 3: Musical Transcriptions and Texts Translations

Chapter 4: Analysis and Discussions of the Findings

Chapter 5: Summary, Conclusions and Recommendations

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APPENDIX V

Research Authorisation

MINISTRY OF EDUCATION, SCIENCE & TECHNOLOGY

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REPUBLIC OF KENYA

JOGOO HOUSE
HARAMBEE AVENUE
P. O. Box 30040
NAIROBI
KENYA

MOEST 13/001/36C 91/2 ***14th February 2006***

Wilson Shitandi OL'Leka
Kenyatta University
P. O. Box 43844
NAIROBI

Dear Sir

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on *'An analysis of musical and the ecological meaning in the Hhymnody of Legio Maria Church of Kenya'*

This is to inform you that you have been authorized to carry out research in Kisii, Migori and Siaya District for a period ending 31st December 2007.

You are advised to report to the District Commissioners and the District Education Officers before embarking on your research project.

Upon completion of your research project you are expected to submit two copies of your research report to this office

Yours faithfully

M. O. ONDIEKI
FOR: PERMANENT SECRETARY

Copy to: The District Commissioners – **Kisii District, Siaya District, Bondo District**
The District Education Officer - **Kisii District .Siaya District, Bondo District**

APPENDIX VI

DAAD Scholarship Award



DAAD Deutscher Akademischer Austausch Dienst
German Academic Exchange Service

STIPENDIENURKUNDE

Der Deutsche Akademische Austauschdienst ist eine gemeinsame Einrichtung der deutschen Hochschulen.
Er fördert mit öffentlichen Mitteln die internationale akademische Zusammenarbeit, insbesondere den Austausch von Studierenden und Wissenschaftlern.
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Im Rahmen seiner Programme verleiht der Deutsche Akademische Austauschdienst

Wilson Ol`leka Shitandi

ein Stipendium zur wissenschaftlichen Aus- und Fortbildung in Deutschland.

Ich beglückwünsche Sie zu diesem Stipendium und wünsche Ihnen einen erfolgreichen Aufenthalt in Deutschland. Ich hoffe, dass Sie neben Ihren fachlichen Aufgaben auch die Gelegenheit wahrnehmen werden, unser Land, seine Menschen und seine Kultur näher kennenzulernen. Ich würde mich freuen, wenn Sie auch nach Rückkehr in Ihr Heimatland weiterhin die Verbindung mit Ihren deutschen Partnern und dem DAAD aufrechterhalten würden.

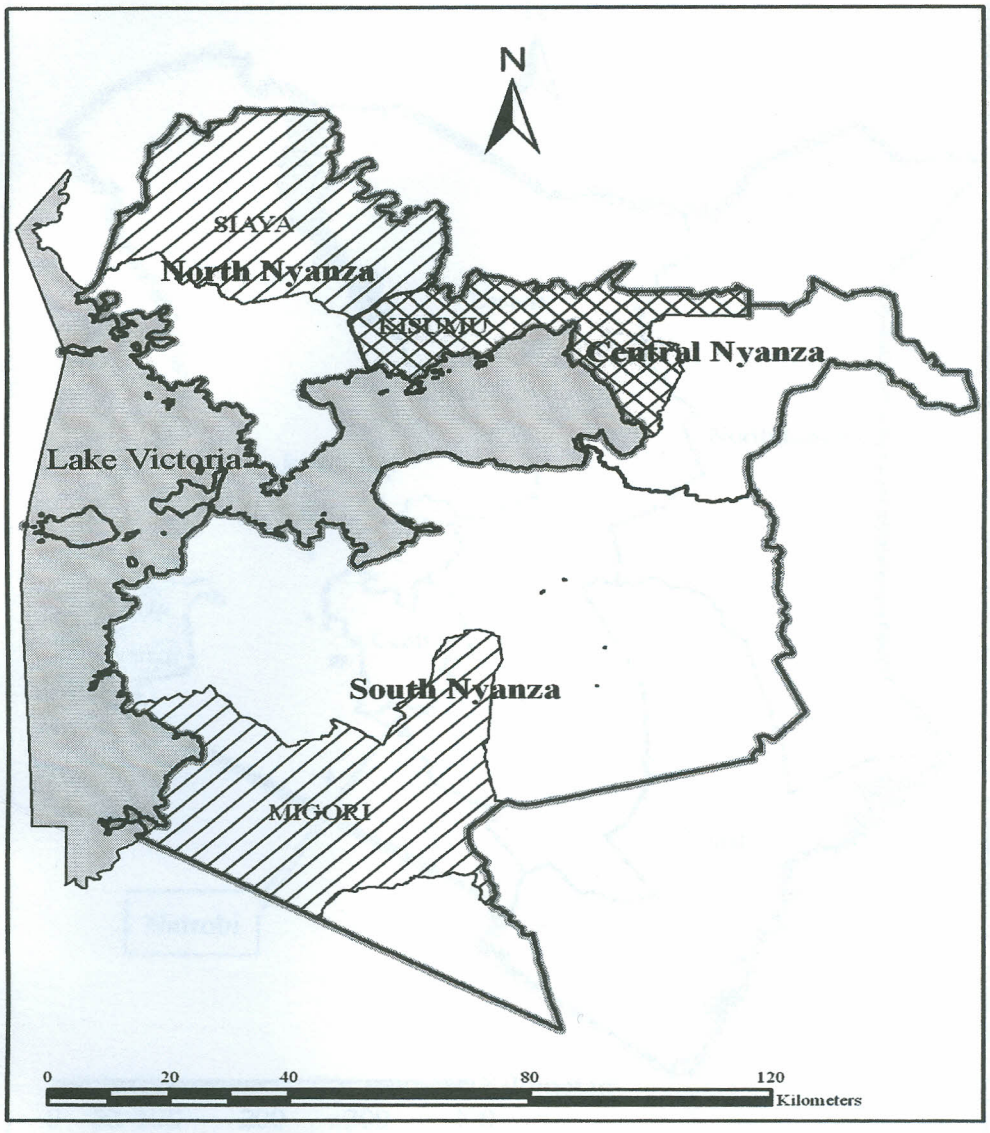
Bonn, den 25.04.2007

Prof. Dr. Dr. h.c. mult. Theodor Berchem
Präsident des Deutschen Akademischen Austauschdienstes

Diese Urkunde ist nur wirksam in Verbindung mit der Stipendienzusage des zuständigen DAAD-Referats.

APPENDIX VII

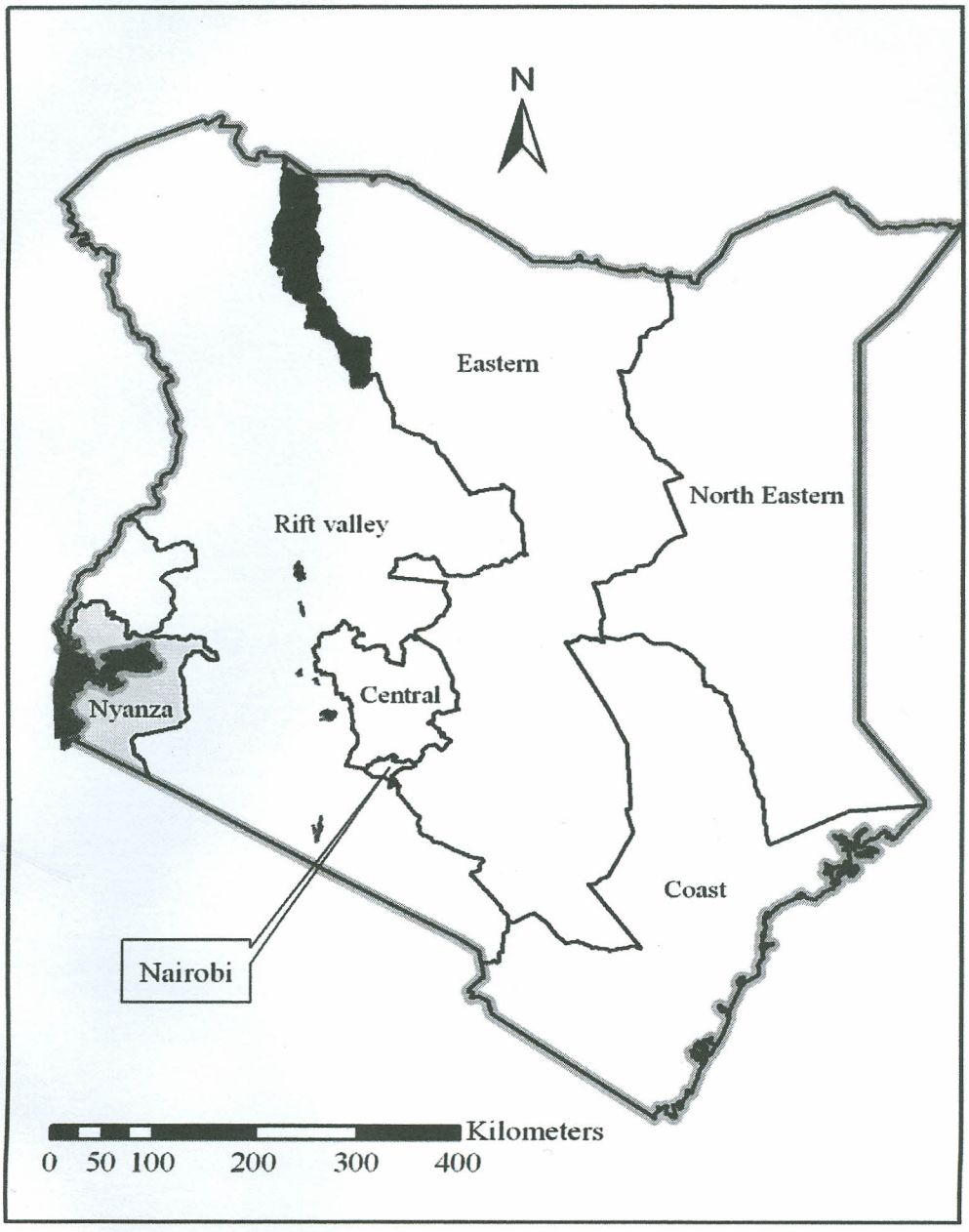
The Study Location: Nyanza Province [83]



[83] The maps appearing in appendices VIII and IX were generated using Geographical Information Systems (GIS) software programme courtesy of Mr. Ochola Sammy (A Postgraduate student of Geo-Chemistry at Heidelberg University –Germany)

APPENDIX VII: [84]

Map of Kenya



[84] The maps appearing in appendices VIII and IX were generated using Geographical Information Systems (GIS) software programme courtesy of Mr. Ochola Sammy (A Postgraduate student of Geo-Chemistry at Heidelberg University –Germany)