

AFRICAN MUSIC IN THE METHODIST CHURCH OF SOUTHERN AFRICA:
A CASE STUDY IN THE WESTERN CAPE

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"African religious expression is celebrational of life
... we have therefore to dance Christianity, to shout
Christianity, to sing Christianity, to act Christianity,
to drum Christianity with all our being"

(John S. Mbiti)¹

ABSTRACT

"If you wish to get to the heart of an African quicker than any other way, you must be able to participate in the enjoyment of his music and have an understanding and sympathy for his social customs".²

"They may make new laws for us to obey, and we shall obey them; but if they tried to stop us singing, then, I promise you, there would be a revolution in two days".³

This study is an appraisal of African Music within the Methodist Church of Southern Africa with particular reference to the Western Cape. I develop and amplify a pilot study in order to provide a model for further research into African Music in the Methodist Church of Southern Africa. The subject has a certain topical relevance. Many Churches are not only producing new hymn books but are also experimenting with new ways of communicating the gospel through music.⁴ More recently, the Africanisation committee of the C.U.C. (Church Unity Commission) directed by its convenor the Rev. E. Baartman (President Elect of the Methodist Church of Southern Africa) recommended that the C.U.C. co-ordinate research into "Black theology, African liturgy and music".⁵ Furthermore, at the Fifth Annual Symposium on Ethnomusicology, 30 August 1984 - 1 September 1984, Alain Barker reported that "while all agreed that the international perspective the Conference provided was of great value, serious debate on how the subject should be dealt with in this country*

was limited to a brief discussion at the end".⁷ Some critics felt more practical involvement in African Music should have been a part of the Conference. In other words an academic assessment needs to be grounded in practice.

(a) My purpose is to to determine the meaning of African Music in the Methodist Church of Southern Africa, and to show that African Music is a contact point between Church and Culture, facilitating cultural liberation.

(b) I have erected a framework to order the results of my research. It may be claimed that the method of approach is in many ways novel. Field work, recording and documentation on African Music in the Methodist Church of Southern Africa has to my knowledge never been published. This research is an attempt to make a start. We need to listen to Africa. As a fourth generation Methodist Minister, where else could I begin other than in the Methodist Church? As can be expected in an exploratory study, these findings point to areas which need more investigation. African Music articulates the most viable approach to respond to both the demands of the Gospel and African Culture. The aim of this study is to promote and teach people an appreciation of African Music within the broader context of the Church.

(c) In the light of this, I have attempted four things: (i) African Music in the Methodist Church of Southern Africa is located in its broader African context by an examination of the roots of the Church within the Protestant tradition.

(ii) Oral evidence was collected as a basis for critical reflection. (iii) A critical reflection is undertaken on some of the issues implicit in the words and music. (iv) An attempt is made to suggest ways and means of developing African Music within the life of the Church.

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1. INTRODUCTION

Sound is one of our most basic means of communication. We express our earliest responses through sound as we cry, gasp, sigh, gurgle. These simple expressions become more sophisticated as we grow, and soon we are shaping sounds into words, phrases and sentences.⁸ Our ability to make music derives from our ability to make, recognise and shape sound. In the words of John Blacking: "Music is humanly organized sound."⁹ Unless music is assigned the function of saying something, in the sense of being listened to, understood and acted upon in an appropriate manner, it can never have "meaning".

In this analysis, we need to know what sounds and what kind of behaviour the Church has chosen to call African Music. Involved here are basic methodological questions of norms and procedures which reflect the diversity of African musical traditions in Southern Africa. There are also a couple of implicit assumptions in this paper: (i) every Church needs music; (ii) the music of a Church should be intelligible in terms of the musical tradition and forms of a particular culture.¹⁰

Chenoweth and Bee argue that music is an important part of any culture's self expression, and if we want an intimate knowledge of a people we will try to learn what they sing about and their reasons for making music. "To understand music is to understand the people who make it."¹¹ We don't have to understand music

technically or intellectually to be deeply affected by it. Very often we express ourselves better through music than words. Alan Merriam for example, makes a clear distinction between the uses and functions of music. He argues that there is a wide variety of uses in Western Music: "We have love songs, war songs, sport songs, funeral songs, and working songs; we use music to stimulate activity in work and play and to lull us as we eat; housewives are supplied with spiritual music to accompany their work; exercises are accompanied by music."¹²

Merriam not only wants to know what music does to people, but also how it achieves its effect. He proposes ten over-all functions of music, most of which will emerge as this research evolves. Merriam identifies (not in any order of priority) the function of 1. emotional expression 2. aesthetic enjoyment 3. entertainment 4. communication 5. symbolic representation 6. physical response (i.e. music also elicits, excites and channels crowd behaviour) 7. enforcing conformity to social norms 8. validation of social institutions and religious rituals 9. contribution to the continuity and stability of culture 10. contribution to the integration of society.¹³

Music is a powerful tool. "It is a force" capable of creating an atmosphere, of unifying a diverse group, or touching and stirring the human soul. Sidney Harrison, in his book *The Music Makers*, illustrates this point with precision. "The power of music lends force to propoganda and makes it stick in the mind. It doesn't matter whether you use the word propoganda in its modern sense to mean a lot of lies put out by the enemy or in its ancient sense to mean dissemination of a one-and-only truth: music makes

doctrines stick in the mind. Whereas a man may argue against what is said, he will absorb what is sung; and if he learns it in infancy it will come back to him on his death bed. I sometimes think that advertising jingles on television are a frightful by-product of this discovery."¹⁴

One of the major problems of African Music is to discover what and in which ways it communicates. John Blacking identifies the problem: "What may turn one man off may turn another man on, not because of any absolute quality in the music itself but because of what the music has come to mean to him as a member of a particular society or social group."¹⁵ In the light of this, African Music in the Methodist Church of Southern Africa (hereafter referred to as the Methodist Church) derives its inspiration from two diverse cultures. We need to make it quite clear from the outset that this material is not being studied as an abstract art, but as a living expression of contemporary African Methodists in a changing South Africa. As much music as possible was recorded to gain an overall picture of this musical culture. Numerous interviews with clergy and laity of the Methodist Church were held as an integral part of the methodology.

What is the value of such a collection?

We have in semi-permanent form a limited selection and opinion of African Music in the Methodist Church which can be aurally compared. We can find obvious similarities and disparities with other Methodist Churches that have not been researched. The Methodist Church has had little time to explore the subject of

African Church Music and has not yet taken full advantage of the resources of traditional music as an educational medium. A.W.D. Friesen asks: "How many song types can be discerned in the culture? What are the various instruments used? Who sings what type of songs?" He insists that an analysis of the indigenous music system is necessary in order to develop an intelligible, theological and cultural hymnody for the Church.¹⁶ A further significant question is, "How does the Methodist Church represent an adaptation of Christianity to African ways of life, worship and music?"

A collection that would give a true picture of the whole musical culture of a people is not easy to acquire. I am well aware of the difficulties that such a project implies. This calls for increased interaction between the scientific and humanistic segments of Religious Studies, including the balance of interdisciplinary research beyond the realms of religious specialisations. My purpose is to keep alive a burning awareness that African Music is both a contact point between Church and Culture and a vehicle of communication.

If the aim of all worship - namely the communication of man with God, and man with man - is borne in mind, then African Music should set the mood. "African religious expression is celebrational of life ... we have therefore to dance Christianity, to act Christianity, to drum Christianity with all our being."¹⁷ African Music embodies elements of sight, sound, and movement that communicates to all our senses. Generally speaking, traditional worship in White Methodist Churches is helpful only for those who have been schooled in that tradition.

"We are suspicious of anything which suggests emotionalism, so we design our services to be devoid of anything that would appeal to the emotions. The influence of a negative Puritanical attitude towards the body pervades worship, making us feel that physical expression is out of place."¹⁸

A. Walls contends that the task of the Church is not the extension of a "culture-Christianity throughout the world, but the incarnation of the Gospel in each culture".¹⁹ Therefore the Church must equip her people to respond to both the demands of the Gospel and their Culture. It is my view that African Music inter alia, is a viable point of contact. In the words of John Blacking: "Cultural barriers fall away in the ecstasy of music absorption."²⁰ The time has come to allow the voice of Africa to become audible in the Church.

2. THE PLACE OF MUSIC IN THE METHODIST CHURCH

2:1 Music in the Protestant Tradition:

Sacred poetry set to music and sung in the course of public worship has always formed part of Christian liturgy.²¹ Music and singing had always been in the forefront of Jewish life and celebration. In the book of Exodus it is recorded that the people were singing and dancing when Moses came down from the Mount of Sinai with the tablets of stone containing the ten commandments.²² It is significant too that in Jesus' careful choice of imagery, the house - symbol of God's unconditional welcome to every human being who returns to him in whatever way - should be resounding with music.²³ Yet it is the Psalms that represent the hymnbook of the Jewish Church, and from the earliest days the Christians continued to cling to the liturgical practices of Judaism. No need was felt for a new form of praise. Distinctively the first examples of Christian hymns are the Magnificat ("My soul doth magnify the Lord": Lk. 1:46-55); the Benedictus ("The Song of Thanksgiving": Lk.1:68 - 79, uttered by Zacharias at the birth of his son, John the Baptist. The hymn is addressed to God in thanksgiving for the fulfilment of Messianic hopes); and Nunc Dimittis ("The Song of Simeon": Lk. 2:29-32).

The earliest complete Christian hymn, "Bridle of Colts Untamed", is a hymn to Christ preserved by Clement of Alexandria. As the use of hymns became more general, two types arose: firstly those designed to express the emotion of the worshipper and secondly

those which were intended to impart doctrine. However the great problem which Christians have found since the earliest centuries has been keeping the Ministry of the Word and the Sacraments, preaching and communion, in harmony. During subsequent centuries, following the conversion of Constantine and on through the Middle Ages, this balance was lost; and the element which suffered was that of the Ministry of the Word. It would take too long to discuss fully why this was so. It was partly because, under the easier conditions for Christians following the conversion of the Emperor, people were less willing to listen to exhortations about fortitude amidst persecution. It was also, at least partly, because this was a period of abstruse - though often extremely important - theological debate among Church leaders, into which ordinary people were not equipped to enter. Whatever the reasons, in both the Church of the East and of the West, the Eucharist became increasingly important during these centuries as a rite of value in itself without particular reference to the participants. In the East an air of mystery was added by screening off the main action of the Eucharist from the worshippers. In the West the celebration of the Mass was looked upon as a repetition of Calvary actually taking place before the eyes of the congregation. This activity emphasised the doctrine of transubstantiation and the idea of a propitiatory sacrifice. Hence at the close of the Middle Ages worship in the West was virtually the preserve of the clergy and monks.

The Daily Offices had been collated into a single book called the Breviary; another book, the Missal, contained the Mass. Both were in Latin. The great central rite of Christendom had become a

dance performed by the clergy in an unknown tongue, a spectacle to be witnessed, but no longer a corporate act of worship. Coupled with this, the music had also become an unknown tongue to the mass of men. It had developed from simple early beginnings to complexities that baffled any but highly experienced singers. Gradually the people were edged out. Reformation became an inescapable necessity. In words and music new methods to meet the needs of the Reformation had to be found in order to allow the people to praise God during Church worship in their own tongue and using music suitable to them.

The Hymns of the Reformation are concise verbal forms of the Protestant community's identity. Martin Luther (1483 - 1546) and John Calvin (1509 - 1564) harnessed the forces at hand and developed a sternly disciplined and powerful hymnody. Routley suggests "we might say the Reformers taught Christendom how to sing hymns".²⁴ Luther, especially in his fight against sacerdotalism and his emphasis upon "justification by faith" rather than works, recognised the importance of music as a potent force. He wanted to invoke the living Christ into every situation. He wanted hymns as a record of his experience of God, as a means of binding the believers one to another and as a vehicle of worship. Whale reminds us that "the great point of difference between the Medieval and the modern hymn lies in the fact that the former was monastic, belonging almost exclusively to the clerks in the choir ... the latter belongs to the people office hymn in the Latin Breviary it is perhaps the anthem sung by the modern Church choir."²⁵

In the Protestant tradition both Luther and Calvin remind us that hymn - singing is a vital part of the communal aspect of public worship. The act of rising (or sitting) as one body and singing as one voice creates a bond of community within the congregation. It is a palpable confirmation of the idea that the Church is the faithful gathered together. If the hymn is a familiar one; if the music is not so difficult that the singers become individually self-conscious; if the congregation throws itself into singing; - if, in other words, hymn-singing successfully creates a feeling of shared experience - this part of the worship service can be most effective. It creates a bond of community that implies strength and comfort to the individual who is an integral part of a greater whole. Emotionally, hymn-singing is probably the most important part of the worship service in the Protestant tradition. The feeling of togetherness created by singing in unison, comforts. The act of standing and singing, releases. Performed again and again, this ritual act of hymn-singing has the power to tap emotional well-springs that are not wholly conscious or rational. Susan Tamke, for example, in her analysis of *Hymns as a Reflection of Victorian Social attitudes* notes that, "The sound of a single hymn tune has the ability to transport the listener to the scene of childhood years, recalling perhaps an associated recovery of joy and security in community. This evocation of lost worlds is poignantly memorable for those transplanted from rural to urban communities, where the uncomplicated world of childhood has been replaced by a less comprehensible adult world."²⁴

The Christian today needs to recognise that hymns are not only a

summary of doctrine, but they also enable the believer to declare his own life-commitment to that same God in the present. Geoffrey Wainwright argues that in confessing his faith through the medium of a hymn, the believer is expressing his deepest self. "Faith and Theology merge into one another: belief and reflection each affect the coloration of the other."²⁷ Hence the binding quality of the hymns lies in their provision of a reserve of the Christian faith. They provide a hermeneutical grid through which the believer can interpret and proclaim both the witness of scripture and also his religious stance. Both Luther and Calvin aimed to make worship more rational and intelligible. Inevitably their methods vary both in character and style, but their use of music as a vehicle of communication remains central to the Protestant tradition. The composition of hymns embodied and stimulated the new spirit that was animating the Church. Indeed history has shown that each religious era (revolution) has been keenly alive to the power of word and song as an instrument for the propagation of its aims and ideals. John Bishop²⁸ identifies the differences between the Catholic and Protestant traditions by suggesting that one is distinguished by the prominence of the altar and the other by the prominence of the pulpit. As he contemplates their differences he argues that it would be wiser to connect for example the Methodist preaching service with the prophetic religion of the Old Testament which so often is in conflict with the priestly tradition.

In Palestine, during the time of our Lord, priestly religion was represented in the ornate Temple. While the Temple stood it was regarded as the centre of the national life. However, behind the

Temple Service with its sacrificial cultus stood the simple, intimate worship of the synagogue which was personal and individual. Bishop also notes that in the synagogue service, for the first time, ordered corporate worship was dissociated from sacrifice, and centered upon the reading and meditation of Scripture.²⁹ It was from the synagogue and not from the Temple that Christianity extended itself. Significantly, the synagogue and the Temple were not rivals in Judaism. They caused no conflicting legalities among the people. "Ordinarily the Jew attended the synagogue and rejoiced in its simplicity but at the great festivals he offered his sacrifice in the Temple."³⁰ Christian worship appears to have retained the characteristics of the synagogue, but by the third century priestly elements manifested themselves and the Temple emphasis remains the Catholic norm.

Some scholars argue that "Catholic worship centres itself on God, while the tendency of Protestant worship is to seek for the improvement of Man".³² In other words the difference between the two types of worship is that the one aims at producing some effect upon God and the other some impression on the mind of the worshippers. Paul Tillich makes an extremely pertinent comment: "When you enter an empty Catholic Church, you come into a sacred atmosphere. You are not coming into a house which is used on Sundays and sometimes during the week, but a house in which God himself is present twenty four hours a day, in the holiest of holies, on the altar, in the shrine. This determines the whole mood which prevails in such a Church. God is always there in a definite way on the altar ... I believe that the attempts of some

Protestant Churches to stay open for prayer and meditation during the day have a very limited effect on people in that nothing is happening in them ... If however, you go into a Roman Church, something has happened, the effects of which are still there - the presence of God himself, the body of Christ, on the altar."³² Evelyn Underhill argues that in the Protestant Church God is everywhere present but nowhere in particular, whereas in the Roman Church he is present everywhere, but also in a particular place viz. in the consecrated wafer.³³ The Protestant decks the Church with flowers for the people to see. The Catholic lights his candles for the eye of God. Despite all these differences, the truth is that in Christian worship, especially in its Biblical and liturgical forms, the worshipper partakes of an experience which transcends ideology, in which conservative and revolutionary can be themselves and kneel as brethren side by side, because they have been enrolled in the worshipping communion of saints of all ages.

In a nutshell, therefore, throughout the Protestant service there is conviction that something is going to happen. The people are going to meet with God, and God is going to meet with them. They are going to bring God the offering of their praise and prayer in the communion of all his saints in heaven and on earth; God is going to speak to them and have dealings with them, he will receive their offering and give it a place in the service of His kingdom. That feeling of expectancy is the essence of worship in spirit and in truth.³⁴ Before the English treasury of Protestant Hymnody could achieve the maturity and catholicity which is its great glory the Calvinist stream of hymnody which came in through

Isaac Watts ("When I survey the wondrous cross" MHB 182) had to be joined by the warm stream of Lutheran (Moravian³⁵) devotion which came through the Wesleys ("And can it be that I should gain" MHB 371). In many ways these streams ran parallel for generations; then they converged.

2:2 THE MUSICAL HERITAGE OF THE METHODISTS

When the two Wesley brothers John (1703 - 1791) and Charles (1708 - 1788) began their work in the eighteenth century, the Calvinistic stream of Reformation thought and life dominated and moulded the religious mind and practice of England, except for the tenacity with which the Anglican Church held on to the episcopacy. The influence of Luther and the German contribution of Reformation thought had touched but slightly the religion of England. Jefferson, in describing the musical spirit of the age suggests that "the entrenched strength of the Old Psalters in public worship was an expression of the power of Calvinism over English religious life and thought".³⁶ Into this era steps the Methodist Movement.

John Wesley realised the value of the hymn as an instrument for the dissemination of doctrine, and he designed the hymns which he put into the hands of his followers to be "a body of experimental and practical divinity".³⁷ He and his followers professed no new revelation of Christian truth. They simply proclaimed the timeless Christian message: declaring the redeeming love of God for every member of the strayed and sinful human race; declaring that by the grace of God, through faith in Jesus Christ, a man could be born anew, his sins forgiven, and be empowered to live the life of joy, peace and victory over sin. Wesley declared that there was no limit to the splendid perfection of life and character to which God's grace could carry a man.

John Wesley's concern to utilise the direct appeal of music in

public worship, whereby the worshipper becomes an active participant, was instilled into him especially through his contact with the Moravians.³⁸ In the account of his visit to their headquarters at Herrnhuth on Tuesday, 1st August 1738, Wesley wrote: "About eight we went to the public service, at which they frequently use other instruments with their organ. They began (as usual) with singing. Then followed the expounding, closed by a second hymn: Prayer followed this; then a few verses of a third hymn; which concluded the service."³⁹ The effect of this was still further to increase Wesley's enthusiasm for the warm, pietistic and emotional hymn-singing among the Moravians. One incident from his voyage to Georgia three years previously stuck in his mind. At the height of a fierce storm, in the midst of general panic and the uproar of the wind and waves the Moravians calmly went on singing their psalms. We can understand how it appealed to him.⁴⁰ John Bishop's observation is perceptive: "Such enthusiasm is remarkable in a man of his temperament and training."⁴¹ Looking back on this period of his life, Wesley wrote in one of his sermons: "It was between fifty and sixty years ago, that, by the gracious providence of God, my brother and I, in our voyage to America, became acquainted with the (so-called) Moravian Brethren. We quickly took knowledge of what spirit they were of; six and twenty of them being in the same ship with us. We not only contacted much esteem, but a strong affection for them ... *I translated many of their hymns, for the use of our own congregations.*"⁴²

The words in italics are important. Entries in his Journal during 1735 and 1736 contain numerous references to "German

verse", "Translated German", "Made verses" and similar remarks. Henry Bett contends that this was pioneering work.⁴³ However, Wesley was not content with learning German in order to converse with the Moravians.⁴⁴ While he was in Georgia he learned Spanish in order to minister to some Spanish Jews who were in the colony. He translated at least one Spanish hymn, the source of which is not known⁴⁵, and one from French.⁴⁶

The number of hymns accredited to John Wesley is small. Frederick C. Gill in comparing the output of the two brothers notes that, "where John used his Journal to set down his activities, Charles recorded his experience in verse."⁴⁷ In Charles Wesley, the Methodist movement found its voice. He is credited with over 6,000 hymns. His hymns enabled the Methodist people throughout the land to declare their faith in song. Those who sang the Wesleyan hymns would understand that in the mind of the writer there was always present the thought and wonder of the free, unmerited, universal love of God, reaching out and embracing all His creatures, without distinction of nation, class or race. This enthusiasm for hymn-singing was the result of the zeal kindled in the hearts of people by the flaming message of the love of God which they received from the Methodist preachers. Notice, for example, how fond Charles Wesley was of the words free and freely, and for all i.e. "He sets the prisoner free";⁴⁸ "Freely let me take of Thee";⁴⁹ "For all my Lord was crucified, For all, for all my Saviour died".⁵⁰

Here again the directness of their appeal must be seen within the Methodist Movement's conflict with Calvinism⁵¹. The hymns were designed to proclaim the universal gospel which the Wesleys

expounded. They stand in opposition to the Calvinistic doctrine of election and breathe a genuine spirit of devotion to find articulate utterance of divine mercy in Jesus Christ. The reason is that the hymns presented Scripture or the doctrine not as a truth or a dogma to be accepted, but as a glowing personal experience to be enjoyed. John Bishop notes that the hymns also offered an opportunity for emotional expression by the people. In words which were understandable and with tunes sometimes taken from popular songs, the congregation could express its penitence, its fears, its sorrows, and its joys. "As the themes of the hymns were doctrinal and experimental, by singing them frequently the converts came to be familiar with a range of religious ideas which formed a basis for further instruction."⁵² Undoubtedly the congregational singing which the Wesleys introduced appealed to the common people because it was something entirely new.

Upon reflection, the ultimate ideal of the Calvinist Psalmody is the Gloria Dei. To proclaim God's glory, to praise and magnify Him, to bow down before the awful majesty of God, and to make petition to the King of Eternal Glory remains an indispensable guide and truly reflects Calvin's intentions: "... to the end that we may all adore Him with one heart and voice, and render homage to Christ, our Master, King and Law-Giver."⁵³ Soli Deo gloria! To God alone be the glory. Critically, Soli Deo Gloria is also the foundation of fierce and fanatical puritanism. The people must worship God in spirit and in truth. Therefore all symbolism, all ornament, all stateliness of ceremony is tabu, unclean and sinful. Altar pieces and crucifixes, candles and flowers, choir singing and organ music is

vain show which distracts men's minds from God. It directs the gaze not to the ultimate Truth, but to something between, and thus detracts from the Glory of God. The ruling principle is close adherence to the Bible. To this end Calvin's hymns (psalmody) are a vehicle through which Christ approaches men and effects His kingly rule in the world, creating and upholding His Church. Calvin had a real sense of the corporate body of true Christians knit together in a transcendent unity and sharing a common spiritual life as members and heirs of the blessings of God. The "Old 100th" superbly illustrates Calvin's intentions.

All people that on earth do dwell
Sing to the Lord with cheerful voice
Him serve with mirth, His praise forth tell;
Come ye before him and rejoice. 104

In the words of A.S. Gregory: "A hymn is made to be sung. On paper it is a dead form: given musical utterance it lives and has its being. The hymnbook exists rarely as an instrument. Its very existence is nothing but a convenience."¹⁰⁵ The Wesleyan Hymns therefore stimulated curiosity, and helped create an attitude of wonder and surprise among those who heard them for the first time. In short the hymns express the dynamic motif of the Methodist revival. They helped explain the new touch of hope, the personal appeal and sympathy, which reached out to masses of neglected, forgotten and outcast souls in the England of the eighteenth century. Wesley wrote for all classes; for the society in all its meetings; for children, the Kingswood colliers, condemned criminals; there are hymns for king and nation, for the great Christian festivals, for morning and evening, for daily work, for the sick-room, for the hour of

death. The hymns are a practical application of the love of God shed abroad in his heart; expressed in an inexhaustible yearning to win (into the same life - giving experience) his fellows, lost, uncaring and uncared for.

More specifically, the Methodist concept of God and one's service of Him was greatly influenced by the hymns sung. This part of their offering to God warmed and stimulated a variety of philanthropic enterprises; care for the poor, the uneducated, the sick, the prisoners, and the unfortunate. One can also understand how the new Evangelical movement inspired agitation for the abolition of the slave trade.⁵⁶

How do we evaluate the popularity of the hymns?

Dr. Dimond in his study of the psychology of the Methodist revival has pointed out that the hymns were of value for three reasons: "Their power of suggestion, their educational value, and the effect of the music with which they were associated contributed in a marked degree to the creation of the desired emotional experience, and to the permanent influence of the religious ideas which were the psychological centre and soul of the movement."⁵⁷

The first Methodist tune-book was issued by John Wesley in 1742 and was entitled: *A collection of Tunes set to Music, as they are commonly sung at the Foundery.* Towards the end of 1746 the first book of original tunes to Charles Wesley's hymns appeared under the title of *Hymns on the Great Festivals and other occasions.* Methodist singing was becoming noted, not only for its heartiness, but for the attractive tunes that were used. In

the preface to his second tune-book published in 1761 and entitled *Sacred Melody*, John Wesley's directions for using the edition are worth reproducing.²⁰

1. Learn these Tunes before you learn any others; afterward learn as many as you please.
2. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.
3. Sing all. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.
4. Sing lustily and with a good courage. Beware of singing as if you were half dead or half asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sing the songs of Satan.
5. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony, but strive to unite your voices together, so as to make one clear melodious sound.
6. Sing in Time. Whatever tune is sung, be sure to keep with it. Do not run before nor stray behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way very naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quiet as we did at first.
7. Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with sound, but offered to God continually.

So shall your singing be such as the Lord will approve of here, and reward you when He cometh in the clouds of heaven."⁵⁷

John Bishop notes that those early Methodists stood to sing and that every effort was made to get all present to sing with intelligence and heartiness. "The men and women ranged on opposite sides of the building and were encouraged to sing their own part ... New tunes were only introduced when the old ones were known. Anthems were not allowed and the use of instruments was rare."⁶⁰ Charles Wesley recognised the dangers of the emotional appeal of music when he wrote in his Poetical Works:

Still let us on our guard be found,
And watch against the power of sound,
 With sacred jealousy;
Lest haply sense should damp our zeal,
And music's charms bewitch and steal
Our heart away from Thee.⁶¹

Given all these considerations, we are concerned with the history of Wesleyan hymnody only in so far as it may help us to understand and appreciate the musical heritage of the Methodist people. Methodists can justifiably make the oft-repeated claim that "Methodism was born in song" as they rediscover their priceless heritage. They owe a great deal to their forefathers, but it remains true that musical experience, like religious experience, must grow if it is to live. An abundant treasure remains for all who care to seek it.

2:3 THE MUSIC OF AFRICA

During the 18th and 19th centuries Africa was Westernised. This was considered to be a victory for the Christian cause. Missionaries believed that a Western way of life had a Christianising effect in itself.⁶² One of the casualties during this process was indigenous African music - a music possessed by a spirit far removed from the Wesleyan understanding of the love of Christ, yet a music which could also express the deepest joys, fears, yearnings and praises of its singers.

Today the world has suddenly become entranced by the neglected and even unrecognised vocal and instrumental treasure of Africa. In a strict sense, the term African Music applies exclusively to the musical cultures of the African people south of the Sahara.⁶³ We are fortunate that during the past thirty years much has been written about the diversity and variety of African musical traditions.⁶⁴ Varley is correct when he says: "African Music must not be looked upon as a museum exhibit, but as a living art, capable of expressing the feelings of the African people."⁶⁵ Unfortunately, the vast majority of occidental musicians, according to A. Danielou, look upon African Music as the curious and primitive survival of a musically under-developed people.⁶⁶

From a white perspective, if one wishes to understand traditional African Music, one's first problem is to rid oneself completely of any notions of superiority, and to approach their musical phenomenon without prejudice. Once the principle of the validity and vitality of traditional African Music has been grasped,

independent of any notion of "progress", the way is open to discover the heartbeat of Africa. A. Euba contends that geographically, Western music is in the world today not because of any inherent superiority, but because the West has developed superior communications.⁶⁷ Admittedly, people unfamiliar with African traditional music and hearing it out of context, sometimes find it too repetitive. But the more clearly the listener can understand the music's function, the less likely will be his irritation, until he eventually realises that repetition is one of the primary aids the music utilises in order to fulfil its purpose. Francis Bebey concludes that "under a rather forbidding exterior of unmelodious noise, peculiar notes and scales, rudimentary instruments and strange tonalities (which to the uninitiated may result in cacophony), lies the whole of African life and the expression of all its many human qualities".⁶⁸

What do we mean by African Music?

In his examination of contemporary music in Nigeria A. Euba affords some helpful guidelines in answering this question.⁶⁹ He identifies five broad categories, namely: traditional music, church music, concert music, music theatre and modern popular music. It is unnecessary, for our purposes, to summarise the findings of the latter three categories, although I would like to add "Political and Freedom Songs" either as a separate category or included under the title "modern popular music". "Traditional music is that re-presented by pre-colonial musical types which have survived to the present day."⁷⁰ Having stood the test of time, traditional African Music increased the meaning of life to

millions of African people over the centuries. "Otherwise it would not have survived," argues Hugh Tracey, who also concludes that traditional African Music is a "reasonably true mirror of the mental and spiritual status of its progenitors".⁷¹ A.A. Mensah insists that traditional music in Africa is predominantly that of the rural communities following specific patterns of life and beliefs.⁷² Bebey calls the traditional music of the black people of Africa authentic African Music. African Music is fundamentally a collective art. "It is communal property whose spiritual qualities are shared and experienced by all; in short, it is an art form that can and must communicate with people of all races and cultures and that it should enjoy the ultimate fate of all the great currents of human thought - to make its mark on the present and the future, while bringing a new breath of life to all mankind."⁷³ Therefore to all those who appreciate its qualities it lends a valuable extra dimension to their musical experience.

The central dynamic in African Music is rhythm. The sound and rhythmic interplay of the drums, bells, xylophones, mbiras (thumb piano), musical bows, rattles and handclaps captures one's interest immediately. African Music has a strong visual element. Coupled with this, is Hugh Tracey's argument that Africa's Music is essentially of a kind in which you must learn to participate.⁷⁴ Music and life are inseparable. There is music for work and leisure, music for religious and historical events, music for resentments and illusions, thoughts and beliefs, economic life and social expectations. The African is so rhythmic that he tends to create rhythm in everyday working

situations. Gesture is liberally employed. As an adjunct to speech, it clarifies and dramatises ideas and feelings. African Music is not the reserve of the intellectual; its aim is to express all aspects of life through the medium of sound. D. Hansen notes that, "Music is not considered a talent. Everyone is born with the ability and is expected to take part. So their musical abilities develop very naturally."⁷⁵ Because of the strong participatory element in African music, everyone is able to sing and dance. Singing, body percussion (clapping, stamping, clicking fingers), instrumental music and dancing are totally integrated. "Whether it be in praise of kings, in praise of warriors or hunters, of bridegrooms, ceremonies or life-cycles, seasons, festivals, it is an event," says N'ketia. This event is nourished by inventiveness and individuality according to the changes in society. In other words, there is no aspect of life that is not celebrated, retold or enjoyed through music. Music is clearly an integral part of the life of every African from the moment of his birth. N'ketia concludes that musical events are either traditional or spontaneous. "Traditional music is performed at ceremonies involving royalty, cults, religions, certain festivals, and the life cycle: birth, puberty, marriage and death. Spontaneous music is heard at any time: while grinding millet; as lullabies; on the appearance or loss of a child's first tooth; while tending cattle; in games and story tellings of both children and adults, and in other everyday occurrences."⁷⁶ Finally, D. Hansen brings this discussion to a close with the following: "In Africa, music is an integral part of social life. It is a social event. If you hear it from a distance, you know exactly what is happening. You cannot study

traditional African Music apart from its social context - it has no meaning."⁷⁷

How do we evaluate African Music?

No musical style can be fully understood except in relation to its cultural background. In the modern world, the tradition - oriented African draws his strength, contentment, moral and spiritual stability from his culture. This includes his way of life within his environment, his history, his spiritual and moral values, his creativity and appreciation, knowledge and application of customary behaviour at formal and informal gatherings.

According to Jessica Sherman, culture is not something static. She contends that culture is a reflection of the ever changing social conditions of a particular group in society at a given time. "Mine workers will sing mine songs about how tough the work is and how little they get paid whereas their bosses either go to the symphony, listen to disco or take no interest in music at all."⁷⁸ Admittedly, African Music today is in a state of flux. Repeated alarms have been voiced warning of the danger of the African losing his most precious heritage, his indigenous culture and with it, his music. A.A. Mensah, for example, upholds this conservative position.⁷⁹ He argues that unless it can be ensured that the belief systems and life patterns of this rural life will remain as they have been, it cannot be certain that there will be continuing active sources to serve as living models of the traditional music we seek to preserve. Consequently, with the improvement of tape recording methods, the

treasures of indigenous music in Africa are steadily being revealed. Alan Merriam argues that "the past two decades have witnessed an extraordinary increase in Western man's knowledge of Africa, Africans and the forms of their human expressions."⁰⁰ This interest in African Music is not shared by all. A. Darkwa, for example, notes with concern that Western countries not only commercialise African Music and Dance but try to shape their development and orientation to suit the taste of Western audiences. He goes on to say that there are at present "larger and better equipped archives of African Music and Dance films, tape recordings and discs in Europe and America than one can find anywhere in Black Africa".⁰¹ Fortunately, there are encouraging signs of growth. Last year the University of Cape Town took the bold step of appointing their first senior lecturer in ethnomusicology. Slowly but surely the prophetic concern articulated by Hugh Tracey many years ago when he said: "The prejudices of pseudo-western life have already laid their deadening hands on some of Africa's most valuable music and musicians," is being heeded.⁰²

Secondly, the casual observer might imagine that (in the face of powerful influences from the Western world) traditional African Music has lost its meaning in contemporary Africa. According to A. Danielou, cultural colonialism does not allow people the right to be free, to participate in national or international life unless they mimic the customs, speak the language, and adopt the beliefs, habits of dress and artistic taste of the stronger.⁰³ In many ways traditional African Music training of the past which required a retentive memory and highly developed powers of

observation, is giving way to more formalised training. This suggests that the dynamics of African life are threatened. Subsequently, if this continues, the agencies of promotion and patronage would eventually be working in a sterile atmosphere and would have to seek new goals to justify their operations in this field. G.O. Twerefoo is correct when he says, "the traditional musician does not make music in a vacuum, he has to deal with experiences and social values."⁴

As African societies become more technological, African traditional Music may become less utilitarian and increasingly contemplative. The new Music of Africa will not necessarily replace the music we now regard as traditional - both forms could co-exist.

As a result of the Reformation and the Methodist Movement, the public worship of God has become more relevant to the masses of professed Christians. Significantly this has meant the employment of a vernacular which will be understood by the congregation; it has also meant the use of tunes familiar to the worshippers, which in turn has encouraged congregational participation in what L.Ekweume calls "an ever-evolving world".⁶⁶ Delbert Rice contends that the Roman Catholic Church overcame an ancient fixity of religious form when it approved the following statement found in the Constitution on the Sacred Liturgy, Article 119:

In certain parts of the world ...there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it ...

Instead of a dead language comprehensible only to a few initiates who have spent years of apprenticeship in monasteries, the same article also suggests that traditional music should be promoted in "sacred services" and in schools.⁶⁷

In South Africa, it is most encouraging to see that the Catholic Church has followed this Vatican II mandate to the letter. The Lumko Music Department in Lady Frere, Transkei, initiated and directed by Fr. D. Dargie and Fr. O. Hirmer is a landmark in the field of African Music. Fortunately the details of their work are readily available and therefore it is not necessary to duplicate the material.⁶⁸ Fr. Dargie's material includes

reports, taped music, articles, music collections as well as a variety of handbooks that facilitate the teaching of African Music.



Fr. Dave Dargie

When questioned about the development of African Music in the mainline churches Dave Dargie replied: "More is going on than anybody in a central position knows about."²⁹ He went on to say: "As is happening in Catholic Churches in Soweto, so too in Anglican and Methodist Churches. A lot of Zionist Music is in fact creeping in. The way it often starts is that Women's

Organisations will use it. At a meeting they begin with a couple of customary hymns. Then when they have to move to the hall to carry on with the 'nitty gritty', they will sing a movement song - a song of the type known in Xhosa as 'i-sound'. They will also use that kind of movement music when they have a collection - dancing around, they keep going until the barrel is full. It's a fantastic experience."⁹⁰ (I too have experienced that kind of "movement music" in worship services at Section II.⁹¹ The wife of Rev. Walter Gill had brought their child to Groote Schuur Hospital for treatment. Rev. Gill had been the minister of that society some years previously. The Church had its so-called regular offertory; and then came this special collection. The congregation came alive, there was so much rhythm and movement. The amount each person gave was publicly announced as each individual came, accompanied by continuous congregational singing to place a gift in the collection plate. Later Rev. Bixa explained the significance of the event: "If we have visitors, known people, who lived with us before ... we do this; we make provision. This is to help them not to feel rejected. It's our way of welcoming people like this."⁹²) Dargie goes on to ask: "Who has actually composed these songs? It's difficult to know. Some of them are real hits and they spread like wild-fire. I think of them as Zionist Music, whether, that is accurate or not, I don't know."⁹³

These observations reflect the dialectical tension between the tradition of the Mainline Churches and Africa's Independent Churches. Some of these Independent Churches (i.e. Zionist) represent a significant body of Christians who have already

broken with the historic Churches for a variety of reasons and who are in the process of adapting Christianity to thought patterns more in keeping with traditional Africa. J.P. Kiernan notes that the Zionists are uneducated and very poor, belonging to the category of low-paid workers, although there is some evidence of upward mobility amongst the leaders.⁷⁴ Undoubtedly, the independent religious movements have provided a spiritual home for African Christians. They are meeting a definite need; namely, to bring Christianity home to the African within his cultural setting. E.B. Idowu rightly states that they have composed and sung hymns "in indigenous idiom and music, with indigenous musical instruments" and that "such hymns and lyrics have struck the right note in the heart", touching those "emotional depths which foreign liturgies could not reach".⁷⁵

D. Dargie has recently questioned the influence of "Independent" Church music in the Roman Catholic Church. He concedes that the Zionist Churches in bringing the Church to life through music - with local Churches producing their own Church music - are fulfilling the musical aim and purpose of the Lumko Music Department.

In the foregoing discussion we have seen that music in African life is a rich source of religious expression. Apart from the Catholic and the Anglican Churches, there still doesn't seem to be much happening in the mainline churches although the climate and the practice is changing. Dargie has made an interesting observation (not that marimbas represent the inevitable ingredient of African Music): "To my knowledge no Anglican Church (even though we have had workshops with them) has bought a set of

marimbas. We have had, for example, Marimba Masses in Cape Town, Fort Elizabeth, Bloemfontein, but no one has bought a set of marimbas."⁹⁶ In contrast to this there are a few Methodist churches which use marimbas in their worship services.⁹⁷

African Music in the Methodist Church has a distinctive identity. An attempt is made in the following chapter to provide a working model of African Methodist Music in the Western Cape. In considering this question I will be drawing on material gathered in the course of field-work carried out in selected areas over a period of two years.

Although the Preface to the present Methodist Hymnbook says that "Methodism was born in song"⁹⁸, the legacy of Wesleyan hymns only took root in South Africa at the turn of the nineteenth century.⁹⁹ Cochrane develops his critique of mission and missionaries as he describes this early contact: "When African tribesmen first looked upon the strange, pale faces of the Europeans whose nations would rule their continent, they could have not foreseen what would happen."¹⁰⁰ European music was new. According to Hugh Tracey, it gave higher status; it came with the blessings of literacy and with medicine; it came with everything which spelt greater comfort and ease.¹⁰¹ In other words, when the missionaries came to Africa they brought with them not only the Christian Gospel, but also inevitably the medium in which for them the Gospel was embodied. They brought their own culture - one which was alien to the African people. Missionaries introduced their own Western modes of worship which soon were considered the true Christian way of adoration.

3. AFRICAN MUSIC IN THE METHODIST CHURCH

3:1 African Music in the Methodist Church.

African Methodist Church Music is undisputedly vocal, spiritual, emotional and rhythmic. There is no place for the "silent worshipper". The music is active; it is dynamic and makes a direct and instantaneous appeal to the emotions of the worshippers. Traditional African musical instruments such as the bow, marimbas and mbiras are conspicuous by their absence. The general consensus of opinion is that this gap is a product of the missionary period during which time almost all forms of indigenous culture were regarded as primitive and savage and were consequently condemned, discouraged or destroyed altogether. Unfortunately there is very little available information to allow us to reconstruct the musical procedures and traditions of African Music in the Methodist Church. Brief mention of these traditions and practices is included in some histories, but emphasis is placed on what the missionaries experienced, rather than in developing a body of materials about African Music.¹⁰²

African Methodist Church Music is transmitted primarily through the oral tradition. The Church, with an unenlightened missionary spirit, believed that African culture was inherently worthless and "bestial", and shaped her judgements accordingly. In the recently revised edition of Laws and Discipline (the Methodist Church's rule book), the regulations for the guidance of Ministers engaged in Missionary work are quite specific: "All

ministers shall give attention to the uprooting of those heathen practices which mar the work of God among our converts."¹⁰³ No attention is given to exploring the convert's varied cultural heritage by stimulating consciousness of, and respect for, all forms of traditional culture. Hugh Tracey is adamant that "older generations of Africans were weaned away from African styles of music by the first missionaries".¹⁰⁴ Admittedly the current shape of African Methodist Music in the Western Cape results from a variety of historical changes: ecological, cultural, social, religious. Tracey continues to argue that some people in Africa think that it is appropriate only to play foreign instruments, because in their eyes this shows progress. These people believe that "playing African instruments shows backwardness".¹⁰⁵ Sthabiso Hlatswayo also expressed this concern when reflecting on the response to "African Sunday" in his Church at Soweto. "People felt free, except those who have adopted the style of Western Culture ... they said it was too backwards. They even said that if we carry on doing this they would leave the Church. It really disturbed them. We have a professor and teachers in our Church who live in a middle-class area and they feel that it is degrading to go back to their roots."¹⁰⁶

In summary, it appears that African Music in the Methodist Church is essentially vocal music developed and maintained by oral tradition in each society, and organised and practised as an integral part of worship. Vido Nyobole describes the link between music and worship by saying that "when Africans sing, it is as if they are caught up in a trance of the presence of God".¹⁰⁷ Punctuating African life and culture, African Music

becomes a contact point between Church and Culture. Singing, clapping, dancing and drumming are natural to the African personality and all of this takes place in Methodist worship.

Any person who has listened to African Music and is aware of its form, content and message will inevitably develop an appreciation of the tradition. Merely listening to the accompanying tape recordings is not sufficient. One has to actively participate in African Methodist Church Music in order to appreciate its real meaning. N 'ketia insists that the key to enjoyment lies in participation; in "active" rather than "passive" listening.¹⁰⁶ Hear, sing a song coming from the African experience of reality and you do not need anyone to tell you that an African spirit is manifest. Dr. H. Weman contends that a Westerner who only hears African Music with Western ears will never experience anything of its inner meaning.¹⁰⁷

What are the origins of this co-operative interaction and communal expression?

Two key features, namely the rural setting and the urban environment, reflect the varied background of African Methodist Church Music in the Western Cape.

It would be misleading to suggest that every African in the Western Cape has first hand experience of his rural roots. Undoubtedly the bulk of Western Cape Methodists are a product of urbanisation. There is no doubt that rural roots stimulate traditional African Music and dance. Sam Tsoeu, for example, reflecting on this said "My dad was fond of traditional music. On Sunday afternoons they would have their Sotho dance. This is

one vital area that has been neglected ever since we came to an urban area. The urban blacks feel that it is too old fashioned, but I believe that it is important not to lose our past."¹¹⁰

Tradition has certainly not given way completely to urbanisation. This research, for example, was unable to progress for two weeks because Mrs. Tsoeu had had a baby. Custom has it that no one can visit the home until the baby is one month old. (This tradition used to be for three months.) The erosion of tradition continues as urbanisation and all its attendant problems reflect more and more the experience of African lifestyles.

Buntu Noveve expressed his concern about the urban environment in Guguletu. "In Healdtown I used to participate in African tradition. I don't do it here. There is a great difference between the urban and the rural situation ... Here in Guguletu when there is a circumcision, they take a boy to the 'bundus', and when they bring him back you won't even hear them singing. However, in some cases there is joy."¹¹¹ Admittedly, this may be an isolated incident, but it does re-affirm the intimate link that African Music has with culture. African Music is contextually dependent on the celebration of the life cycle (i.e. birth, infancy, puberty rites, marriage ceremonies and funerals) in African culture.

Clearly all tradition need not disappear. Sthabiso Hlatswayo has responded practically to this erosion in the life of the Church. "We try to recapture all the old things but because we find ourselves in a very Westernised situation it is difficult to go deep and find those things. Last year we travelled to rural

areas, to get the real tradition of our roots. We discovered we can use those things, for example the Zulu dance. And so on 'African Sunday' we don't put on trousers when we come to Church. We wear traditional clothes (if we have); if we don't have we wear something that will bring us nearer to that. Coming to Church we don't use the hymnbooks. We don't use the Bible. We just go into Church singing, and preaching from the verses we have in our heads. That day we have "braaied meat" in an African way. This fulfills a need for young people especially in urban areas. We feel uprooted, not because we are placed where we are, but because we are deprived of doing what we should be doing, or what we feel we are."¹¹²

Our task in this research is to determine those elements in Methodist Music which capture the African dynamics and henceforth to show that African Music in the Methodist Church is a contact point between Church and Culture.

3:2 Worship: the 11 O' Clock

In the Methodist Church the focus of community centres around the place of worship. African Methodist worship exuberates a communal atmosphere. In any urban environment in the Western Cape, the Church becomes a focal point of community life generating a sense of community. African Music as a contact point between Church and Culture is a corporate communal experience. Through active participation and involvement, the community spirit of the worshippers is aroused and enhanced.

Within this framework the music draws people to God, enabling the

worshippers to identify, regenerate and re-affirm their life commitments and aspirations. Vido Nyobole insists that African Music is different from the white Church and Culture because it is much more spiritual, emotional and rhythmic. He contends that "rhythm and emotion are always there and even if you don't know the words of a song you can respond to rhythm and emotion."¹¹³ It is this element that gives the Church its "African-ness". African people are a people in motion when they are singing. This is why for Sam Tsoeu, "Music is the live wire of the church." "We can sing without instruments," says Nyobole. "Our pianos are our lungs. Our vocal chords - the beautiful string of music - bring across what we want to put across." In the context of African Worship, everybody is involved and, "The music," declares Nomabelu Mvambo, "gives the inspiration."¹¹⁴

In the Western Cape Sunday Morning Worship takes place at 11 a.m. In Guguletu Section II, for example, before the service of worship the congregation gathers in the Church, while the choir meets in the vestry. Preceded with prayer by the preacher, and having struck up their tune successfully, the Choir enters the Church in Indian file, singing all the time. As they position themselves in the wing (Methodist Churches are usually built in the shape of a Cross), the dignatories proceed to the inside of the communion rail. At first glance, the casual observer will note the men sitting together, in order of seniority in the opposite wing to the choir and the women seated in the central pews of the Church, in front of the communion rail. The pulpit is raised and the only decoration on the wall is an empty cross.¹¹⁵ "Most of the worshippers possess their own hymnbooks

and Bibles."¹¹⁶ Depending on the importance of the occasion the service may last from two to three hours.

The preacher follows the Order of Morning Prayer as laid down in the Book of Offices. All the liturgy is accompanied by ritual songs at appropriate intervals within the service. Consequently there is quite an extensive repertoire which the worshipper recognises and responds to. This requires an intimate knowledge of the music in order to participate fully in the ceremony.

The focal piece of music in the 11 O'Clock Service of Worship in the African Methodist Church is the Siya Kudumisa (TE DEUM). "When we sing TE DEUM everybody is engaged and caught up because of the way it is sung and the rhythm which is in it. This is the uniting nature of African Music. Even the young people like it. Elderly people treasure it. If one comes after Siya Kudumisa in the worship service, it is as if one didn't come to that Worship Service, because it is so meaningful. It is a way of putting God into His place."¹¹⁷

Nomabelu Mvambo added, "When I sing Siya Kudumisa it is very meaningful. Here I see my relationship with God and I would not like to be disturbed. I find it moving."¹¹⁸ Rev. Bixa also expressed the help and inspiration he received from TE DEUM: "Once we sing Siya Kudumisa ... it inspires me; really, I am a different person; I am changed altogether."¹¹⁹ Others speak of people becoming new members because while walking past the Church during the 11 O'Clock Service, they were so moved by the music and words of the TE DEUM. The Music of the Methodists invited them to worship.

Other meaningful pieces of Music during the Order of Morning Prayer include the singing of the Lord's Prayer and the Apostle's Creed. Significantly, this liturgy is sung in a variety of forms depending on the mood of the people.

Half way through the Service, upon completion of the Order of Morning Prayer, the Church Notices are announced. This is a time of communal information sharing. If someone has died during the previous week, the congregation spontaneously responds in song. Those who mourn are "enveloped by the community and feel a sense of belonging".¹²⁰ Rev. Bixa explained this dynamic of African Music in the Methodist Church: "... during these moments when we lose our friends, we make the loved ones comfortable; when we sing we comfort them ... they put their whole soul on God, trusting him more than anything else. Not to curse God for what he has done. That is why we sing."¹²¹

3:3 The Hymnbook and the Chorus

Two major sources shape the expression of African Methodist Music in the Western Cape. These are the hymnbook and the chorus. The compilers of the Xhosa edition of the hymnbook subdivided the publication into The Book of Offices and The Hymns. To some extent the liturgy of the Book of Offices is a direct translation of John Wesley's Sunday Service which follows the formal structures of the Anglican Common Book of Prayer.

There are 407 hymns in the Xhosa Hymnbook. The structure of the book is designed to meet all the needs of Christian worship. Subdivided into seven appropriate sections, these hymns explore

THE ORDER FOR
MORNING AND EVENING
PRAYER

TO BE SAID AND USED DAILY
THROUGHOUT THE YEAR

THE INTRODUCTION

The Minister shall read with a loud voice some one or more of these Sentences of the Scriptures that follow:

WHEN the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive. *Ezekiel 18. 27.*

I acknowledge my transgressions, and my sin is ever before me. *Psalm 51. 3.*

Hide thy face from my sins, and blot out all mine iniquities. *Psalm 51. 9.*

The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise. *Psalm 51. 17.*

Rend your heart, and not your garments, and turn unto the Lord your God: for he is gracious and merciful, slow to anger, and of great kindness, and repenteth him of the evil. *Joel 2. 13.*

To the Lord our God belong mercies and forgivenesses, though we have rebelled against him: neither have we obeyed the voice of the Lord our God, to walk in his laws which he set before us. *Daniel 9. 9, 10.*

O Lord, correct me, but with judgement; not in thine anger, lest thou bring me to nothing. *Jeremiah 10. 24. Psalm 6. 1.*

Repent ye; for the Kingdom of heaven is at hand. *St. Matthew 3. 2.*

I

UMBEDESO WEMINI YECAWA

¶ *Wothi umFundisi ekuqaleni kombedefo alesefe ngelizwi eliphakamileyo inxenye yezi zahlukwana sezwi likaThixo zibaliweyo ezantsi apha; andule ukuthetha okubaliweyo emva kwazo izahlukwana ezo.*

OKHOHLAKELEYO akuguquka ekukhohlakaleni kwakhe akwenzileyo, enze okufanelekileyo nokulungileyo, yena uya kulondoloza umphefumlo wakhe ebomini. *U-Hezek. xviii. 27.*

Ngokuba izigqitho zam ndizazi; isoono sam sisebusweni sam futhi. *InDumiso li. 3.*

Fihla ufuso bakho ezonweni zam, ucime zonke izikhohlakalo zam. *InDumiso li. 9.*

Amadini kaThixo angumoya owaphukileyo; intliziyo eyaphukileyo negqobokileyo akuyi kuyidela, Thixo! *InDumiso li. 17.*

Nikrazule intliziyo yenu, kungabi ziingubo zenu, niguqukele kuYehova, uThixo wenu: ngokuba enofefe nenceba yena, equmba kade, enobubele obukhulu, enosizi ngobubi. *U-Joweli ii. 13.*

Kuyo inKosi, uThixo wethu, kukho izibeke nezixolelo, nakuza sivukele ngakuyo; singaphulaphulanga nelizwi likaYehova, loThixo wethu, lokuza sihambe ngemithetho yakhe ayibekele phambi kwethu. *U-Danyeli ix. 9, 10*

11

To some extent African Methodist Liturgy is a direct translation of the Anglican Book of Common Prayer.

and celebrate the Christian response to those needs. In particular, the hymnbook provides an ordered and authoritative collection of the Methodist (Wesleyan) emphasis. The hymns are prayers which relate to the whole of life. Not all these hymns are familiar; neither are all of them sung. In an independent test, which I conducted out of curiosity, just over 100 hymns were known and sung. (Well known and favourite tunes are used for a number of hymns, depending on the metre.) This seems to confirm H.A.L. Jefferson's suggestion "that if the average worshipper made a list of hymns with which he is familiar, a postcard would contain the total, and some of these would not be the best".¹²²

The other source of musical expression for African Methodists in the Western Cape is the chorus. In contrast to the hymn the chorus usually consists of short phrases, which are repeated. The words may come from the Bible or the hymnbook or from an event in the life of the people. Unlike the structured presentation of the hymns, the choruses come from the people themselves and reflect African life and culture. Whatever the source, Dargie identifies this kind of singing as "meditative". The music is normally fused with the percussive accompaniment of hand clapping and foot stamping, with bowing and swaying movements. By repeating the same words, the mind "rests" in a certain situation and absorbs the atmosphere.¹²³ The chorus medley of the Wesley Guild (Tape No. 4) illustrates this clearly. Sthabiso Hlatswayo, for example, describes the significance of the chorus Alukho usana olunqenanina ... ("There is no child who has no mother; as a result the orphan has to look around having no

mother"). He tells the story of a car accident in which a whole family except the son was killed. In effect the words of the chorus say to the orphaned young man: "As you wander around without a personal mother, you have a mother in the black community." In other words, although your family has been wiped out, the Church says "we are your brothers and sisters".

Within the Methodist Community there are a number of groups that convey their own peculiar emphasis in African Music. These are the Young Men's Guild, the Women's Manyano and the Wesley Guild.

3:4 The Young Men's Guild (Y.M.G.)

The Y.M.G. combines both the hymnbook and the chorus as the source for their musical expression. Their main method of communicating the Gospel is through singing, rhythm and movement. Y.M.G. Music is atmospheric. As the Y.M.G. seeks to bring other people to Christ, they see themselves as warriors of Christ. "Therefore when they go out into the world, they are going to call people to repentance. They are on their way to show people the way of salvation. They are going to fight with the evil one and they go fully convinced that God is in their midst, and therefore they are not alone. It is a kind of warrior spirit".¹²²

Functionally the Y.M.G. seems to be the arm of the Church going out to bring in new people. They cannot resist the urge to tell their fellow men of the great things Christ has done for them.



The Y.M.G. on the March. Note the Bible.

The organisation is a society of men, under the direction of the Conference of the Church; governed by the constitution adopted by the Conference, and holding weekly or periodic meetings for evangelistic, devotional, literary and social purposes. Their distinctive way of dress is a white shirt, a black tie and a red waistcoat. (Black, red and white are traditional Methodist colours representing the darkness of sin, the blood of Christ and the forgiveness of sins). There is probably an all round agreement in the Methodist Church that the Y.M.G. is the Church's spearhead. "When you go to a revival service conducted by the Y.M.G." declares Nyobole, "it's as if you are going (if I can use the army analogy) to attack a place and you go with that spirit."¹²⁰ In the Western Cape, Y.M.G. revival services usually take place on Saturday afternoons and proceed into the night. In

the rhythm and movement of Y.M.G. Music one distinctly hears the resounding drum beating of the Bibles. On the one hand Trevor Cope rightly places the drum as the symbol of Africa - the basic instrument for singing and dancing. He argues that the drum has great ritual and ceremonial significance. He also cites a number of examples: "There are the tribal drums which are sounded in times of change; in war to mobilise the men; in drought to bring the rain; and drums for use at initiation ceremonies."¹²⁶ On the other hand, Nyobole attempts to place the resounding drum beat in Y.M.G. Music in its African context: "The beating on the Bibles is part of being African. In our music you need something to give you that vim, that strength. You need some kind of rhythm or noise outside yourself in order to capture what you are trying to put across. You will remember that some of our African brothers in the Zionist sect use drums, and because we are a so called 'white church', we are not free to use these drums because of the missionary influence, so we improvise. We've got cushions made up, we've got our Bibles, we've got our hands; we've got plank floors that we jump over that enables us to supply a rhythmic background."¹²⁷

Y.M.G. Music is not usually performed at the 11 O'Clock Service. It does, however, take place during this Service on special occasions (i.e. upon request) or at the end of the Service in response to a powerful message given by the preacher. There is no doubt that the Music of the Y.M.G. is unique to the Methodist Church.

3:5 The Women's Manyano

The Women's Manyano (like the Y.M.G) is a volunteer organisation in the Methodist Church. Throughout the Western Cape on Thursday afternoons the women move to centres of prayer and worship wearing their uniform of white head gear, red blouse and black skirt.¹²⁸



The Women's Manyano meet on Thursday afternoons

Meetings are also held on Saturday and Sunday afternoons for those who work during the week. Their structure is very formal. (I had to work through a number of channels in order to include in this reasearch an example of their music.) The ladies meet expressly to pray for the work of God. Their evangelical task is to build up and strengthen the spiritual life of the Church, and

so in contrast to the Y.M.G. their Music has a different emphasis. Their songs are prayerful. The Manyano uses music that leads them to prayer. Even a song of praise has prayerful overtones because it is not what they sing, but how they sing it, that gives the feeling and attitude of prayerful intercession. The hymnbook provides the source for their musical expression.



Guguletu Section II Methodist Church

Many years ago, Mrs. Grace Mokitimi contended that in becoming conscious of its history and tradition, new areas of service opened up to the Manyano in their mobilisation and recognition as an auxiliary force of the Church.¹²⁸ In the Western Cape, the Women's Manyano are involved in multiple programmes and service projects which require financial aid. The Women's involvement in collecting money is reflected in their choice of Music; for in the absence of clergy or what Dargie calls "ensorious persons",

fund raising choruses abound. (See Tape No. 3:2)

3:6 The Wesley Guild

The Wesley Guild is a youth movement which seeks to meet the needs of young people growing up in the Methodist Church. Seeking to develop the whole of the human personality, the Guild aims to provide the youth with training in the Christian life, recreation, as well as opportunities for cultural development and Christian service. The Wesley Guild's slogan "ONE HEART ONE WAY" (Jer.32:39) signifies the kind of community it aspires to be. The Guild seeks through Christian fellowship to witness to the truth and way of life as revealed in Jesus. Membership in the Guild involves, inter alia, the acceptance of the high ideals of the four "C's" for Christ namely Consecration, Comradeship, Culture and Christian Service. The Guild is specifically acknowledged in the Laws and Discipline of the Methodist Church, which means that those who accept the authority of the Guild constitution are able to have rights and privileges in the Church.¹³⁰

The main source of musical expression for the Guilders is the chorus, although (depending on the circumstances) favourite hymns are sung. Tremendous enthusiasm is generated in Guild Music. Their Music expresses the energy and vitality of youth. An exciting discovery in the oral evidence collected (although not included in the accompanying tape recordings) was a recording of a superb dramatic production presented by the Wesley Guild of Guguletu Section II. The script and music were original.¹³⁰

A good starting point towards appreciating the Music of the Wesley Guild can be made by listening to the Chorus Medley (Tape No. 4) This fairly representative sample of Guild Music in the Western Cape was made at Zweletemba ("The world of hope" - outside Worcester) in conjunction with the combined Inter-Circuit visit of the Port Elizabeth North and Northern Boland Youth "get-together ".



Uthando Lwakhe

Wesley Guild Music confronts young people with the Gospel and not only provides them with the opportunity of exploring questions of contemporary concern but also inspires interest in the Church's heritage. The Music stimulates its members to attempt great things for God.

3:7 The Church Choir

The Church Choir opens another door for Methodists to express their identity as Africans and as Christians. In generating community life, the Church provides a foundation for group singing. "You will notice," says Nyobole, "that the choir is not individualistic. It's not one person singing. It's communal." Nyobole emphasises that their aim of being there is not only singing, but being together. "Singing is something that binds them together."¹³²

The role of the precentor (Choir leader) in African Methodist Music is important. As conductor of the choir, he demands of his choristers an "unflinching hypnotic gaze, executing vigorous and precisely timed signals".¹³³ Before the anthem, the choir members usually make sure of their notes, in close consultation with their conductor. The precentor determines what variations are to be introduced and how long a song should last. Nyobole argues that in some measure the precentor is enabling those who are singing to interpret the Music - European or African. Take, for example, a pure classical piece like Handel's "Let us break the bonds asunder". Nyobole says, "If you give that to an African choir they will sing it with quite a different meaning from Handel's choir, or any other choir, because they can identify with that, and you see that 'fuming out of them'."¹³⁴

Primarily, the precentor's task is to enable the choir to lead the congregation into meaningful worship. "Siya Kudumisa, for example, must be sung properly. The worshippers should sing to show that they know what they are doing."¹³⁵ In the light of

this, it is not unusual to see the precentor turning round and leading the congregation. His role is to correct and direct. "Sometimes, when we are singing, the choir conductor comes forward and he guides us, when we don't have the same rhythm."¹³⁶

Sam Tsoeu discussed the importance of choirs in African life and in so doing placed the Church Choir in its proper context in the Western Cape. "People want good choirs (which he defines as one where you are unable to detect a different voice - the voices blend). Because they have no facilities, no jazz groups, they have choirs. Competition emerges and arouses interest." Significantly in the townships choirs unattached to Churches have emerged as an expression of black urban life. "In Guguletu," continues Rev. Tsoeu, "the Teenage Harmonies have developed into a mass choir of sixty voices. We also have the P S S (The Pretty Sweet Singers). Church Choirs are not as lively as these choirs. People would like to do something which they do not find in Church. They do not find the expertise in the Church."¹³⁷

At a Connexional level the Methodist Church holds its own Annual Music Competition.¹³⁸ Limited to African Methodist Church Choirs, the primary aim of this competition is to encourage music and raise the standard within the Church. Experts in music are drawn from all over the country to judge this annual event. This year a combined Cape Town Circuit Choir will represent the Western Cape (Cape District) for the first time in many years. The competition is fierce. Nomabelu Mvambo and Sthabiso Hlatswayo, both present at the 1983 Competition held in Bloemfontein, made the following observations: "There were Quartet and Sextet groups and some very large choirs. The

atmosphere was very formal. The choirs had conductors. The choristers couldn't move. It was a notes competition. Obviously some choirs were used to this exposure. Everything is exactly the same. Their dresses had the same colour and length; even the shoes had the same pattern."¹³⁹ I believe that this regimentation in presenting African Music is problematic, because it restricts the inherent African desire to move.

Given this dilemma, we can still conclude that the Church Choir in the African Methodist Church attempts to clearly express each and every word, in the presentation of their Music.

3:8 Other forms of Musical Expression

African Music in the Methodist Church refuses to "modernise" its sound and introduce Western instruments. Sam Tsoeu, for example, dearly wanted to learn to play the guitar during his childhood. His mother would not hear of it: "When you play that thing, you are playing Satan's rib!"¹⁴⁰

Upon close examination, there are no pianos or organs in the African Methodist Church. However the young people in Guguletu do have a small brass band. It is also interesting to note that there is an old, broken harmonium behind the pulpit in the Langa Methodist Church. This unused instrument is merely part of the furniture in the Church.¹⁴¹

African Music created by voices and accompanied by drums, marimbas, xylophones, whistles, kudu horns, rattles and various hand held instruments, in like manner struggles to find a

meaningful place in the Methodist Church. Sthabiso Hlatswayo in promoting these other forms of African Musical expression says: "We must conscientise those who have uprooted themselves from this music. Their creativeness is just with their hands."¹³⁹



Indigenous musical instruments bring new life into Christian Worship

Has the time not come for the Methodist Church to appreciate all the traditional African instruments as a valid means of musical expression in Christian worship? Today in South Africa the Catholic Church is a pioneer in the field of developing and

promoting Neo-African Music in the Church.

Rev. Stanley Mogoba, Secretary of the Methodist Conference, shared with Vido Nyobole his experiences of the Catholic Marimba Mass. He was quite intrigued by the way the Catholics have merged their African Music with their Mass and he said, "While the young African children were playing marimbas, I was so moved that I felt tears rolling down my cheeks, without realising why." His guess was that it must have revived something deep inside of him, that was lying undisturbed.¹⁴³

4. PRIMARY DATA INVESTIGATED AND PRINCIPLES DEDUCED

From the historical overview and fieldwork investigation we can assess, in some new way, the past, present and future significance of African Music in the Methodist Church. However, to grasp the fullest significance we have to add the tape recordings which represent the primary data in this research. Generally speaking, they manifest a fairly representative sample of African Music in the Western Cape today. The tapes contain all the essential aspects of African Music in the Methodist Church and give meaning to the facts, events and observations recorded in the previous chapters. So far our research methodology has only been historically descriptive. We have placed African Music in its historical and ecclesiastical perspective. We have transcribed countless observations and interviews, but in order to extract meaning from this data we have to critically analyse and interpret the music itself. In this chapter we attempt such a critical analysis and interpretation.

4:1 Apology

I wish to make it quite clear that in the process of researching for this dissertation:

a. A prior knowledge of the vernacular and music are required to do the topic justice. I clearly do not possess the expertise and

this research should thus be taken as a provisional attempt to come to terms with the debate.

b. It must also be pointed out that the tape recordings differ in quality of sound. They reflect some of the hazards of field work, as well as the possibilities of acquiring near perfect original tape recordings.

c. Furthermore, a careful perusal of those persons interviewed reflects glaring omissions and raises a number of questions as to the suitability of these candidates as representative of African Music in the Methodist Church. (Rev. Bixa, for example, is a Probationer Minister with no theological training nor even a systematic study of Methodism.) Nonetheless, the interviews still provide us with the necessary background to understand the discussion.

d. Finally, this kind of research is costly, and if explored further would need some kind of sponsorship.

4:2 The Essential Elements of African Methodist Church Music.

In a typical Sunday morning service four hymns are usually sung: at the beginning; after the ministry of the word; after the prayers of intercession, and at the close of the service after the sermon. When the congregation sings at the beginning of the service the people stand still. This tends to be the pattern throughout the singing of the set liturgical pieces: The Lord's Prayer, Te Deum and the Apostle's Creed.

The hymns reflect the theme chosen by the preacher. The opening

hymn is one of praise and adoration or thanksgiving to God e.g. The opening hymn at Zweletemba (Tape No.1:1) celebrates the Lord's Day. As one listens to the music the first element that one notices is that everyone finds a harmony. There are those who have high voices and others who have low voices, and therefore they sing at different levels. The congregation is not singing exactly the same notes, but the voices are moving harmonically parallel. In the chorus of Ntsikana's hymn (Tape No.5:1), for example, we observe that every note has moved in the same direction and is harmonically compatible. This is the African harmonic system.

The essential African ingredient is when they start to use overlapping (call and response) is used. The precentor usually starts the singing. Soon others join in in harmony, followed by overlapping which leads into a second and third verse. As long as somebody comes in with that overlapping part, the number of verses increases until someone gives a sign to stop. Usually the final refrain is cleverly dovetailed at the end of the last verse and brings the music to a satisfying close.

The hymn sung by the choir at Zweletemba (Tape No.1:5) is an excellent example of a European melody with African words. There is however a minimal amount of body movement. The rhythm is certainly more African than European and there are some overlapping parts. This raises one or two important questions concerning the hymns themselves. From our previous discussion we noted that Wesleyan hymns were written in the form of poetry and that one essential element of poetry is rhythm. The stream of harmony that flows from the rhythm in poetry (the words), when

combined with the music, characterises the musical heritage of Methodism. Concretely this spelt trouble for the missionaries who tried to force the rhythm of their own words in order to accommodate their favourite tunes. H.D. Goodenough illustrates this incongruent rhythm by inviting the reader to sing the first stanza of an English hymn in Iambic Metre to the tune "What a friend":

My days are gliding swiftly by,
And I a pilgrim stranger
Would not detain them as they fly
These hours of toil and danger.¹⁴⁴

One can only agree with Goodenough that it requires a strong effort and considerable practice for one to twist the English words so as to sing them to this tune. Fortunately the revised Methodist Xhosa hymn and tunebook (1926) aimed to secure tunes whose accents fitted the accents of the words. "Naturally the ideal is to secure tunes whose rhythm unites in perfect harmony with the rhythm of the hymns."¹⁴⁵

Most of the Wesleyan hymn tunes are purely European in construction, melody and harmony. Using the Western tonic-dominant-subdominant relationships, the melody line tends to suit the accent and tones of the words of the hymns. Somehow the African Methodists have been able to adapt the Wesleyan hymn tunes to the rhythm of Africa.

My thesis is that it is this fusing element which gives African Music in the Methodist Church its distinctive identity.

What is their method?

Firstly, the prevalent tendency is to base the music on an adapted Western diatonic scale. The tendency is to use six notes viz: doh, ray, me, fah, soh, la, and to omit the leading note ti. The leading note does not occur anywhere in traditional African Music so people tend to leave it out or change it. The trained Western musician can identify clearly the "Mission type song", not because he recognises the tune but when the singers get to the leading note a dissonant clash in the harmony is heard - a harmony which sounds odd to Western ears. (e.g. Tape 1:1)

Secondly, the neat classical patterns of measured metre radiate throughout Wesleyan hymnody. Charles Wesley's hymn, for example:

Come thou long expected Jesus,
Born to set thy people free,
From our fears and sins release us,
Let us find our rest in Thee.¹⁴⁶

is a typical European construction, known as a two phrase musical sentence. Each phrase is subdivided into two phrases i.e.

Phrase 1. Come thou long expected Jesus (antecedent)
 Born to set thy people free (consequent)

Phrase 2. From our fears and sins release us (call)
 Let us find our rest in Thee (answering/response)

In the African construction, however, one doesn't get the same feeling of antecedent and consequent phrases, although there is some of that feeling in it. What happens is that you get a shorter musical sentence, whittled down to three phrases.

Instead of long, weaving patterned melodies, the African melodies become short and uncomplicated, nearly always descending towards the end of a phrase. The music appears to centre around the tonic chord. There doesn't seem to be that Western feeling of moving towards the dominant chord. What usually happens in this adapted form of Wesleyan hymnody, is that the melody line has now been contracted and the congregation has to sing the melody twice to get through a verse. Even although the melody is complete after the first two lines, there is overlapping to complete the four lines. At the end of the four lines they normally break. In the Zionist movement the melody line is even further reduced; this means that one would have to sing the melody four times to get through a verse. The way they do this is apparent in any favourite Methodist song. On the one hand a note is taken, a group starts, and then others begin to overlap. At the beginning of the song one can hear the voices coming in. They don't all start at the same time, but they sing the overlap. Alternatively just one person starts, then the congregation joins in, and then all the sopranos sing with the leader. This is the way they get through the song with overlapping. At the end of a hymnbook verse there is no overlapping, and so they stop. They then start the following verse and within that verse they are already overlapping. (e.g. Tape No. 2:2)

Thirdly, throughout this dissertation I have shown that the bodily movement and the rhythmical flow of African Music is its essential character. Behind the carefully wrought phrases, the feeling of pulse movement is vital. It is worth noting what happens. In the worship service one can get a very slow song;

but when it is accompanied with the beating by hand of a hymnbook Bible, or vinyl covered cushion, a very rapid pattern is performed. (This is particularly evident in the music of the Y.M.G.. As the drumming and rhythm patterns develop, the congregation soon acquires very rapid pulse feelings; even although the song may appear to be a bit slow, there is a very powerful pulse movement underneath. The Y.M.G. tend to have a stronger sense of rhythm in the performance of their music. There can be no mistaking Y.M.G. music in the Methodist Church. (Tape No.2:1)) I am certain that Dargie is correct when he says that these characteristics of African Church Music which we have highlighted originate from the Methodist Church and are called "Methodist Songs by Black Xhosa Christians".¹⁴⁷ Some may argue that there is nothing essentially Methodist in the music except that the Methodists started it; that the Methodists were the first ones to incorporate African elements and African techniques in their music. African Music in the Methodist Church draws heavily on its African traditions in ways that even its practitioners may not be consciously aware of.

What gave the people the opportunity of being liberated to use these essentially African dynamics in their music? Why did they feel free? What was it that enabled the Methodists to have the opportunity ahead of others? These questions have already been partially answered in the opening chapters of this dissertation. The secret of Wesleyan hymnody is that it not only simplifies and regularizes melody and rhythm in order to accentuate the lyrical texts but that it is part of the Protestant tradition. I have tried to show that Protestantism has allowed people to worship in

forms most natural to them. This is the strength of Free Church Worship.

Significantly the preaching service in Protestantism goes under many names: divine worship, morning service, matins, morning prayer, morning worship or the "eleven o'clock." What is clear from this research is that the essential structure of this service in the African Methodist Church remains unchanged to the original Sunday Service of John Wesley. I would submit that despite all the changing conditions of human life the old ingredients of Wesleyan worship prove most flexible and adaptable to the African way of life. Formulated together, these ingredients set forth the standard of the Methodist Church as a whole. Wesley's rules for the congregation remain succinct in African music: "Learn these tunes ; sing them exactly as printed; sing all of them; sing modestly; sing in time; above all sing spiritually, with an eye to God in every word."¹⁴⁸ He would also stop a noisy hymn, being sung carelessly, by asking the people, "Do you know what you said last? Did it suit your case? Did you sing it as to God, with the spirit and understanding also?"¹⁴⁹ Eric Routley observes that Wesleyan hymnody was originally designed to centre on the small class meetings of dedicated Christians "to carry the Gospel into every place which the somnolent churches of early 18th Century England had neglected".¹⁵⁰ This element must never be forgotten in the use of African Music. African Music is portable and possesses a unique musical heritage.

As we look closer at Methodist Music, further questions arise. What becomes the limits of freedom in so-called Free Church

worship? Given that the Methodists in the early days were averse to African traditions and customs, and that they were notorious for making people dress in European clothes, where is the line drawn in African Music in the Methodist Church? Have the Zionists gone too far in their use of traditional instruments? Why is the hymnbook/vinyl covered cushion an acceptable musical instrument? Why is clapping acceptable? Whatever the origins of the traditional drum, the drum and clapping represent a vital part of traditional Xhosa music.

My guess is that they were never taught to worship God using traditional instruments and that there is a reserve to go beyond what they are used to doing. One wonders what the thinking really is behind the people. What about the living traditions that have passed intact from father to son over the centuries? Where is the cutting edge in African Church Music that borders on being disrespectful? Why did they feel free? Was it because of the Methodist practice of letting the laity participate and which very early left African Churches in the charge of African ministers?

4:3 Some observations on selected Tape Recordings

Having clarified some of the basic tenets of African Methodist Church Music let us proceed to examine critically some examples on the accompanying tapes.

A. THE MUSIC OF THE 11 O'CLOCK SERVICE

In the selection of the "11 o'clock" music one gets a feeling of some of the main musical items presented. Undoubtedly the

framework of this service is a dialogue between preacher and congregation. After the opening hymn three portions of this dialogue are musically of supreme musical importance viz: The Lord's Prayer, the Te Deum and the Apostle's Creed. We will deal only with the Te Deum (Tape No. 1:3), because in African Music this canticle stands apart from all other music of the Office. These words of ancient liturgy become vitalized and intensified by the music. It is a process whereby the worshipper, forgetting about himself, in the depth of his being begins to apprehend, to realize, to see God, and pours forth with heart, mind, soul and strength the TE DEUM OF PRAISE.

"We praise you, O God. We acknowledge you to be the Lord.
All the earth worships you: the Father everlasting"

For our purposes let us identify the African elements in this hymn of praise to God:

a. The precentor starts. This method is something which the Africans can relate to because it is the way they start a song in traditional Xhosa music. Admittedly, this is also a Western way of chanting a psalm tone, but to the African it is far more familiar than a song where we all start together.

b. The harmony moves in parallel. One can identify the Western tonic-dominant-subdominant chords. The hymn is rhythmless. This means that the worshipper can concentrate on putting more of the right feeling into the words. The melody tends to suit the accent and tones of the text and thereby avoids distorting the words with a hymn tune that uses the wrong rhythm. One hears several chords. If for example we take the tonic as C, then we

hear the chord of C (C E G); the chord of D minor (D F A); the chord of A minor (A C E); the dominant chord of G sometimes with the leading note GD or F (one can't be sure); and also the sub-dominant chord (F A C).

c. This piece of music shows signs of a Western arranger who had some idea of what the black singers were doing. He has arranged the music in chords that are familiar to the congregation. Hence the congregation can relate to the music and enjoy it, despite the lack of rhythm and feelings of body movement. Perhaps it is easier to sing a rhythmless song, because in such a song at least you can somehow have the feeling that you are saying your words correctly with the appropriate emphasis.

Coupled to this huge full sound is the fact that everyone stands to attention. The missionaries taught that standing in this way was important, so naturally the congregation would feel that this is an important part of the service.

d. There are many words in this hymn of praise to God. People who are not particularly literate have outstanding memories. This is evident particularly amongst the elderly members of the congregation. The lines become familiar by repeated recitation and singing.

B. THE MUSIC OF THE Y.M.G.

The musical style of noble and grave dignity in the TE DEUM is sharply distinguished from that of the Y.M.G. where a rhythmical web of musical phrases is woven into a unified form of profound musical expression. Let us analyse the distinctive African

elements of Y.M.G. music in "Imfazwe! imfazwe! ilizwe lifile!" (XHB 127; Tape No. 2:2).

a. A song leader starts and before he has finished his introduction two others follow with overlapping parts. There are thus three people leading before the main group comes in. There is so much going on with an interesting mixture of European and African elements. On the one hand there is the European style of harmony and on the other hand there is so much more African feeling than for example in the TE DEUM.

b. When they come to a cadence somebody overlaps and joins the one section to the next. Throughout the performance there are overlapping parts and one is constantly aware of a song leader. This is very African. Yet, in this music not only does the song leader come in with overlapping parts, others do too (as we heard at the beginning of the song).

c. The song is structured in verses, not cycles. Throughout the singing there is a very prominent tenor, a high male leading voice, that hovers around the dominant note. The hymn has the chorus feeling of two answering phrases, which produces a double result. In the one phrase the tenor uses the European technique of suspension i.e. holding back a note from the chord; and then in the second phrase he uses the African technique of sliding from the leading note to the next one.

d. In this example they use the Western tonic, dominant and subdominant relationships and occasionally alter the scale and melody with African dynamics. Movement and the beating of the Bible begins almost immediately. Although the hymn is not

processional during the singing men come out of the pews and begin to shuffle and dance in time to the music in an anti-clockwise circle. The emphasis is on emphatic and ostentatious movement of the body, bending the back forward and moving the arms and the legs. They obviously love the music and are tremendously excited by what it does for them. To intensify the rhythm there is the supply of rhythmic handclapping, and when they run out of words one hears the sound of co-ordinated hummed accompaniment.

e. Y.M.G. music can end in two ways: either dwindling out or finishing on a chord. In traditional music the leader very often gets tired, stops and the song disintegrates. In this example the music ends on a chord.

C. THE MUSIC OF THE WOMEN'S MANYANO

As we look closer we see that all these elements of African Music also emerge in the other groups that represent the Methodist Church. For convenience let us advance some comments on the music of the WOMEN'S MANYANO. All the verses of Hymn 311 (XHB) "*Olo Kholo olukhulu*" are sung (Tape No.3:1).

a. Somebody (the President) starts the song. Once again we have the leader and the answer, with many overlapping parts. The attempt to sing the very high notes in this hymn could well be related to ululating.

b. What is significant is that if they sing this song without the clapping, one would think that it was a very slow moving hymn,

related to Europe. The African feeling develops as soon as the clapping begins.

c. The change of beat is related to the change of text. One also notices all the slurring which is used not only to accommodate the music, but also to sweeten the harmony. Slurring occurs frequently in traditional Xhosa music.

d. The Amen at the end. One can only conclude that this Western hymn adapted by the Manyano has been enriched through their introduction of African elements.

D. THE MUSIC OF THE WESLEY GUILD

Finally as one listens to the chorus medley of the WESLEY GUILD (Tape No.4) one might well ask where the Guilders acquired these melodies. As noted previously in Chapter 2, there is a kind of free masonry spirit amongst black Christians in South Africa today. They do not wait for ministers to lead them in their song choice. These choruses make sense to the young people, and if they were allowed to be incorporated into the "11 o'clock" service they would take a long time to die.

a. All these songs have the same type of chordal and melodic feeling. The melody does not cover a tremendous range. All the chords are diatonic which means that there are neither sharps nor flats. They are different to the strophic (verse form) construction of the Wesleyan hymns. There's a sense in which the leader can perform the song over and over again without a break,

permitting others to come in and overlap accordingly. This is the difference between the strophic and the cyclic song. A number of ways of overlapping appear in the music. Sometimes the overlapper tends to focus on the dominant note e.g. in C major it would be G. On other occasions in order to make the music a little more interesting when someone is singing the same note, they sometimes vary the monotony and do all sorts of things around that note. This is based on the African method of leader overlapping.



"Oh yes! He's coming back again"¹⁵¹

b. In most of these songs, the beat is so placed that it triggers off a feeling of rapid body pulse movement. As the guilders warm up they almost involuntarily move their bodies, simultaneously clapping or beating out the rhythm. Initially, when the guilders were cold, they were just singing. The separation of the verbal beat and the body beat is a way of

triggering off this feeling of rapid pulse movement. It is not the Western idea of synchopation where one staggers the two different parts, so that the parts don't move together; rather it is the African awareness of pulse that is being triggered off. This is the real secret of African Music. It is related to the feeling of elation and joy that one gets in the music. The Xhosa word for this is *ihlombe*¹⁰². This word is not only linked to music; but once that point of inspiration (creativity) occurs the feeling of pulse is triggered off. In other words as those delays start coming in the music it is because the body is moving in a certain direction, warming up as it were until the feeling of pulse appears.



Worship is not always confined to the pew

And so throughout this medley one can sense the rise and fall of pulse movement. At times the guilders are excited; there is body movement and they are really enjoying the music. At other times

they start on a low again, and as they warm up the feeling of pulse re-appears.

c. Humming is an easy way of getting variation into a song where one doesn't want to make people learn a whole new repertoire of verse. The African people seem to love humming.

4:4 Principles Deduced

All the examples we have dealt with so far illustrate clearly that African Music in the Methodist Church is a catalyst which blends the elements of Wesley (emphasis laid on liturgy and song), Europe (the Protestant tradition) and Africa (rhythm and movement; overlapping to give strophic form a cyclic dynamic) into a unique expression of Christian devotion. This collection has also shown that African Methodists in the Western Cape have found ways of indigenizing the imported liturgy by infusing it with their own ways of doing things and their own means of expression.

What principles can we deduce from this case study? Can any conclusions be drawn from the problem raised by the topic of this research? A few observations suggest themselves.

1. African Music in the Methodist Church is an indication of the Spirituality of the Methodist people. The music is indicative of their closeness to God. As such it symbolises and expresses the intensity of their religion. This is the genius of African Church Music - commiserating and communicating, celebrating and vindicating the mysteries of life. The emphasis is on what God has done and who He is. Take the Apostle's Creed (although not

included on the accompanying Tape) for example. Here the entire framework of Christian truth is uttered in song. Through their music, African Methodists conceive and enact their values of spirituality. This spirituality is imbued with a tremendous feeling of communing and togetherness.

As one listens to the music over and over again, one is aware of the rapport between the people. African people have a closeness in their music which will not be found in the white Methodist Churches of Southern Africa. It is almost as if the congregation is listening and yet adding at the same time. The congregation does not get together to discuss how they are going to sing their hymns. The music grows and develops because here hearts touch one another and together reach out to meet God. So much depends on how the congregation is feeling at the time of worship. One would probably find that if the hymns included on this tape were recorded in the same Churches at different intervals, each would be different. The worshippers proclaim their faith not in the empty vapidness of lined up prose, but with freedom of spirit and a deep unity shown in bodily movement, rhythm and overlapping. There is definite meaning and purpose depending on the circumstances. In African Music the interstimulation between people is the key process which transforms a mere group of individuals into a worshipping congregation.

Coupled to this each member of the congregation can join in the active praise in accordance with his own degree of musical skill. In so doing the congregation grows in Christian understanding and fellowship, as the music unites the intellect, the emotions, the will and the voice, in human response to the grace of God.

Participation in the music serves to keep the community's spirituality united and to ensure its continuing existence. The celebration of worship in song keeps alive the events that constitute the community and at the same time impresses upon its members the spirituality of preceding generations. One never ceases to be amazed at the way in which the congregation can think musically as one. When they start doing their counter-harmonies and rhythmical overlaps they are one unit. The experience of letting the rhythms capture the congregation is not pre-programmed, and yet there is a definite unity in the music. All the elements of African culture and Christian tradition blend into a harmonious spirituality sung to the glory and praise of God.

2. African Music in the Methodist Church is a vehicle for teaching and communicating the faith of a Methodist. This observation illustrates the age old debate over the role of music in disseminating ideas. Protestant worship, in particular, has taken very seriously the importance of words in communicating the Gospel and responding to it. Over the years the Methodist Movement has expressed its beliefs, hopes and fears through music. So too in African culture and custom. Thus what is observed in African Music in the Methodist Church is a marriage of the Wesleyan genius and African tradition. While aiming to convince, the Methodists have used their words and music to reassure the faithful as well as to persuade the unbelieving. Unquestionably, African Music is the faithful and subordinate handmaid of the liturgical words it accompanies. The words also point us beyond our human faculties and abilities. God addresses

us through them. They deal with every aspect of the Christian life. There is a sense in which all hymns are preaching songs, a kind of instant pulpit. It is tempting, in an age when the medium and the message are closely linked, to leave all to the medium and to be indifferent to the message.

The fundamental feature of African Methodist Church Music is the recurrent and clear statement of the Gospel message of salvation. The message of salvation is put to melody. . Sunday by Sunday the congregation recovers the memories of God's dealings with his people, recreating and representing the historical event. The leading motives of 'salvation for all' appear with discernable frequency. This is a semantic thrust which demands to be heard, will not be silenced, and should not be overlooked. In the Y.M.G., for example, we have seen that the music and words are characterized as a weapon to achieve a specific goal. Songs are easily remembered. Dull prose is soon forgotten. Hence the music of the Y.M.G. brings hope and courage to wage the good fight. Their music contains words that sow seeds of discontent and rebellion against sin.¹⁵³ The Y.M.G. want their songs to stir the people into action, to awaken them from apathy and complacency. The message of salvation is carried by the energy of the music itself.

Indirectly, the amount of time spent participating in African Music raises the role of the words and music in shaping ideas and subsequently values, which are reinforced in every act of worship week after week. Through the words and music the worshipper discovers an awareness of God which almost inevitably demands a response. He responds because he has found insight that is valid

and significant for his own life. I believe it is crucial that we attempt to articulate the meaning of the words being sung since the music gives us the opportunity to appropriate for ourselves the congregation's consciousness of God.

This combination has a dual purpose. The primary function is to arouse the emotions of the congregation to a point where they are more sensitive to the words; but also to exercise its derivative function of having a lasting influence over the attitude of the individual participants as they leave the act of worship. Does participation in African Music change people's ways of thinking, of seeing each other and the world? Do the hymns condition attitudes which will remain with the individual after the group has dispersed?

No precise facts exist to answer these questions, but evidence from this research seems to indicate that African Music in the Methodist Church is a vehicle for teaching and communicating the faith of the Methodists.

3. African Methodist Church Music facilitates cultural liberation. This study has shown that African Music in the Methodist Church reflects the culture of which it is part. The cultural heritage of the Methodist Movement and African tradition has been cumulative in African Methodist Music. Theologically, some may argue that African Music is more oriented towards human beings and their experience than towards God.

We have also seen that African Methodist Church Music removes all middle-class inhibitions and reminds us that we can praise God with the whole of our bodies, using all our senses.

There is a sense in which the West has lost the communal music of Africa. Musicians have become victims of their own musical excellence. Music has been taken from the people and left to the professionals. Folk Music has not been sustained. Family sing-songs around the piano have in most homes become history. The music industry, records and television have divorced communal music - making from the home. This means that corporate business dictates which way the music must go. The popular African Music group Juluka is a prime example. Juluka originally attempted to play traditional ethnic songs. Once the contracts were signed they were pushed into doing disco traditional black folk music. Band member, Siphosiso, became disillusioned by all this Western pressure and returned home to find his African roots.

The subtle removal of music-making from the people has also crept into the Church ... especially the white Methodist Churches in South Africa today. In a non - critical age the shifting emphasis from the congregation to the choir; a loosening of the Liturgy from the order of Morning Worship has gone unnoticed. White worship has become a mirror of good taste, non - involvement and of sitting on hands. This is a far cry from Wesley's "Sing all!". Involvement, especially in public, demands commitment, which means that the centre of gravity in white worship has passed from the congregation to the choir and finally to the organ.

African Music in the Methodist Church re-affirms that Christianity is a communal faith. The 11 o'clock service is not a presentation of an artistic performance before an audience for their edification; it is the antithesis of casual entertainment



In the West the sound of a pipe organ will
immediately suggest a religious service

and luke warm passivity. The feeling of freedom created by the rhythmic qualities of African Methodist Music tends to neutralize inhibitions. As the worshipper repeats the words borne up by the compelling urge of melody, he affirms his faith. The common affirmation of faith, supported by rhythm and melody, enables the individual to soon recognise that in all this vast complex of active communicating relationships the congregation is doing more than speaking to one another. Often, and perhaps typically, the worshippers are speaking with each other, and the meanings that then emerge are often much more significant than some separable body of relayed information. As the worshipper hears his own uninhibited confession on the lips of those surrounding him, he is led to an even deeper affirmation of faith in what he is singing. For these reasons, the white man who participates in

African Worship becomes liberated from his culture. He is set free from his bondage of fear, prejudice and tradition. African Music facilitates this liberation of culture, enabling the white man to discover that the people of Africa not only have the self same human aspirations. but also possess a rich heritage of African Christian Culture. Roland Warren notes that it is this insight that led William James to speak of "faith in someone else's faith".¹⁹⁴

The separation of black and white culture which is written into the South African statute books, divides the congregations, musical styles, singing and institutions responsible for communicating the faith. Cross cultural relationships are not readily available in an apartheid society. African Methodist Church Music as a vehicle of communication facilitates cultural liberation. Even the simplest participation in African Music breaks down resistences which inhibit people of different cultures to mix freely. Whether or not white people, in so far as they have reflected their beliefs and desires through the existing social, political and ecclesiastical institutions, are really interested in meaningful fellowship with black people, remains an open ended question.

It is the thesis of this dissertation that African Music as the contact point between Church and Culture facilitates cultural liberation. To what extent African Music in the Methodist Church represents and symbolizes the feeling, thought and mood of the new generation of young black people in South Africa is still problematic. It is sufficient to say that the appeal of African Music strikes a resonant chord in the hearts of all those

committed to shake off the blinding and paralysing accumulations of South African history. I am convinced that African Music in the Methodist Church will survive and flourish under the demanding conditions that the new generations will impose. With searing truth of vision, it will testify to the experience of black South Africa and continue to remind the Church that it belongs to God.

5. TOWARDS A PROGRAMME OF ACTION FOR THE CHURCH

In this research we have established that African Music in the Methodist Church of Southern Africa is a powerful vehicle of communication. As such, because of its roots, we have also witnessed a distinctive pattern of religious expression. On the one hand the cultural values drawn from the Wesleyan Movement and the Protestant tradition remain firmly entrenched; on the other hand many of the qualities of traditional African music and dance have not been lost.

Without a doubt, the Church has been planted in Africa. African Music forms part of a healthy re-appraisal of how the Christian faith per se might be set forth more meaningfully in the African milieu. To turn the clock back 200 years and start all over again is no solution to the problems of searching for an African Christian identity. Third and fourth generations of African Methodists have so identified themselves with the present means of expressing their faith within the context of the Church that they know no other. Chenoweth and Bee confirm this position: "When a people develops its own hymns with both vernacular words and music, it is good evidence that Christianity has truly taken root."¹⁵⁵

The acid test for the Church in South Africa is to ask whether it is relevant to the needs of Africa.¹⁵⁶ The Church has to translate theologically and musically the actual experience of Africa.

According to A.I. Berglund, the questions at stake are elevated far beyond the easy way out of a dilemma by merely substituting drums for organs, dancing for processions and introducing more enthusiastic and spontaneous forms of worship.¹⁵⁷ Africanisation is not just dressing the Church of Africa in an African costume. In order to make the message better understood, the search for an African Christian identity means interpreting the message in terms that are understandable to the peoples of Africa in their situation. This invitation is a broad rubric for the Church to be relevant. African Music is the springboard that enables the Church to send down its roots into the bedrock of African life and culture.

The question to which the Methodist Church must seek answers is not why traditional African Music should be preserved, but what should be preserved and how it should be done? As the contemporary African abandons or releases his traditional religion in favour of Christianity, changes in African Music become inevitable. The task is not so much to preserve, but to evolve, develop, re-interpret forms of African Music which stem from accepted past norms as meaningful expressions of their own times and experience. Unfortunately, ethnomusicologists and students of African Music have too often become involved in the technicalities of music as an art, forgetting that it is one of the most spontaneous and revealing expressions of the inner life of the individual and the social life to which he belongs.

Surely the time has come to share all the treasures of African Music? Is it not our task to inform the Church, by any means available, of her valuable heritage and its fragility? The

challenge is to become creative, by taking full advantage of modern communication techniques which, mostly developed in Western countries, should be suitably adapted to fit African circumstances.

This will bring fresh understanding; and re-instil pride. My own dream is to move beyond the borders of the Western Cape and to promote African Music in the Methodist Church nation wide. Our task is to work towards an intelligible theological and cultural hymnody for Southern Africa.

How is this possible?

1. A long time ago Dr. Basil estimated: "If we want African Music to return to the true expression of the African's soul, of his mind, of his personality, to a purified, regenerated but living expression, creative of surviving to itself ... then let us establish a School of Music. A School of Music that will not aim at making him white. A School where the white notes may not only vibrate freely together with the black notes of the African keyboard, but a School that will safeguard the freedom of African expression. A School of Music that will aim at giving a complete musical training, but functionally African in scope."¹⁵⁰

Even at that early stage Dr. Basil was well aware of the difficulties such a project implied i.e. the finance, the choice of adequate staff, syllabus and students. Undoubtedly a creative-action centre is needed within the Methodist

Church from which will emanate "a constant flow of new, regenerating blood". This would involve developing the present African Music Resource Centre in Durban. This office should also be equipped with high quality recording and dubbing facilities so that selected materials can be more easily distributed. In the absence of a Connexional Archive of Recorded Sound, Institutes of African Studies in the Universities have become the archival centres. The University Archives have developed mainly from materials collected by research scholars working on specific projects.

2. The Church must establish well-defined projects and considerably step up the production of video-recordings of African Music, calling in the aid of Musicology, Choreography, Anthropology, Religious Studies and other experts to help the video technicians to produce films that capture the essential spirit of the music. Given the effort and the financial outlay of such a project, such video-cassette recordings should be given the widest possible distribution throughout Southern Africa, with adequate facilities to enable other mainline and independent Churches to exchange films.
3. Efforts should be made to encourage all societies to send not only recordings but also representatives to District and Connexional Music Festivals rather than competitions. Music Festivals are far more beneficial as the participants can join in the selection and exchange of ideas and information. One would hope to see similar promotions taking place at Synod and Conference level. This idea (initiated by the

Lumko Music Department) invites each choir to use their own compositions, or their own versions of music; to sing and enjoy it. There is no question of who is bad or good. Naturally when new ideas are introduced into a situation where there has been one policy, one pattern, one traditional way, the reaction will be one of confusion, reticence and antagonism. Hence Dargie's recommendations are appropriate. He suggests: "the best is to provide something better ... If you went and attacked the competitions without starting something else, you would not find the people very helpful. One has to be extremely careful."¹⁵⁹

4. Special workshops and forums could be arranged in co-operation with Lumko to promote the use of indigenous instruments, the training of Choirs and Choir leaders, and the development of an ethnic hymnody for Southern Africa. The Catholic initiative of introducing Marimbas into Church services, for example, has far reaching implications. "Certainly in the beginning and up till now," notes Dargie, "the only place where Catholic African people will have seen Marimbas will have been in the Church; and there's a whole generation of youngsters who are growing up and who are thinking that Marimbas have always been in Church."¹⁶⁰
5. Efforts must be made through Methodist Church Conference and the C.E.Y.D. for musicians whose works are highly regarded to be presented on tours, both within the Church itself and internationally.

6. CONCLUSION

This study provides (in embryonic form) a documentary record of African Music in the Methodist Church of Southern Africa with particular reference to the Western Cape. Underlying this analysis is my thesis that African Music is a contact point between Church and Culture and that the words and music also facilitate cultural liberation. Although the Methodist Church of Southern Africa has been independent of her parent body the Methodist Church of Britain since 1883, there are strong indications that she still remains tied to the Western Mother Church.



The Methodist Church was raised up by God to spread
Scriptural Holiness throughout the land¹⁶²

The Methodist Church of Southern Africa now faces immense problems which Hastings describes as "the need, and often too, the determination to reshape the pattern of Church life and thought from European Missionaries, directly or indirectly, to accord with the complex religious and secular need of African Society, while remaining faithful to the essentials of Christianity".¹⁶² Stephen Neill puts his finger on the pulse when he writes: "what the missionaries should have done is a question that will be debated for many years to come."¹⁶³ Methodists usually speak of Methodism as being "one and undivided", raised up by God to spread Scriptural Holiness throughout the land. Yet the Methodist Church of Southern Africa is not an homogenous block. Her cultures, and her social and economic conditions display many differences. As a result, and this has almost become an axiom, her people scarcely know one another. The apartheid government has laid its plans well. Generally speaking, white Methodists tend to fall back on an excessively individualistic piety. It is a popular consumer religion that forbids any association with politics or criticism of the government. In the 1984 Cape District Youth Department report, under the portfolio of Adult Education it was noted that, "No one reported on dialogue and partnership in bringing Black and White Christians together in order to establish contact, raise awareness and encourage participation."¹⁶⁴

How then can the richness and originality of African Music as reflected in this research and in the lead given by the Lumko Music Department, be demonstrated? Temporarily overlooking the barriers that have so far stood in the way, new habits of

listening and participation together with a clear awareness of African Culture will permit the African Methodist to judge the fruits of his musical tradition. This study has also revealed that Music may be appreciated in a variety of ways, according to the context in which it is heard and the musical experience of its listeners. Having said this, how do we convey the spirit of "once there's music there's life?" How do we do justice to the fact that "music warms up the preacher?" Hugh Tracey identifies four guidelines as essential pre-conditions for successful music.

1. Familiarity with the Music which enables one to feel at ease.
2. The choice of the right music for the purpose.
3. The willingness of the listener to respond through being in the right mood to listen or take part.
4. The skill of the musicians which grips the attention of the audience as long as the music lasts.¹⁴⁵

Admittedly the victims of media manipulation and pathological consumerism may not be switched on to African Music. It is far more comfortable to surrender one's critical faculties to the popular parasitic consumer religion of the West, whose products provide us with immediate emotional gratification. But as Sam Tsoeu says, "something which is traditional; something which is original, is there to remain with the people. It will always be there. We've had funk, soul, pop. Yet if one had to sing N'kosi Sikelel' iAfrika (Tape No. 7) now, it will still be N'kosi Sikelel' iAfrika for the next ten years."¹⁴⁶

In the final analysis, Vido Nyobole brings this debate on African Music within the Methodist Church of Southern Africa to a close. "When you are an African," he says, "you don't just hold it to yourself. You must move, even if you don't want to, because that singing flows into your blood and you move. Even if you haven't got limbs, you really move, this is part of life in Africa. God has put us in Africa and we must thank him for that."¹⁶⁷

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APPENDICES

Appendix A: Persons interviewed

Appendix B: Selection of findings on the accompanying tape.

Appendix C: Music Festivals in Africa: Guidelines for adjudicators.

APPENDIX A: BRIEF BIOGRAPHIES OF PERSONS INTERVIEWED.

A:1 REV. VIDO NYOBOLE (Interviewed 25.8.1983; 2.30 p.m. - 3.55 p.m. ; Koinonia, Botha's Hill Natal) is the Assistant General Secretary of the Christian Education and Youth Department (C.E.Y.D.). Married to Zomzi ("the girl of the house") with three children. 33yrs old. Full name Vuyani ("Rejoice") but known by all as Vido. Born in Barkly East. Father an active evangelist; Vido is the only son. He has six sisters scattered all over the RSA at Mount Claire, Brakpan, Johannesburg, Cape Town and Kingwilliamstown. Xhosa speaking. Schooled in Freemantle and Lady Frere. Chairman of SCM (Students Christian Movement). The Methodist Church helped finance his education. Attended NYLTP (National Youth Leadership Training Programme) in 1971. Attended Fed. Sem. and Rhodes. Served at Zweletemba (Worcester) in the Northern Boland Circuit before joining C.E.Y.D. at the beginning of 1983.

A:2 NOMABELU ("Bouncy lovely baby") MVAMBO (Interviewed 15.9.1983; p.m.; Methodist Manse, Observatory, Cape Town). Born 20.8.1956. Childhood spent in "Vrygrond", Retreat. Moved to Guguletu in early 60's. Schooled in Cape Town but moved to boarding school near Umtata after Std. 7. Father deceased. Trained as secretary and time organiser in a local trade union in Cape Town. She lives with her mother and sister in Cape Town.

A:3 STHABISO ("Happiness") HLATSWAYO ("the one who is stabbed")
Known by all as Norman. (Interviewed 15.9.1983; p.m. Methodist
Manse, Observatory, Cape Town; 20.9.1984 p.m. and 23.8.1985 a.m.
Methodist Manse, Woodstock, Cape Town). Descendent of royal line
of Swazi's who broke away and settled in tyhe Bergville area.
Keen soccer player. Local preacher, matriculant and Wesley Guild
leader from Soweto, Johannesburg. Currently employed by Target
Timothy to promote and translate Umalusi. BMC's (Black
Minister's Consultation) Youth League Secretary. Widely
travelled. Member of the Methodist Centenary Youth Team.

A:4 REV. SAM TSOEU (Interviewed 9.9.1983; p.m. Methodist Manse,
Section II, NY1, Guguletu) was ordained into the Methodist Church
of Southern Africa at the 1984 Cape Town Conference. Before
entering the ministry he was a bantam-weight boxer and worked for
the Johannesburg City Council as a Cashier Clerk. He is married
and has two sons and a daughter. He is a matriculant and
received his theological training at Fed. Seminary. He has spent
most of his life in an urban township. His father and a local
society steward greatly influenced his decision to enter into the
full time ministry.

A:5 BUNTU ("Humanity; Kindness") NOVEVE (Interviewed 9.9.1983;
p.m. Methodist Manse, Section II, NY1 Guguletu and 16.8.1984;
p.m. NY 152 No. 4., Guguletu) was born on 18.12.1957. He is a
qualified and practicing school teacher educated at Healdtown and
Lovedale Colleges. Has own motor car. Resides with Granny
(orphaned at an early age) and brother. Actively involved in
Section II until the end of 1984. Choir Member; secretary of

Trust Committee; and Sunday School Teacher. He is unmarried, although wedding bells are ringing. Buntu was also privately consulted on numerous points for clarification.

A:6 MELVIN MAXIGWANA (Interviewed 12.8.1983 p.m. in a Church Kombi somewhere between KTC (Crossroads) and Cape Town. 26 yrs. Married with two children. Lives in Guguletu near Crossroads and works for a company that sells bathroom fittings in Cape Town. Std. 8 Certificate, and has a working knowledge of plumbing and drain laying. Not a member of the Methodist Church.

A:7 REV. NDKO ("To be present") BIXA (Interviewed 16.8.1984; p.m. NY 152 No. 4., Guguletu) 38 years old. Birthplace and home: Umtata, Transkei. First time in Cape Town. 1st Year Probationer Minister in the Methodist Church. Married. Has 5 children. Worked as a clerk on the mines. Joined the Church at a young age. His father, who is still alive doesn't attend Church; so called peasant tending cattle and sheep. Ndko married in 1974. Also attempted Matric, but was not successful. Mother died in 1969. Has worked in Brakpan, Middleburg, Bethal, Germiston, Boksburg. Rev. Bixa followed Rev. Sam Tsoeu who moved to Graaff Reinet at the beginning of 1984. Transferred to the Nyanga Society in January 1985. Rev. Robert Vithi now has pastoral oversight of Guguletu Section II.

A:8 GLADYS VUYELWA ("When her mother gave birth to her there was joy") NCAFAI (Interviewed 16.9.1984; p.m. NY152 No. 4., Guguletu) 72 years. Pensioner and grandmother of Buntu Noveve. Spent most of her life at Healdtown. Came to Guguletu in May, 1984. Died

in hit and run accident 10 days after the interview.

A:9 FATHER DAVE DARGIE (Interviewed 5.9.1984; 9.00 - 11:00 a.m., Religious Studies Department, UCT and 2.4.1985; a.m.; Methodist Manse, Woodstock, Cape Town). Also attended his lectures given at (a) the College of Music 1.9.1984: Fifth Annual Symposium on Ethnomusicology (b) Leslie Buildings, Upper Campus to Third Year Religious Studies Students. 4.9.1984; 1 - 2.30 p.m. Father Dargie is a Catholic Priest and Musical Director of the Lumko Music Department. He has travelled widely around South Africa giving numerous lectures and workshops on African Music.

APPENDIX C: CONTENTS OF TAPE RECORDING ACCOMPANYING THIS
RESEARCH¹⁴⁰

TITLE: AFRICAN MUSIC IN THE METHODIST CHURCH OF SOUTHERN AFRICA:
A CASE STUDY IN THE WESTERN CAPE

SIDE A

1. THE 11 O'CLOCK SERVICE

1:1 Hymn 265 (XHB) Sober presentation of "*Bongani, bongani inKosi yezulu*", as it is sung in any Methodist Church. This is a hymn of praise to Christ which celebrates the Lord's Day and calls the people to worship. Synod Sunday 9.6.1985 a.m. Zweletemba.

1:2 The Lord's Prayer ("*Bawo wethu osezulwini!*") Book of Offices p. 14. This is a favourite African Methodist rendering of the Lord's Prayer using an appealing tune. It is followed by a prayer of petition and praise (the congregation stands). The presentation is dignified and the worshippers try to express each word clearly. Synod Sunday 9.6.1985 a.m. Zweletemba.

1:3 Siya Kudumisa (TE DEUM) Book of Offices p. 16. This is a popular "Methodist" presentation. TE DEUM accommodates all; by standing still the worshipper gains more concentration in his attempt to express each word clearly. Synod Sunday 9.6.1985 a.m. Zweletemba.

is a popular song and is not limited to the Methodist Church. There are also many versions to this song and it has a wide range of slightly altered and different texts. Guguletu Section II 27.9.1984.

SIDE B

4 THE WESLEY GUILD

(Note: This Chorus Medley was recorded at Zweletemba 18.8.1984 p.m. at the Inter-Circuit (Port Elizabeth / Northern Boland) Guild Weekend.)

4:1 Text: Alukho usana olungenanina,
Yaze yazula inkedama ingenanina.

English: There is no child who has no mother;
as a result the orphan has to look
around having no mother.

In this chorus, the precentor breaks into the melody, makes his corrections and invites the guilders to continue. The chorus is a good example of Wesley Guild Music.

4:2 Text: Hayi Satana bayekelele abantu abasha
bakhonz' inkosi.

English: Devil/Satan leave the young people
and let them worship Jesus.

This chorus has been around for many years in the Wesley Guild. The source is unknown.

4:3 Text: Satana uphumaphi uxakile ohamba Satan
Usithathapi isibindi esingaka, sokuthatha
uSathana umfake ekwapheni,
Hamba satana suka emva kwami.

English: Satan where do you come from?
Go, go, go Satan.

This is another well known chorus that gives the message of organising Christians. It is also sung in Sunday School and is usually accompanied with sign language (i.e. use of hands).

4:4 Text: Heyi wena, kuba ukukholwa kuyakoyisa,
Kubeke phansi Heyi wena ... (x 3).

English: Hey, hey, hey, you. If you don't believe,
Please don't interfere with us.

In this chorus the Guilders do not continue until they have the correct key.

4:5 Text: Uthandu luka Thixo lungaka, lungaka,
Oluka Jesu lungaka
Olomuntu luncinci, luncinci.

English: The greatest love is so big, but the love
of the people is so small; as a result
it comes to an end.

This is a well know 'teaching' chorus depicting the love of God. Young people can demonstrate that love in extreme by stretching out their arms as far as possible. The call - response, and

clapping are distinctive elements of Wesley Guild Music.

4:6 Text: Simoni kaJona uyandithanda na?
 Yebo/Ewe Nkosi yami ndiyakuthanda.

English: Simon son of John do you love me?
 Yes Lord, you know that I love you.

The rhythm is faster and the melody line is shorter. This is a good example of a Zionist chorus.

4:7 Text: Bawo wethu osezulwini!
 Malingcwaliswe igama lakho,
 Amandla engawakho,
 Nobungcwalisa bungobakho.

English: Our Father who art in heaven;
 power is yours; glory is yours.

Here selected words of the Lord's prayer have been put to music. The Wesley Guild motto "ONE HEART ... ONE WAY" concludes this chorus.

4:8 "Come down my God. Oh yes, he's coming back again."
Source unknown.

5 THE HYMN OF NTSIKANA (Two Versions)

(Note: Here is an interesting reversal of procedure. A traditional Xhosa song has become partly Westernised. There are still all sorts of Xhosa elements, for example the Xhosa Chordal Shift (from FAC GB; the mannerism of the dominant and flattened leading note; and then into the G major chord); the overlapping;

and the constant repetition of the chorus. The second version (i.e. 5:2) is sung with a feeling of body movement, in such a way that people want to dance. In this example, there is a blend of Methodist, Zionist and Charismatic Music.)

5:1 Hymn 20 (XHB) "*Ulothixo omkhulu, ngosezulwini.*" Recorded during the 11 O'Clock service Synod Sunday 9.6.1985 Zweletemba. This presentation has the dignity of morning worship.

5:2 Hymn 20 (XHB) "*Ulothixo omkhulu, ngosezulwini.*" Recorded at the Wesley Guild Weekend Zweletemba 18.9.1984. p.m.

6 AFRICANISATION

(Note: Here the leader is pointing out the African elements added to the original missionary contribution. The distinction that he makes is crucial, because he does not say this is how we have changed things. The distinction he makes is the addition of the rhythmic element; the feeling of body movement; clapping; and the use of pulse movement in the body. In other words the real de-Africanising element was to take away the rhythm. Once you take away body movement you kill African Music.)

6:1 Hymn 40 (XHB) Verse 1. "*Yivani ezi ndaba*". ("This is the way we were taught by the missionaries".)

6:2 Hymn 40 (XHB) Verse 1. "*Listen, let us hear the news*". ("This is how we sing it.")

Recorded at the Inter-Circuit Wesley Guild Weekend Zweletemba 18.8.1984.

7 NKOSI SIKELEL' iAFRIKA

Synod Sunday. 9.6.1985 Zweletemba. This hymn is not in the hymnbook (XHB). African Music is, at times, a way to get a feeling for the political spaces we might have to occupy at a particular time. "God bless Africa ... God bless our people ... God bless our nation."

In the middle of the presentation, the congregation is uncertain whether to sing in Sotho or Xhosa.

APPENDIX D: MUSIC FESTIVALS IN AFRICA:

Notes for the Guidance of Adjudicators

These notes are not for the expert. It sometimes happens however that people with little or no experience of adjudication find themselves involved in judging at a local festival, for the simple reason that there is no qualified person in the district. It is for such that these suggestions are made. They may also be of assistance to choirmasters since they show the kind of criterion by which an adjudicator makes his judgements.

An adjudicator can do much to help or hinder the success of a Music Festival. Some adjudicators have a happy way of putting competitors at their ease and enabling them not only to enjoy themselves but also to sing better because of this. A word to the competing choirs before they sing is not out of place since this may help to create a spirit of festivity and to remove any sense of the occasion being rather like an examination. At a recent Festival in Nairobi, the winning choir mounted the platform in a body to receive their trophy and sang again their African song in triumph, and the losers for sheer gaiety joined in the clapping accompaniment of the song. That is the sign of a successful occasion.

Audience reaction should never be allowed to influence the adjudicator's better judgement since the popularity of any particular performance may be due to a number of reasons

completely unrelated to music. The leader of the song may be something of a comedian, and so on, and it is the duty of the adjudicator to ensure that musical considerations come first.

When an adjudicator is uncertain of his own judgement in musical matters, two hands are probably better than one. A large number of adjudicators however will only make things difficult, and the greater the number, the less likelihood there is of justice being done.

It is always a source of encouragement to choirmasters and their choirs alike if the adjudicator explains the reasons for the decisions he has made, giving praise where praise is due and showing how faults can be avoided. This provides a golden opportunity to help choirmasters in their work and they are often most receptive on occasions such as these.

Since it is the adjudicator who is finally responsible for judging which is the best performance he must know what to look for. It is of course the total effect which is important, but such an effect is only achieved if the choirmaster has borne in mind certain factors when training his choir. The main points to observe are given below. At most Music Festivals in Africa, both African and European music is sung and these are dealt with separately.

1. CHOICE OF SONG

The song should be authentic, that is, it should be a genuine traditional African song. The fact that a song is sung to African words may mean nothing. African words are sometimes set

to a borrowed or original tune in Western style.

Very often the song will be sung in a vernacular which will be understood by only a section of the audience; consequently it should rely much more on melody and rhythm for its interest than on the text. It goes without saying that a copy of the words together with a translation, should be given to the adjudicator before the performance. It is unlikely that there will be a copy of the music of an African song available.

2. TREATMENT OF A SONG

In most cases the best way to sing an African song is to do so in traditional style. This will generally be in unison with a leader and chorus. Occasionally the chorus may sing in organum, that is in parallel fourths or fifths.

A few choirmasters with exceptional gifts are able to harmonise African songs without spoiling the original character of the song, but the pitfalls in the path of harmonisation are so many that it is only just those few who avoid them.

There are some delightful African songs which are too short for performance at a Festival. It is sometimes possible to join two or three such songs together. Mention was made of this in the *Journal of African Music*, Volume 1, No. 2 of 1955. The text of the songs should obviously deal with the same or similar topics. On the other hand it is best if the melodies show some contrast in colour. Ternary forms is a possibility. The first song "A" is followed by another "B" after which the first song is repeated in order A-B-A.

A traditional instrumental accompaniment or interlude can add considerable interest.

3. RHYTHM

Strength and interest of rhythm is one of the characteristics of African Music and this should be maintained throughout the performance. Complexity of rhythm is often a fair guide to the authenticity of an African song.

4. DICTION

The words of the song should be distinct.

5. TONE

Credit should be given for quality of tone. Two extremes should be avoided - shouting and timidity. It will be found that the choir trained in breath control will almost certainly produce the best tone.

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- ¹ Mbiti, J.S., "Worship" quoted in *Presence* Vol V. No. 3: 1972. p.24. This photo was taken at the Zweletemba ("The World of Hope") Methodist Church, near Worcester on Saturday, 18th August 1984. The Port Elizabeth North and Northern Boland Youth were celebrating an Inter-Circuit Guild Weekend. Items under discussion included a. "Can violence be used by Christians to bring about change?" b. "What is Africanisation?"
- ² Tracey, H. "African Music within its social setting" in *African Music* Vol. 2. No. 1: 1958. p. 56.
- ³ *ibid.*, p. 56.
- ⁴ *An appraisal of African Music within the Methodist Church of Southern Africa with particular reference to the Guguletu Society (Section II) in Cape Town.* (Monday, 31st October 1983).
- ⁵ Mogoba, S. the present Secretary to the Methodist Conference also notes that very little has been done in the field of "writing hymns". See *Missionalia* "Theological Education in Africa" Vol. 8. No. 1: April, 1980. p. 30. *The New Methodist Hymnbook* (U.K.) was first published in December 1983 - exactly 50 years after the present MHB.
- ⁶ Church Unity Commission, *In Touch* Vol. 2. No. 17: August,

1984. p. 10.
- ⁷ *Cape Times*, Sept. 6. 1984.
- ⁸ Beall, P. and Barker, M.K. *The Folk Arts in Renewal*. Hodder & Stoughton. (London, 1980) p. 443.
- ⁹ Blacking, J. *How Musical is Man?* Faber & Faber. (London, 1976). p. 10.
- ¹⁰ Smalley, W.A. "Music, Church and Ethnocentrism" in *Practical Anthropology* Vol. 9. No. 6: p. 272.
- ¹¹ Chenoweth, V. and Bee, D. "On ethnic Music" *Practical Anthropology* Vol. 15. No. 5: p. 208.
- ¹² Merriam, A. *The Anthropology of Music* p.214.
- ¹³ *Ibid.*, Ch. 9: pp. 209 - 227.
- ¹⁴ Harrison, S. *The Music Makers* p. 20.
- ¹⁵ Blacking, J. *op. cit.* p. 17.
- ¹⁶ Friesen, A.W.D. "A Methodology in the Development of Indigenous Hymnody" p. 84 and 92 in *Missiology* Vol. 10. Jan. 1982.
- ¹⁷ Mbiti, J.S. *op. cit.*
- ¹⁸ Beall, P. and Barker, M.K. *op. cit.* p. 76.
- ¹⁹ Walls, A. "The Gospel as the Prisoner and Liberator of Culture" *Missionalia* Vol. 10. No. 3: Nov. 1982.
- ²⁰ Blacking, J. *Man, Culture and Musical Experience* (Photostat

copy of paper written for a Church Music Workshop held at Tshilidzini, Vendaland, January, 1968) p. 3.

²¹ The *Oxford Dictionary of the Christian Church*: Hymns; as well as Douglas J.D. (Ed.) *The Dictionary of the Christian Church*: Hymns.

²² Ex. 32:18 - 19. See also Ex. 15:1; and I Sam. 18:6.

²³ Lk. 15:25 "As he came and drew near to the house, he heard music and dancing". See also Col. 3:16.

²⁴ Routley, E. *Hymns and Human Life*. John Murray. (London, 1952).

²⁵ Whale, J.S. *What is a living Church?* Edinburgh Press. p. 164.

²⁶ Tamke, S. *Hymns as a Reflection of Victorian Social Attitudes* p. 3 - 4

²⁷ Wainwright, G. *Doxology* (1980)

²⁸ Bishop, J. *Methodist Worship* pp. 2 ff.

²⁹ *ibid.* p. 3.

³⁰ *ibid.* p. 4.

³¹ Pratt, J.B. *The Religious Consciousness: A Psychological Study* Macmillan. (New York, 1921) p. 307. Quoted in Bishop p. 7.

³² Tillich, P. *A History of Christian Thought*. Carl E. Braaten (Ed.) Touchstone. (New York, 1968) p. 217.

³³ Underhill, E. *Worship* p. 209.

- ³⁴ Rattenbury, J.E. *Vital Elements in Public Worship*. p. 76. locates these ecclesiastical differences in their historical context: "The peril of Protestantism is individualism and the peril of Catholicism is institutionalism".
- ³⁵ (Moravian?) In contrast to the satisfied orthodoxy and formalism of the Lutheran Church, the break-away Moravian movement under the Graf von Zinzendorf sought to make the word of God speak home directly to the heart in a language which breathed a warm spirit of devotion.
- ³⁶ Jefferson, H.A.L. *Hymns in Christian Worship* pp. 61 ff.
- ³⁷ Wesley, J. *Sacred Melody* Preface.
- ³⁸ Wesley became acquainted with the German chorales through his associations with this Protestant sect.
- ³⁹ Wesley's heart had been "strangely warmed" two months previously in Aldersgate Street 24th May 1738. cf. John Wesley, *Journal* Vol. 1: p. 115.
- ⁴⁰ Wesley, J. *Journal* Sunday, 25th November 1735.
- ⁴¹ Cf. Bishop, J. op. cit. p. 142.
- ⁴² Cf. Jefferson, H.A.L. op. cit p. 135. I am not sure in which sermon the author unearthed this quotation from Wesley.
- ⁴³ Bett, H. *The Spirit of Methodism* p. 189.
- ⁴⁴ Haddal, I. *John Wesley* p. 157 notes that Wesley translated thirty-three hymns from German. See Gerhard Tersteegen's hymn "Thou hidden love of God" (MHB) 433. Another

translation from this German mystic is "Lo, God is here! Let us adore" (MHB) 683. Johann Rothe's hymn (MHB) 375 especially verse five shows the kind of faith that enabled the little band of Moravians to sing calmly on board ship.

45 (MHB) 471.

46 Antionette Bourigon (1616-80) (MHB) 546.

47 Gill, F.C. *Charles Wesley the first Methodist*
Lutterworth Press. (London, 1964) p. 205.

48 (MHB) No. 1: verse 5.

49 (MHB) No. 110: verse 4.

50 (MHB) No. 114: verse 7.

51 This of course was not the only dispute. It was an age in which people liked to think of themselves as enlightened and tolerant, free from the bigotries of the past. Reason and morality dominated Christian thinking. Arthur E.I. Attwell's unpublished Ph.D. thesis *Determinative factors in the rise and development of Methodism and the relevance of these factors in the light of the Ecumenical Movement* (Oct., 1982) clearly articulates the spirit of the age. Cf. Part III Chapter XVI.

52 Cf. J. Bishop, *op. cit.* 140.

53 q.v. Calvin, J. "Preface to the German Psalter" quoted in Strunk, D. (ed.) *Source Readings in Music History*.

- ⁵⁴ (MHB) No. 2. Jefferson, H.A.L. op. cit. makes a helpful historical comment as he surveys the disputes reflected in the origins of denominational hymnody: "How thoroughly it achieved victory may be judged from the fact that these churches which inherit the Calvinistic traditions in England, today sing and treasure the great hymns of Charles Wesley in common with their Methodist friends." p. 66.
- ⁵⁵ Gregory, A.S. *Praises with understanding*. p. 17.
- ⁵⁶ C.f. Jefferson, op. cit. p. 65.
- ⁵⁷ Dimond, S. *The Psychology of the Methodist Revival*. p. 12 quoted in J. Bishop, op. cit. p. 142.
- ⁵⁸ op. cit. p. 149 ff.
- ⁵⁹ Wesley, J. *Sacred Melody* op. cit.
- ⁶⁰ See Bishop, J. op. cit. The author notes: "The introduction of organs in the early part of the nineteenth century was the cause of much bitter contention and led finally to a schism". p. 152.
- ⁶¹ Wesley, C. *Poetical Works* Vol. 5. pp 399-400.
- ⁶² Editorial comment *CREDO*: Vol. 15 No. 3. (1968) p. 3.
- ⁶³ "African Music" in *Cultural Atlas of Africa* (ed.) J. Murray. Phaidon. (Oxford, 1981).
- ⁶⁴ Some of the leading names include J.H.K. N 'Ketia, J. Blacking, A.M. Jones, R.A. Kauffman, H. Tracey, A. Tracey, P. Merriam, D. Hansen, D. Dargie. Hugh Tracey also notes that

the scope and extent of African music is virtually unknown to the Africans themselves, which as he argues, "is perhaps one of the reasons why they are so open to outside influence". See Tracey, H. "The Development of Music" *African Music* Vol.3. No. 2. (1963).

⁶⁵ Varley, D.H. (ed.) *African Native Music: an annotated bibliography*. Royal Empire Society (1936).

⁶⁶ Danielou, A. "Non-European Music and World Culture". *The World of Music* Vol. 15. No. 3. (1973) p. 8.

⁶⁷ Euba, A. "Evaluations and Propagation of African Traditional Music". *The World of Music* Vol. 15. No. 3. (1973) p.46.

⁶⁸ Bebey, F. *African Music - a people's art* p. 16.

⁶⁹ Euba, A. "Aspects of the Preservation and Presentation of in Nigeria". *The World of Music* Vol. 18. No. 4. (1976) p.31.

⁷⁰ op. cit.

⁷¹ See Tracey, H. op. cit. "That was also the state of the 'halcyon days' of inter-tribal warfare, cannibalism and endemic famine, before peace and education was thrust upon them by the intrusive whites."

⁷² Mensah, A.A. "Updating Traditions in Music - preservation devices" *The World of Music* Vol. 18. No. 4. (1975) p.49.

⁷³ Bebey, F. op. cit. p.vi.

⁷⁴ Tracey, H. "A plan for African Music" *African Music* Vol. 3. No. 4. (1965).

- 75 Hansen, D. in Thelma Shifrin's article "The Sound of Africa at UCT". *Argus*, 30th March, 1984.
- 76 N 'Ketia, J.H.K *African Music in Ghana*. Quoted by E. Mphahle in *African Humanistic Thought and Belief* p. 15.
- 77 Hansen, D. op. cit.
- 78 Sherman, J. "Songs of the Chimurenga (Zimbabwean Revolution): From Protest to Praise" *Ethnomusicological Symposium* (Sept. 1981). p. 77.
- 79 Mensah, A.A. op. cit.
- 80 Merriam, A. in Stone's *African Music and oral data: a catalogue of field recordings (1902-1972)*.
- 81 Darkwa, A. "Some aspects on the preservation and promotion of traditional music and dance". Title of paper given on 4.3.1980 at the University of Nairobi p. 6.
- 82 Tracey, H. *Ngoma* Longmans. (Cape Town, 1948) p. x.
- 83 Danielou, A. op. cit.
- 84 Twerefoo, G.O. "Instructional Material in Traditional Music for the Classroom". *The World of Music* Vol. 18. No. 4. (1956) p. 55.
- 85 i.e. the so-called English speaking Churches ... Anglican, Catholic, Congregational, Presbyterian et. al.
- 86 Ekweume, L.N. "African Music in Christian Liturgy: The Igobo experiment" *African Music* Vol. 5. No. 3. (1973/4) p. 12.

⁸⁷ Rice, D. "Developing our Indigenous Hymnody" p. 97. See also "Constitution on the Sacred Liturgy", *The Documents of Vatican II* Guild Press. (New York, 1966) p. 172 ff.

⁸⁸ Fr. Dargie notes that in Southern Africa there are not many indigenous instruments. Recognising the use of active rhythm in African Music, the Lumko Department imported marimba xylophones into South Africa during 1977. The introduction of a so called "neutral" instrument into Church Music has helped stave off the prejudice surrounding the use of drums in the Catholic Church. Fr. Dargie has also developed the use of the *uhadi* bow, the *umakhweyana* bow, for group singing accompaniment. The Lumko training materials and tapes are helpful and practical. Dargie concludes that there is a certain measure of success in promoting marimbas: "Nobody else has marimbas. No witchdoctors, no diviners, no Protestants, no Zionists ... and I've kept them as far as possible off the concert stage."

⁸⁹ Dargie, D. Appendix A:9

⁹⁰ *ibid.*

⁹¹ Sunday (14.8.1984) 11.00 a.m. - 1.45 p.m.

⁹² Bixa, N. Appendix A:7

⁹³ Dargie, D. *op. cit.*

⁹⁴ Kiernan, J. P. "Where Zionists draw the line: a study of religious exclusiveness in an African Township". *African Studies* 33. (1974) p. 88.

- ⁹⁵ Idowu, E.B. *Towards an Indigenous Church* (London, 1965) p.26.
- ⁹⁶ Dargie, D. *op. cit.*
- ⁹⁷ *Ibid.* I managed to record the Empangeni Methodist Marimba Group at the Centenary Conference Youth Rally 15.10.1983 p.m. Durban Central Methodist Church. (See footnote 142) This kind of presentation of African Music in the Methodist Church is rare.
- ⁹⁸ *The Methodist Hymn-Book* (MHB) First published in 1933. q.v. A.S. Gregory, in *Praises with Understanding* "Methodism sang its own hymns because no others would!" p. 63.
- ⁹⁹ By 1814 the Wesleyan Mission was underway. q.v. Cochrane J.R. *The role of the English Speaking Churches in South Africa* p. 106.
- ¹⁰⁰ *ibid.* p. 101.
- ¹⁰¹ Tracey, H. "Musical appreciation in Central and Southern Africa". *African Music* Vol. 4. No. 1. p. 47-55.
- ¹⁰² Whiteside, J. *History of the Wesleyan Methodist Church of South Africa* Methodist Book Room. (London, 1906). in his Chapter "The Chain of Stations 1823 - 1833". The author makes no mention of African Music. "They spent their time eating and dancing, and some of the closing scenes were grossly polluting and immoral". pp. 173 - 174.
- ¹⁰³ *Laws & Discipline*, "On heathen Customs and Christian Institutions" Appendix VIII para. 9. p. 385.

- 104 Tracey, H.
- 105 Tracey, H. *Ngoma* Longmans (Cape Town, 1948) p. x.
- 106 Hlatswayo, N. Appendix A:3
- 107 Nyobole, V. Appendix A:1
- 108 N'Ketia, J.H.K. op. cit.
- 109 Wemen, Dr. H. *African Music and the Church in Africa* p.19.
- 110 Tsoeu S. Appendix A:4
- 111 Noveve, B. Appendix A:5
- 112 Hlatswayo, N. op. cit.
- 113 Nyobole, V. op. cit.
- 114 Mvambo, N. Appendix A:2
- 115 With one or two exceptions. You might find a "Wesley Guild Charter" or a poster depicting a contemporary event.
- 116 There are four vernacular hymn-books in the African Methodist Church viz: Xhosa, Sotho, Tswana, Zulu. In the Western Cape, the Xhosa Hymn-book and (where necessary) the Sotho Hymn-book are used.
- 116 Nyobole, V. op. cit. TE DEUM LAUDAMUS ("We praise thee, O God"), is the great hymn of the Christian Church and belongs to an early period of Latin hymnody. J. Telford in *The Methodist Hymn-Book Illustrated* p. 492. indicates that the author was Niceta (335 - 414), a missionary Bishop of

Remisiana in Dacia. The earliest evidence of the use of this hymn is in the first half of the sixth century, where it was made part of the Sunday morning service. H.A.L. Jefferson (op. cit. p. 160) goes on to point out that the "TE DEUM is, in everyway, a model of what a perfect hymn should be. It opens with a note of adoration, and brings to this adoration of God the whole of the earthly heavenly order. It emphasises the glorious apostolic tradition of the Church, and the witness and ministry of prophets and martyrs. It centres the thought of the worshipper on the incarnation of God in Christ, expressing the Eternal facts in a few lines of amazing beauty, and matchless economy of form and expression. There is, as the conclusion is reached, a note of intercession for the whole Church and Christian Fellowship, while the last note of all is the prayer of personal salvation. This wonderful gem of devotion remains without rival, and is a link between Christians throughout the world".

¹¹⁸ Mvambo, N. Appendix A:2

¹¹⁹ Bixa, N. op. cit.

¹²⁰ Nyobole, V. op. cit.

¹²¹ Bixa, N. op. cit.

¹²² Jefferson, H.A.L. op. cit.

¹²³ Dargie, D. op. cit.

¹²⁴ Nyobole, V. op. cit.

125 *ibid.*

126 "African Music" in *African Music* Vol. 2. No. 2. p. 33-41.

127 Nyobole, V. *op. cit.*

128 Bolani, A.E.N. traces the origin of this choice of colour to the Natal ladies who met in Edendale in 1907. These women were impressed by the uniform of the Queen's battalion stationed there. Seeing themselves as 'soldiers of the Cross' the women chose these colours for their uniform., Cf. Grace Mokitimi "Women's Manyano" in *South African Methodism: Her Missionary Witness* p. 94.

Note: These photographs were taken on Thursday 27th September, 1984. The poster had been made for the Sunday School Anniversary on Sunday 23rd September (Youth Month), 1984.

129 *ibid.*

130 *Laws & Discipline* (12/37 - 12/44)

131 Guguletu Section II. Youth Month (September). Sunday 16.9.1984 p.m.

132 Nyobole, V. *op. cit.*

133 Rycroft, D. "Zulu Male Traditional Singing" *African Music* Vol.1. No. 4. (1957) p. 33-35.

134 Nyobole, V. *op. cit.*

135 Bixa, N. *op. cit.*

136 Noveve, B. *op. cit.*

¹³⁷ Tsoeu, S. op. cit.

¹³⁸ Cf. APPENDIX C: "Notes for the Guidance of Adjudicators".

¹³⁹ Mvambo, N. and Hlatswayo, N. op. cit.

¹⁴⁰ Tsoeu, S. op. cit.

¹⁴¹ Theo Coggin, the present editor of *Dimension* (The Connexional Methodist Newspaper) told me that he had seen a number of small electronic organs in a variety of African Methodist Churches. He also noted that there had been a blind piano accordian player at Mdatsane, East London.

¹⁴² Hlatswayo, S. op. cit. See also "Empangeni Group (Ref.97) Note: the presentation by the Empangeni Methodist Marimba group was very formal. A large "white" Church in the centre of Durban is not the ideal setting to appreciate traditional music. At present these marimbas are collecting dust at the C.E.Y.D. offices in Durban. It appears that the Empangeni group has disbanded.

¹⁴³ Nyobole, V. op. cit.

¹⁴⁴ Goodenough, H.D. "Vernacular Hymns and Music" p. 123-124.

¹⁴⁵ *ibid.*

¹⁴⁶ (MHB) 242

¹⁴⁷ Dargie, D. *The Influence of "Independent" Church music on the Roman Catholic Church.* (13.1.1985) p. 3.

¹⁴⁸ Wesley, J. op. cit. *Sacred Melody* (1761). Preface.

¹⁴⁹ *ibid.*

¹⁵⁰ Routley, E. *Christian Hymns Observed* Mowbray. (London & Oxford, 1983). p. 39.

¹⁵¹ Note the Centenary Logo as a pulpit cloth. Northern Boland Youth (Zweletemba 18.8.1984).

¹⁵² Note: When questioned on the meaning of the word Ihlombe (i.e. joy caused by music) Buntu Noveve said "It's different to Intlombe - that's the word the witchdoctors use." Noveve defined Ihlombe as "spirit". Using preaching as an example Noveve added "when he (i.e. the preacher) preaches, he gives that spirit to us. It is as if you can see this Jesus Christ he is talking about."

¹⁵³ (XHB) 127: Verse 1.

War! War! The world is dead because of sin.
Take up your arms you Christian Soldiers,
because the enemy of our Lord is waiting
against us ...

¹⁵⁴ Warren, R. "The Nazi use of music as an instrument of social control" in *The Sounds of Social Change* pp. 73 - 74.

¹⁵⁵ Chenoweth, V. & Bee, D. "On Ethnic Music" p. 10.

¹⁵⁶ Dosthuizen, G.C. *Post Christianity in Africa* p. 1. "If the Church in South Africa fails to penetrate the life of the indigenous people it will suffer the same fate of the North African Church. During the fourth century the Church in

North Africa had an inherent weakness - it was not a truly African Church; its members were from the Roman and Greek middle classes; they were colonists who lived apart from the indigenous peoples." In South Africa, the Church as a religious institution will suffer the same fate of irrelevance and untimely death, if it fails to translate the Gospel into liberating Good News.

¹⁵⁷ Berglund, A.I. op. cit.

¹⁵⁸ Basil, Dr. "Yoruba Religious Music" pp. 45-47.

¹⁵⁹ Dargie, D. op. cit.

¹⁶⁰ *ibid.*

¹⁶¹ Durban City Hall. Centenary Conference Sunday 16.10.1983.
This caption was also the theme of the address given by the President of Conference, Rev. F.C. Louw. Cf. *Laws & Discipline* (1/8)

¹⁶² Hastings, A. *African Christianity* p.16.

¹⁶³ Neill, S. *Call to Mission* p. 31.

¹⁶⁴ Annual Report of the Cape District C.E.Y.D. *Synod Blue Book* 1984.

¹⁶⁵ Tracey, H. *Ngoma* p. 6.

¹⁶⁶ Tsoeu, S. op. cit.

¹⁶⁷ Nyobole, V. op. cit.

¹⁶⁹ If possible please listen to the cassette tape on a stereo tape recorder.

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