

Roman Catholic liturgical music in urban Kenya: Processes of inculturation at St. Veronica parish Syokimau, Nairobi

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**COMPULSORY DECLARATION**

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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## **Abstract**

The Roman Catholic Church has formally allowed and encouraged different congregations throughout the world to practise liturgy in a manner that incorporates and gives meaning to their cultural expressions. One of the aspects of liturgy that has undergone inculturation is liturgical music. Among the metropolitan and cosmopolitan congregations in urban areas however, cultural expressions are much more diverse than among the more homogenous congregations in rural areas. This dissertation explores ways in which inculturation of liturgical music is practised in urban areas in Kenya. The questions of whether and how urban congregations find cultural meaning in a culturally diverse setting are explored through a number of theoretical discussions.

St. Veronica Catholic Parish Syokimau is the case study. Through ethnographic fieldwork, I study the relationship between the choir and the congregation of St. Veronica parish. I study how different aspects of this relationship interweave to provide a platform for inculturation of liturgical music in a way adapted to the unique urban characteristics of the parish.

A historical context is provided as well as an overview of the development of liturgical music in the country. The incorporation of aspects of inculturation into that music is then explained, thereby laying the framework and background for the case study.

The findings from the ethnographic fieldwork, which entailed participant observation and interviewee perspectives, are spread across three chapters. Firstly, inculturation is discussed in terms of repertoire. Here I lay out repertoire in terms of its nature and sources, and how they factor into the discussion on inculturation at the parish. Secondly, I look at instrumentation and accompaniment, similarly laying out their importance in a discussion on inculturation. An account of soundscape is presented in this section and its significance to inculturation is also elucidated. Lastly, the discussion focuses on the role of the congregation as conduit, catalyst and factor in the inculturation of liturgical music. In various ways, the congregation is seen as an active player in the inculturation of liturgical music at the parish, and therefore a worthwhile subject of special consideration in this research.

The conclusion summarises the overall discussions and arguments of the dissertation and makes recommendations for further studies.



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## CHAPTER ONE: INTRODUCTION

In certain parts of the world, especially mission lands, there are people who have their own musical tradition, 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, not only in forming their attitude toward religion, but also in adapting worship to their native genius.<sup>1</sup>

The Second Ecumenical Council of the Vatican is credited with incorporating the concept of liturgical inculturation into the Roman Catholic Church, a concept that is featured prominently in the *Sacrosanctum Concilium*.<sup>2</sup> The vague nature of the Vatican II document leaves room for different interpretations of the term inculturation.

The *Sacrosanctum Concilium* acknowledges that universality of the liturgy in the Roman Catholic Church is not the same as uniformity. Rather, the magisterium requires the liturgy to adapt to the people's lived experiences and cultural elements.<sup>3</sup> Laurenti Magesa posits that inculturation involves bringing together various cultural aspects into the local Christian context to construct a more authentic Christian life.<sup>4</sup>

Inculturation in the context of this dissertation is the process of methodically incorporating local cultural expressions into the liturgy. It must be treated as distinct from other close concepts such as enculturation and acculturation. Enculturation is defined as a process of learning aspects of one's culture, akin to socialisation, but over a lifetime, while acculturation is the process of assimilating aspects of another culture, usually as an adaptation to the dominant culture in the society.<sup>5</sup> Vivencio Ballano argues that inculturation is, in fact, more than acculturation and enculturation.<sup>6</sup> Accordingly, aspects of enculturation and acculturation

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<sup>1</sup> See Chapter VI. 119 of the *Sacrosanctum Concilium* in The Holy See, "The Holy See," accessed on February 2, 2021,

[https://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vatii\\_const\\_19631204\\_sacrosanctum-concilium\\_en.html](https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vatii_const_19631204_sacrosanctum-concilium_en.html).

<sup>2</sup> David M. Cheney, "Catholic Hierarchy," accessed on May 18, 2021, <http://www.catholic-hierarchy.org/event/ecv2.html>.

<sup>3</sup> The *Sacrosanctum Concilium* is the official magisterium that formally permitted inculturation of the liturgy. See The Holy See, *Sacrosanctum Concilium*, Chapter VI. 112.

<sup>4</sup> Laurenti Magesa, *Anatomy of Inculturation* (New York: Orbis Books, 2004; repr., Nairobi, Paulines Publications Africa, 2007), 23.

<sup>5</sup> See Joan E. Grusec and Paul D. Hastings, *Handbook of Socialization: Theory and Research* (New York: Guilford Press, 2007), 547; Paul Lakey, "Acculturation: A Review of the Literature," *Intercultural Communication Studies* 12 (2003): 104.

<sup>6</sup> Vivencio Ballano, "Inculturation, Anthropology, and the Empirical Dimension of Evangelization," *Religions* 11 (2020): 101, <https://doi.org/10.3390/rel11020101>.

can form part of the social facts that enable inculturation, but that does not make the terms synonymous.

Inculturation of the liturgy brought with it various challenges in so far as implementation was concerned. For example, churches experienced a period of general uncertainty as to duties emanating from, inter alia, the changes introduced by Vatican II.<sup>7</sup> Communities from various parts of the world have experienced and undertaken the inculturation of liturgical music in different ways.<sup>8</sup> The diversity of these communities itself necessitates that a useful assessment of inculturation of the liturgy should proceed from a local perspective.<sup>9</sup>

Inculturation of liturgical music is integral to inculturation of the overall liturgy.<sup>10</sup> Additionally, the magisterium opens the possibilities for a liturgy that is idiomatically accessible to the congregation on the most localised terms possible.<sup>11</sup> The main objective of this dissertation is to investigate the process of inculturation in an urban congregation in Kenya.

George Nche et al. note that meanings and processes of inculturation have evolved over the years and are understood in ways that are different from those of the earlier days.<sup>12</sup> Graham Duncan categorises these processes as adaptation, innovation, and reflexivity.<sup>13</sup> This dissertation is inclined towards the processes of adaptation and innovation, taking into account that the way in which congregations make meanings out of these processes has changed over the years. Inculturation in the contemporary sense is driven by, among others, the creativity of emerging and evolving Christian communities and current conversations around

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<sup>7</sup> László Dobszay, *The Restoration and Organic Development of the Roman Rite* (New York: T&T Clark International, 2010), 53.

<sup>8</sup> David Dargie is widely praised for his inculturation efforts at the Lumko Missiological Institute in South Africa. See also Andrew-John Bethke, "Contemporary Musical Expression in Anglican Churches of the Diocese of Cape Town: Developments since the Liturgical, Theological and Social Revolutions of the Twentieth Century" (Ph.D. diss., University of Cape Town, 2012), 108; Bernhard Bleibinger, "Indigene Musik im katholischen Gottesdienst: Dave Dargie, Ntsikana und das Zweite Vatikanische Konzil," *Musik und Religion*, herausgegeben von Dominik Höink, Thomas Bauer und Clemens Leonhard (Würzburg: Ergon Verlag, 2019), 173; Jan Hellberg, "To worship God in our way: disaffection and localisation in the music culture of the Evangelical Lutheran Church in Namibia," *Journal of the Musical Arts in Africa*, 7, no. 1 (2010): 17.

<sup>9</sup> A preliminary investigation into inculturation of liturgical music in Kenya has been conducted before. This dissertation builds on and develops it in distinctive ways. See Kennedy Kioko Mulwa, "The Influence of Inculturation of Liturgical Music on National Cohesion and Integration" (paper presented at the Kabarak University International Conference on Refocusing Music and other Performing Arts for Sustainable Development, Nakuru, October 17, 2019).

<sup>10</sup> The Holy See, *Sacrosanctum Concilium*, Chapter VI. 112.

<sup>11</sup> "Idiom" is used throughout the dissertation to mean "a characteristic mode of expression in music."

<sup>12</sup> George C. Nche, Lawrence N. Okwuosa and Theresa C. Nwaoga, "Revisiting the Concept of Inculturation in a Modern Africa: A Reflection on Salient Issues," *HTS Theological Studies* 72 (2016): 6.

<sup>13</sup> Graham A. Duncan, "Inculturation: Adaptation, Innovation and Reflexivity. An African Christian Perspective," *HTS Theological Studies* 70 (2014): 1.

multiculturalism and indigeneity.<sup>14</sup> For example, Sussy Kurgat lists bible and offertory processions as some of the innovative ways in which the inculturation of liturgy has occurred. Additionally, Kurgat suggests that active participation of the congregation is indicative of inculturation of the liturgy.<sup>15</sup> This dissertation will incorporate the processes mentioned by Kurgat in its discussions.

The extent and nature of inculturation in Kenya has split opinions midway.<sup>16</sup> This may be due to the likelihood that among churches in metropolitan areas, multiculturalism is more pervasive, as necessarily informed by the diversity exhibited by the congregants. This is an important area to explore as distinguished from the more homogenised congregations of rural areas, where inculturation is understood more clearly. Joan Burke notes that communities comprised of diverse ethnic groups often experience a struggle with the tendency of the majority to dominate over the others.<sup>17</sup>

It is trite scholarly argument that cultural homogeneity is a problematic way of conceptualising communities.<sup>18</sup> For purposes of this dissertation, homogeneity in that sense is avoided when discussing congregations since culture, in essence, is both dynamic and polyvocal. This dissertation therefore looks at cultural homogeneity as a continuum rather than in terms of polarised extremes. Populations in rural areas are closer to being homogenous communities on the continuum, while urban populations are closer to heterogeneity. The respective congregations in these environments follow the same pattern. The processes giving rise to inculturation in this research hence translate differently from, for example, those undertaken by Dave Dargie in a rural setting.<sup>19</sup>

Laurenti Magesa posits that the inculturation of liturgical music is one of the main ways in which the inculturation of the liturgy has proved successful.<sup>20</sup> There are different examples from Kenya and other parts of Africa, of how inculturation of liturgical music has occurred or can occur. Bethke explores, inter alia, the influence of Vatican II on localisation of liturgical

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<sup>14</sup> Jeffers Engelhardt, "The Theology of Inculturation and the African Church," *Yale Institute of Sacred Music Colloquium: Music, Worship, Arts* 3 (2006): 1.

<sup>15</sup> Sussy Gumo Kurgat, "The Theology of Inculturation and the African Church," *International Journal of Sociology and Anthropology* 1 (2009): 95.

<sup>16</sup> While some people think inculturation has been extensive, others think it has been much less successful. See Laurenti Magesa, *Anatomy of Inculturation*, 23.

<sup>17</sup> Joan F. Burke, *Towards the Inculturation of Religious Life in Africa*, 2nd ed. (Nairobi: Paulines Publications Africa, 2010), 15.

<sup>18</sup> Thomas Turino, "Habits of the Self, Identity, and Culture" in *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008): 95.

<sup>19</sup> Bleibinger, "Indigene Musik im katholischen Gottesdienst," 163-181.

<sup>20</sup> Laurenti Magesa, *Anatomy of Inculturation*, 23.

music in the Anglican churches in Cape Town, while Dargie actively encouraged and facilitated inculturation of liturgical music among the Xhosa congregations of Lumko Missiological Institute in South Africa.<sup>21</sup> Jean Kidula explores the inculturation of music among the Logooli of Western Kenya, while Wambugu discusses how the lived traditions and experiences of the Kikuyu people can aid in the inculturation of church music.<sup>22</sup>

This research focuses on the processes of inculturation of liturgical music. It hypothesises that if a congregation exhibits multiculturalism, then the processes of adaptation, innovation and reflexivity are most applicable to the inculturation of liturgical music. The research focuses on the processes and methods of the inculturation of liturgical music in the urban Catholic church of St. Veronica Parish Syokimau. The findings are presented in the form of descriptions which are then condensed into discussions about their contribution to inculturation of liturgical music.

### **Focal Research Questions**

The main research question is:

What processes have driven the inculturation of liturgical music at St. Veronica Parish Syokimau?

The secondary research questions are:

- a. What is the history and development of inculturation of liturgical music in the Roman Catholic Church in Kenya?
- b. How has the metropolitan nature of the congregation of St. Veronica Parish Syokimau influenced processes of inculturation of liturgical music?

### **Literature Review**

Numerous authors have addressed the topic of inculturation of liturgical music.

Andrew-John Bethke briefly discusses the influence of the Second Vatican Council on the advancement of musical localisation in non-Western dioceses. The author notes that Vatican II was impactful in so far as the Roman Catholic Church started encouraging local cultural

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<sup>21</sup> Bethke, "Contemporary Musical Expression in Anglican Churches of the Diocese of Cape Town," 107-108; Bleibinger, "Indigene Musik im katholischen Gottesdienst," 163-181.

<sup>22</sup> Jean N. Kidula, *Music in Kenyan Christianity: Logooli Religious Song* (Indiana: Indiana University Press, 2013); G.W. Wambugu, "Inculturation of Church Music in Kikuyu Land" (Masters diss., Catholic Higher Institute of Eastern Africa, Kenya, 1990); The researcher initially looked at the original material by Wambugu but was subsequently unable to access the library to obtain the full citation of the work, due to Covid-19 restrictions. The material is not available on the new digital repository of the university, nor could any online copies of it be found. The author is therefore cited by surname and initials.

expressions in liturgy and liturgical music.<sup>23</sup> This dissertation however differs from Bethke in two main ways. Firstly, he conducts a survey of Anglican churches in Cape Town, while this dissertation conducts a case study of a single Catholic Church in Nairobi. This difference will be discussed further in the section on methodology and limitations of the study. Secondly, Bethke extends his study to theological and liturgical concerns, while this dissertation is focused on liturgical music. Other considerations are included only in relation to inculturation of liturgical music.

Benedict Agbo conducted a study focusing on the compositional aspects of inculturation, such as tone-tune interaction and repetition. The study was conducted in the Roman Catholic Church of Igbo land. The author notes that composers in the Roman Catholic Church of Igbo land were innovative in their composition of liturgical music, creating music that maintained the Catholic sense of liturgical solemnity while still encompassing a “truly African character”.<sup>24</sup>

This dissertation, in contrast to Agbo’s focus, lays more emphasis on the transcultural aspects of inculturation of liturgical music. The liturgical music under investigation is that of St. Veronica Parish Syokimau, a metropolitan church. The composers of this music or writers of the lyrics are immaterial to the study; rather, it is enough that the music forms the content of liturgical music at St. Veronica Parish Syokimau. For instance, the research will look at idiom rather than form, except in so far as form presents as an aspect of inculturation.

G. Wambugu, investigates the inculturation of church music in Kikuyu land, a region in Kenya traditionally inhabited by the Kikuyu ethnic group. Wambugu focuses on Kikuyu cultural music and how it is incorporated into the church’s practice. He examines the nature and relevance of traditional secular and religious music of the Kikuyu, tracing its development in the modern world through education, Christianity and urbanisation. This is done to gain an understanding of, and offer recommendations on, how the living culture of the Kikuyu people can lend itself to inculturation.<sup>25</sup> Wambugu’s thesis takes a dual approach towards inculturation of liturgical music, encompassing both theological and anthropological aspects. He also treats culture as an evolving aspect of people’s lives, tracing the development of Kikuyu traditional music over the years.

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<sup>23</sup> Bethke, “Contemporary Musical Expression in Anglican Churches of the Diocese of Cape Town,” 107-108.

<sup>24</sup> Benedict N. Agbo, “Inculturation of Liturgical Music in the Roman Catholic Church of Igbo Land: A Compositional Study,” *Journal of Global Catholicism* 1 (2017): 10. doi: 10.32436/2475-6423.1013.

<sup>25</sup> G.N. Wambugu, “Inculturation of Church Music in Kikuyu Land”.

This dissertation differs from Wambugu's approach by probing how one multicultural church, namely St. Veronica Parish Syokimau, has incorporated diverse cultural expressions into its liturgical music rather than focusing on inculturation in the context of one ethnic group. Moreover, this dissertation investigates how inculturation has been carried out in an urban setting by way of a case study, while Wambugu's focus is on understanding how Kikuyu traditional music can facilitate inculturation.

Adopting a similar method, Crispinah Machingura evaluates compositional and performative practices of inculturation in Shona liturgical music among various parishes in Harare, Zimbabwe.<sup>26</sup> The study focuses on local interpretations and perceptions of inculturation among the research subjects, bringing out the diversity of those interpretations. Machingura's approach is similar to that adopted in this dissertation to the extent that discussions on the role of congregants in inculturation of liturgical music is included. But unlike Machingura, who surveys several parishes in Harare, this dissertation has adopted a case study approach, focussing on a single parish. Furthermore, this research takes a multicultural approach rather than focusing on a single ethnic culture. This dissertation addresses the modalities of inculturation in a diverse metropolitan congregation.

The findings from the research will give a direct indication of how processes of inculturation in urban areas address its distinctive set of circumstances, especially the fact that this is a metropolitan population. The notion of inculturation adopted in this dissertation therefore implies the wider approach suggested by Burke, rather than the narrow interpretation focused on specific ethnic groups.<sup>27</sup>

Jean Kidula explores the historical, sociocultural and musical aspects of Christian religious music among the Logooli community of western Kenya. She describes the importance of contact with pop radio and other media in the development of new musical styles, and how these became an important part of the identity and culture of the Logooli.<sup>28</sup> Kidula recognises the emergence of new musical styles through the contact of the Logooli's musical identity and the church. Like Wambugu, her focus is notably on one ethnic group rather than on a multicultural community, which is the approach adopted in this dissertation.

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<sup>26</sup> Crispinah Machingura, "Evaluating Shona Liturgical Music in Localised Practices of Inculturation within the Catholic Mass in Zimbabwe" (Masters diss., University of KwaZulu-Natal, 2014).

<sup>27</sup> Burke, *Towards the Inculturation of Religious Life in Africa*, 15.

<sup>28</sup> Jean N. Kidula, *Music in Kenyan Christianity: Logooli Religious Song*.

Austin Okigbo details the inculturation of choral music in South Africa. He describes the struggle of black South Africans to preserve their African identity as they encountered Europeans during the times of colonialism and apartheid. As part of this struggle, choral music was employed to articulate the experiences and aspirations of the people. This was propelled by an emergent urban black intellectual elite from the middle of the nineteenth century.<sup>29</sup> Okigbo discusses the use of choral music by the black urbanites in maintaining a balance between their integral African identity and their experience of Christianity. They reformulated and reinterpreted certain aspects of scriptural Christianity to reflect their African worldview.<sup>30</sup> Okigbo lays emphasis on early choral music in South Africa and studies a particular time in history, rather than tracing the development of choral music over the years. In that regard, this dissertation takes a different approach since it traces the development of inculturation of liturgical music over a period of time, stretching the over lifetime of St Veronica parish Syokimau. Additionally, Okigbo's focus on choral music somewhat presumes that this was the main form of musical inculturation. This dissertation will undertake a more holistic view of inculturation, devoting attention to both choral and non-choral music, so long as that music is employed during liturgical celebrations.

Nahashon Gitonga studies the processes of inculturation of Christianity at Kaaga Methodist Synod in Meru, Kenya. He interrogates the processes applied by the missionaries and shows their effects on the congregation under study.<sup>31</sup> This dissertation adopts the research design used by Gitonga, namely, a case study design. However, while Gitonga focuses on historical processes of inculturation, this dissertation focuses on the ongoing processes at St. Veronica parish Syokimau. Historical perspectives are included only for context.

## **Methodology**

The research involved aspects of ethnographic fieldwork, primarily participant observation. Research ethics clearance was granted by the University of Cape Town Faculty of Humanities and all research participants gave their informed consent. Fieldwork took place at St. Veronica Parish Syokimau, which is comprised of a single church and one congregation. The fieldwork was conducted between 20<sup>th</sup> November 2020 and 31<sup>st</sup> January 2021. The researcher collected

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<sup>29</sup> Austin C. Okigbo, "Musical Inculturation, Theological Transformation, and the Construction of Black Nationalism in Early South African Choral Music Tradition," *Africa Today* 57 (2010): 1.

<sup>30</sup> Okigbo, "Musical Inculturation in Early South African Choral Music Tradition," 48.

<sup>31</sup> Nahashon Gitonga, "The Process of Inculturation of Christianity in Kenya: A Case Study of Kaaga Methodist Synod, Meru" (Ph.D. diss., Kenyatta University, 2011).

data based on parish choral activities within the context of liturgy such as choir rehearsals, liturgical singing and the liturgical layout of the singing. Additionally, data on congregational involvement in liturgical music, for example in singing, instrumentation and equipment operation, were incorporated. In addition to participant observation, interviews were conducted with persons who had special knowledge regarding the history of the parish and Syokimau area, and the processes related to liturgical music.

### **Research Design**

The research employed a case study design. This was necessitated by expediency and safety concerns. Given the timeframe of two months for data collection, and the depth of data required for this study, involving more participants would have compromised rigor and accuracy. In terms of safety, the research was conducted during the Covid-19 pandemic and the researcher sought to limit contact with the public as much as possible for his own safety as well as in keeping with public health recommendations.

Additionally, a case study allowed an in-depth focus on one parish, highlighting the nuances of inculturation of liturgical music in a specific congregation. St. Veronica Catholic Church was chosen as the case study because of its unique qualities in the Kenyan space. It is a church that developed over the last 15 years, whose population comprises diverse groups of people in terms of age, ethnicity and social status. Syokimau, the residential area where the church is located, has seen its population grow exponentially over the last 20 years, with an increasing number of people in Nairobi preferring to live on the outskirts of the city. Most of the inhabitants of Syokimau, and accordingly the congregants of St. Veronica parish, own their land and houses, giving them a sense of permanence.<sup>32</sup>

In terms of the requirements for this research, St. Veronica church presented a clear path of development from a previously more ethnically homogenous community to an urban, metropolitan congregation. Tracing the steps of inculturation in this development presented a revealing indication of how inculturation has been undertaken in this urban population in Nairobi.

### **Data-Collection Instruments**

Ethnographic fieldwork was the main component of the data collection. Participant-observation was used to collect data, as well as obtaining informant perspectives on matters

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<sup>32</sup> Kisito Musamali, interview by author, Nairobi, January 27, 2021.

related to context. The researcher joined choir rehearsals three times every week and attended holy Mass every Sunday morning over the period of the fieldwork. The choir director, the parish priest, and the first parish chairperson were interviewed to obtain their unique perspectives on inculturation and its context at the parish.

### **Chapter Outline**

The information obtained from this study is presented in six chapters. Chapter One lays out the framework for the dissertation. It gives the background of the study and indicates its significance and limitations. It reviews the literature relevant to the study. Chapter Two presents an exploration of the history of inculturation of liturgical music on three levels: in the Roman Catholic Church as a whole, in Kenya, and at St. Veronica Parish Syokimau. The chapter also situates the researcher in the field, revealing the extent to which the researcher is both an insider and an outsider in the study. Chapter Three focuses on repertoire at the parish, including how repertoire is built and the kind of repertoire common in the parish. These aspects of repertoire are then placed within the context of the research objectives. Chapter Four focuses on musical instrumentation and other kinds of accompaniment, discussing them from the perspective of inculturation. Chapter Five looks at inculturation from the perspective of the congregation, presenting the congregation as a factor, conduit and participant in inculturation of liturgical music. Finally, Chapter Six concludes the discussion, weaving the various threads of all the chapters together and further problematising the issues raised in the chapters.

### **Limitations of the Study**

The Covid-19 containment restrictions in place globally severely impacted on the researcher's fieldwork. Due to limitations on social gatherings and numbers of persons allowed in those gatherings, it was difficult to interact with as many interviewees as was initially planned. It became prudent to pragmatically select interviewees with a view to obtaining the most reliable information from the limited population of interviewees. The director and parish priest were important interviewees due to the influence and special knowledge that comes with their respective offices. The pioneer parish chairperson provided special historical insights pertaining to the growth and development of the parish.

Additionally, the research was scaled down from a survey of churches in Nairobi city to a case study of St. Veronica Parish Syokimau for the same reason. While the case study provides depth in this research area, a survey or comparative analysis would have broadened the findings. A blend of both designs would have been beneficial to this research.

For practical purposes, video recording of the Masses during fieldwork was omitted in favour of audio recording. Since the researcher was involved in participant observation, it would have been difficult to operate cameras as well. An official recording of Mass that the parish has made publicly available on YouTube, however, has been analysed and appended to the dissertation.

## **CHAPTER TWO: THE HISTORY OF INCULTURATION OF LITURGICAL MUSIC IN THE ROMAN CATHOLIC CHURCH IN KENYA**

### **Introduction**

St. Veronica Catholic Parish is based in Syokimau, a residential area that has seen its population grow exponentially over the last twenty years.<sup>1</sup> St. Veronica Catholic Parish was chosen as the case study because of its unique qualities in the Kenyan Roman Catholic space. It is a church that developed over the last fifteen years and whose congregation is comprised of diverse people in terms of age, ethnicity and social status.

This chapter provides a brief demographical history of Kenya, relating it to the development of liturgical music in the country and the inculturation of that music. It is worth noting that the introduction of inculturation into the Roman Catholic Church through the provisions of the Constitution on Sacred Liturgy coincides with the birth of Kenya as a republic, even though the two are separate events.<sup>2</sup> Consequently, a lot of activities around inculturation are intertwined with the development of post-independence liturgical music. A history of the development of St. Veronica Catholic Parish will then provide a more specific context for the study.

### **Demographic History and Context of Kenya and Nairobi**

Historically, the effects of colonialism include the existence of some ethnic groups across neighbouring countries. As a result, peoples whose way of life would otherwise have been similar is rendered fractured. Likewise, ethnic groups whose ways of life were previously separate from each other were brought under the umbrella of one country. These communities then became subject to similar systems, which likewise impacted on their political, legal, economic and social lives.<sup>3</sup>

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<sup>1</sup> CCE Online News, "Construction and Civil Engineering News", accessed April 5, 2021, <https://cceonlinenews.com/2017/12/11/crystal-rivers-safaricom-mall-gated-community>.

<sup>2</sup> David M. Anderson, "'Yours in Struggle for Majimbo': Nationalism and the Party Politics of Decolonization in Kenya, 1955-64," *Journal of Contemporary History* 40 (2005): 547-64; see also the opening page of the *Sacrosanctum Concilium* in The Holy See, "The Holy See", accessed on February 2, 2021, [https://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vatii\\_const\\_19631204\\_sacrosanctum-concilium\\_en.html](https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vatii_const_19631204_sacrosanctum-concilium_en.html).

<sup>3</sup> Stelios Michalopoulos and Elias Papaioannou, "The Long-Run Effects of the Scramble for Africa," *The American Economic Review* 106 (2016): 1802-1803.

In the colonial era indigenous Kenyans were regarded as transient labourers who “belonged” more permanently in the rural areas. Apart from the imperial connotations regarding “native” reserves, this more revealingly points to a labour relationship where the town workers would leave their families in the rural areas, where those families owned land and resources.

The general characteristic of urban dwellers in Kenya is that they maintain their ties with the rural home, tending to return to the rural home to marry, settle or retire. The urban dwellers often maintained a permanent house in the rural areas, including a rural family, as well as a more temporary dwelling in the urban areas.<sup>4</sup> The larger the city, the more transient the dwellers are likely to be.

In the modern age, the idea of city dwellers being transient dwellers remains true. Most of the people living in the city are tenants rather than homeowners. However, the last twenty years have seen a growth in more permanent dwellings on the city outskirts such as Syokimau.<sup>5</sup> These neighbourhoods consist of homeowners who use their homes both as dwelling places with respect to work, but also as retirement homes. The populations here are therefore more stable than in other city dwellings, although the metropolitan element is still fully prevalent.

### **Historical Development of Inculturation of Liturgical Music in Kenya<sup>6</sup>**

After national independence was gained, an appreciable number of Kenyan Christians additionally sought independence from the kind of domination hitherto expressed through Christian missionary activity. They founded the first independent churches, emerging as alternative splinter groups to the existing missionary denominations. For instance, from the Anglican Church was born the Church of Christ in Africa; from the Roman Catholic Church came *Maria Legio* Church, and *Dini ya Msambwa* split from the Friends (Quakers).<sup>7</sup>

These church splits show that the indigenous communities already wanted to practise their faith according to their cultural understanding of it. Predictably, the preponderance of the splinter churches was to be found in rural areas rather than in towns and cities. They also had indigenous spiritual leaders who sought an authentic “African” Christianity that would move them to

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<sup>4</sup> Aylward Shorter, *The Church in the African City* (London: Geoffrey Chapman, 1991), 14.

<sup>5</sup> CCE Online News.

<sup>6</sup> The non-linear progression of inculturation of liturgical music makes it difficult to present the events discussed in this section in chronological order. The various descriptions of inculturation are therefore to be understood in that light.

<sup>7</sup> Gideon Were, *Essays on African Religion in Western Kenya* (Nairobi: East African Literature Bureau, 1977), 34.

become more closely in line with the post-colonial re-birth of African culture.<sup>8</sup> Coincidentally, the Roman Catholic Church, through its official magisterium, issued a universal indulgence permitting, and in fact encouraging, communities to bring their “cultures” into the liturgy.<sup>9</sup> Defining and describing these “cultures” has itself proven to be problematic, especially for ethnomusicologists, and therefore in this study the concept will be understood to incorporate all aspects of a community’s social, economic and political life that permeate the society in general, with less regard to minority views and practices.<sup>10</sup>

Many indigenous Kenyans migrated to the urban areas, including Nairobi, in pursuit of livelihoods and metropolitan lifestyles. They formed metropolitan congregations in the city churches, comprised of populations from diverse ethnocultural origins.<sup>11</sup> There was therefore tension in the city churches as to how inculturation could properly be undertaken considering the wide range of cultures of which the congregation was comprised. Some of the solutions proffered form part of the history discussed in this chapter, while others form the substance of this study as a whole.

Benedict Agbo records that some of the composers from Igbo Land make use of native airs and local compositional elements in their creation of liturgical music. The sense of inculturation in these compositions endears them to the congregations around the country.<sup>12</sup> While Agbo conducted the study in Igbo Land, the picture it paints is similar to the Kenyan scenario.

Earlier periods of inculturation of liturgical music consisted largely of translation of existing hymn texts into local dialects.<sup>13</sup> The official Swahili hymnal of the Roman Catholic Church in Kenya, *Tumshangilie Bwana*, was published, partly as a compilation of these earlier works.<sup>14</sup>

Compositions by indigenous composers, which had been done in European languages, were then translated into various indigenous dialects. For example, the *Kyrie* part of the English composition “*Ggaba Mass*” by Ugandan priest Fr Alex Chima has been translated into

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<sup>8</sup> Florence N. Miya, “Educational Content in the Performing Arts: Tradition and Christianity in Kenya” (Ph.D. diss., University of Cape Town, 2004), 36.

<sup>9</sup> The Holy See, *Sacrosanctum Concilium*, Chapter VI. 119.

<sup>10</sup> Orlando Peterson, “Making Sense of Culture,” *Annual Review of Sociology* 40 (2014): 2, doi: 10.1146/annurev-soc-071913-043123.

<sup>11</sup> Miya, “Educational Context in the Performing Arts,” 36.

<sup>12</sup> Benedict N. Agbo, “Inculturation of Liturgical Music in the Roman Catholic Church of Igbo Land: A Compositional Study,” *Journal of Global Catholicism* 1 (2017): 10, doi: 10.32436/2475-6423.1013.

<sup>13</sup> In most cases both the original meter and melody were retained. See David Dargie, “Christian Music Among Africans” in *Christianity in South Africa: A Political, Social and Cultural History*, ed. Richard Elphick and Rodney Davenport (Cape Town: 1997), 320.

<sup>14</sup> Maurus Gerold, *Tumshangilie Bwana: Kitabu cha Nyimbo na Sala* (Nairobi: Kenya Association for Liturgical Music, 1988).

Kalenjin, a Kenyan dialect.<sup>15</sup> Andrew-John Bethke describes a similar process of localisation and indigenisation of music in the Anglican church in South Africa.<sup>16</sup>

Many of the translated hymns, especially those in indigenous languages other than Swahili, ran into semantic difficulties. They ignored the syllabic and tonal rules of indigenous languages, most of which were tonal, unlike English. This resulted in distorted meanings of text as the melodic stress fell on the wrong syllables.<sup>17</sup>

Inculturation of liturgical compositions also entailed a departure from European languages as musical texts. Initially, this involved setting new music to Swahili texts. Sam Ochieng Mak'okeyo composed "*Nimesikia Yesu Waniita*" among other Swahili hymns.<sup>18</sup> While most of the compositions were purely for liturgical use, they were often fuelled by church events outside the liturgical purview. These include church festivals and concerts, and special occasions such as Papal visits and anniversaries.<sup>19</sup>

Furthermore, local idioms were incorporated into new compositions or arrangements of music with Swahili or English texts. Alternatively, existing indigenous tunes were adapted and repurposed for liturgical use by changing the text into text from the scriptures or from the liturgy. These were popular even outside the Roman Catholic Church circles and were indicative of African church music developing free of "Western" influences.<sup>20</sup> This enabled Christian congregations to keep in touch with their traditional music without offending their new faith and it has resonated well with many denominations. In fact, to preserve the "purity" of the indigenous tunes, they have often been performed in reasonable conformity to the indigenous style in terms of texture, instrumentation, solo/chorus roles, and any accompanying dance movements.

The publication of an official series of Swahili hymnals for the Roman Catholic Church in Kenya further popularized the Swahili hymns.<sup>21</sup> The hymns contained in the earlier sequences

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<sup>15</sup> Uganda Catholic Music, "Uganda Catholic Music", accessed February 23, 2021, <https://www.ugandacatholicmusic.com/wp-content/uploads/sheet/Gaba-Mass.pdf>; See Appendix 2.

<sup>16</sup> Andrew-John. Bethke, "Music in the South African Anglican Diocese of Cape Town from 1900 to the Present: Toward a History of Anglican Music in the Anglican Church of Southern Africa," *Yale Journal of Music & Religion*, 2 (2016): 13; 15.

<sup>17</sup> Miya, "Educational; Context in the Performing Arts," 38; Andrew Wilson-Dickson, *The Story of Christian Music: from Gregorian Chant to Black Gospel* (Oxford: Lion publishing, 2003), 174-175.

<sup>18</sup> Terence Silonda Vusile, "Swahili Music Notes," accessed January 20, 2021, <http://www.swahilimusicnotes.com/song/download/6748/pdf/62908-NIMESIKIA-YESU-WANIITA.pdf>.

<sup>19</sup> Business Daily, "Business Daily", accessed March 3, 2021, <https://www.businessdailyafrica.com/bd/lifestyle/the-organ-brings-back-rich-sound-of-church-music--2102018>.

<sup>20</sup> Miya, "Educational; Context in the Performing Arts," 44.

<sup>21</sup> Gerold, *Tumshangilie Bwana*, 1988.

of the hymnal have generally formed the backbone of liturgical music in the country. Over time, the music contained in the original hymnal was considered mainstream, mundane and banal. Various choirs and congregations started looking specifically for music outside the hymnal to remain trendy. In the early 2000s a number of composers attempted to fill this gap. Church choirs recorded their music for commercial distribution and this music greatly contributed to the repertoire of non-hymnal liturgical sounds. Alfred Ossonga was one of the prolific composers in this era.<sup>22</sup>

Liturgical music was also composed in indigenous languages, usually for a localised purpose. For example, a Kamba composer would compose a Kamba song for purposes of a congregation in Kamba land.<sup>23</sup> While this arrangement is straightforward among more homogenous cultural settings, it becomes interesting when music in indigenous languages is performed in metropolitan settings. These settings comprise a certain percentage of congregants familiar with the specific indigenous sounds, but also a larger percentage of congregants for whom these same sounds are foreign. Nonetheless, from a nationalistic view, these sounds are considered universally indigenous in the metropolitan setting.<sup>24</sup>

Other influences on the direction of liturgical music came from outside the purview of Roman Catholic musicians. In the 1970s through to the 1990s, popular gospel musicians such as Mary Wambui, Mary Atieno, Agnes Masika and Japheth Kassanga were popular on mass and electronic media. They composed music that was played on Christian radio and television stations, gaining a wide following among the masses. Additionally, they began producing tapes for sale. The tapes were played at outdoor rallies, open-air crusades, music concerts and church services. The musicians themselves were also invited for live performances at some of those events. This not only popularized Christian music, but it also made the Christian musicians highly influential as far as the reception of church music was concerned.<sup>25</sup>

Very few, if any, of the popular gospel musicians were Roman Catholic in terms of their liturgical background, yet some of their styles still found a footing within the liturgy of the

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<sup>22</sup> Alfred Ossonga, dir., *Mabawa*, (2007; Nairobi: Migori Choir), DVD.

<sup>23</sup> Terence Silonda Vusile, "Swahili Music Notes," accessed January 20, 2021, <https://www.swahilimusicnotes.com/song/download/23697/pdf/CrIuLRYq74z9PqCprliYvvgHxamYJCmkC9z69Xea.pdf>.

<sup>24</sup> Nationalism may play a role in creating a sense of inclusion even when the nationals speak different local languages. Also see Tanya Riches, "Liturgical Inculturation in Urban Aboriginal Pentecostalism," *Liturgy* 33 (2018): 54-58, doi: 10.1080/0458063X.2018.1449522.

<sup>25</sup> Miya, "Educational Content in the Performing Arts," 41.

Roman Catholic Church. Given that gospel music was highly profitable for musicians, their numbers grew exponentially.<sup>26</sup>

The consequence of these influences included changes in the treatment of melody, text, rhythm, instrumentation and style. The newer songs now aimed for textual and melodic simplicity, sometimes at the cost of deeper liturgical engagement.<sup>27</sup> Driving rhythms and energized dancing became more common among Roman Catholic congregations, though not to the extent of their Protestant counterparts. The text was an amalgamation of biblical text with topical ideas found in the city and/or in indigenous settings or societies. Some of these ideas caused friction when performed in church, depending on the church's official position on those issues. As a result, some priests would either allow or acquiesce to the performance of some songs in church, while other priests would denounce those same ideas and practices. The situation was quite fluid.<sup>28</sup>

### **Historical Context of St. Veronica Catholic Parish, Syokimau**

Syokimau was one of the first areas on the outskirts of Nairobi where city dwellers settled. Faced with the high cost of living, particularly housing, in the city suburbs, city dwellers slowly gravitated towards the cheaper, albeit less developed, outskirts. They bought land there and built houses, a tendency that became increasingly popular. Syokimau is the closest part of Kamba land to Nairobi, and predictably, the initial population was highly skewed towards the Kamba tribe.<sup>29</sup>

As more city dwellers bought land and built their own homes, the demographics accordingly began reflecting a metropolitan population. There was an exponential growth of the Syokimau population from the early 2000s onwards. Importantly, for purposes of this study, this population was diverse in terms of cultural inclinations, career backgrounds, political leanings, and education levels.<sup>30</sup> The most unifying factor was their socioeconomic status, as they settled here mainly to escape the punitive cost of housing in the city suburbs. Even then, there is an appreciable part of the population that was "indigenous" to the area based on previous

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<sup>26</sup> Miya, "Educational; Context in the Performing Arts," 41.

<sup>27</sup> Miya, "Educational; Context in the Performing Arts," 43.

<sup>28</sup> Kennedy Kioko Mulwa, "The Influence of Inculturation of Liturgical Music on National Cohesion and Integration" (paper presented at the Kabarak University International Conference on Refocusing Music and other Performing Arts for Sustainable Development, Nakuru, October 17, 2019).

<sup>29</sup> CCE Online News; Kisito Musamali, interview by author, Nairobi, January 27, 2021.

<sup>30</sup> Anto Thekkudan, interview by author, Nairobi, January 25, 2021; Musamali, January 27, 2021.

ownership of the land. While this population is small and scattered, it still adds to the diversity of the overall demographics of the area.<sup>31</sup>

The overall context now consists of permanent and semi-permanent dwellers from the metropolitan areas who have moved in with previous lived experiences from diverse parts of the city. These experiences include politics, economics and, for the purposes of this research, their religious and liturgical practices.

Based on the diversity of religious and liturgical practices, the population of Syokimau coalesced around their shared belief systems. Accordingly, the Roman Catholic population grew over time. Due to the absence of a Catholic parish in the area, most of the Catholic population initially remained with their former parishes around the city. A few joined St. Joseph's parish in the neighbouring Mlolongo town, of which Syokimau was considered an administrative part. Due to the proximity of Mlolongo to Syokimau, the number of Syokimau residents who joined this parish steadily increased, although there was always the feeling that the parish was still too far for them.<sup>32</sup>

Mt. Sinai primary school, located in Syokimau and run by the Carmelites of Mary Immaculate missionaries, regularly celebrated Mass for the benefit of its students at the primary school. Parishioners close by joined in these services, once again in smaller numbers but growing steadily.<sup>33</sup>

Given the exponential growth of the population in Syokimau area, the population of Roman Catholics in the area grew accordingly. Having deemed it logistically unsustainable to continue going to St. Joseph's parish, most of the residents now associated with Mt. Sinai instead. Syokimau members associated in *jumuiyas* (small Christian communities).<sup>34</sup>

In the early 2010s, St. Veronica parish was formed, even before a physical church had been built. In recognition of the existing ties with the Carmelites of Mary Immaculate, the Bishop appointed a parish priest from that community, and this has remained the administrative arrangement to date.<sup>35</sup> The parish continued to rely on the school facilities for its operations. As more and more parishioners joined in Mass services at the school, there was a need to cater for the Syokimau residents as a distinct population from that of the students. Eventually, the

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<sup>31</sup> Musamali, January 27, 2021; Thekkudan, January 25, 2021.

<sup>32</sup> Musamali, January 27, 2021; Thekkudan, January 25, 2021.

<sup>33</sup> Thekkudan, January 25, 2021.

<sup>34</sup> Thekkudan, January 25, 2021.

<sup>35</sup> Thekkudan, January 25, 2021; Musamali, January 27, 2021.

Carmelites of Mary Immaculate community started offering two Mass services every Sunday: one for the students and one for the community.<sup>36</sup>

While Syokimau parish was considered fully fledged by administrative standards, it lacked a formal choir. Usually, members of the community would meet shortly before Mass and prepare a list of songs that were commonly sung across the country at liturgical celebrations. There would often be no proper rehearsal, nor would there be any proper authority to guide pitching, tempo and other aspects of musical interpretation. As a result, singing was often heterophonic in texture.<sup>37</sup>

Over the years since these early days, the parish choir developed under different directors, fine-tuning differences in approach among members and coming up with a more standardized musical culture. The directors have had to account for diverse congregational interests, initially limited ability of the singers, the voluntary nature of liturgical singing, and, most importantly, the diverse cultural origins of the members.

The current choir director at St. Veronica parish is a member of the second generation and she therefore provided a balanced perspective between the historical perspective and the views of the upcoming members of the congregation. This interplay is unique to St. Veronica parish, in so far as the Nairobi area is concerned.<sup>38</sup>

In 2019 the parish commissioned its new church building, establishing independence from the school community. The population having doubled, two Sunday Masses were maintained, but this time both were offered for the general community. The students retained their early morning Mass, making a total of three Sunday Masses.<sup>39</sup>

This study focuses on the community Masses since these are now fully independent of further influence from the school. Additionally, there are now three community choirs serving in the parish, but they are so interdependent that they can form part of the same study. Consequently, the findings on the parish choir will refer to all of them.<sup>40</sup>

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<sup>36</sup> Thekkudan, January 25, 2021.

<sup>37</sup> Mary Gichu, interview by author, Nairobi, January 27, 2021.

<sup>38</sup> Gichu, January 27, 2021.

<sup>39</sup> Thekkudan, January 25, 2021.

<sup>40</sup> The choirs in the parish are jointly recognised formally as the parish choir. While this study follows and describes the main choir, whose history has been traced here, the other two choirs are sufficiently similar for all practical intents and purposes. Also see Thekkudan, January 25, 2021.

### **The Author's Position in St. Veronica Catholic Parish Syokimau**

I have previously directed the choir for six years. My position was theoretically an elective position for two three-year terms, my 2018 as the final year. I say theoretically because, given the limited number of musically literate members of the choir, I usually acquired the position by default. It was an unpaid position and service was voluntary. Additionally, there were no specific terms of service nor were there clear deliverable expectations. My performance was “evaluated” based more on my adherence to the liturgy and church doctrines, and less on the musical output of the choir, although this was more appreciated in later years. I stepped down in 2018 to gain a more objective distance as I anticipated undertaking research involving the church community as subjects.

There was a clear and expected difference in musical proficiency between choristers and congregants. While some congregants took on this new challenge and adapted to the developing standards of liturgical singing, an appreciable number of congregants were resistant to these changes. They preferred the familiar simplicity, even at the peril of lower standards of singing technique and practice.

This tension has remained a question for successive choir and parish leaders to ponder, in addition to the inculturation concerns of this dissertation. All these interweaving relationships between congregation, choir and parish leadership will be discussed in subsequent chapters.

## CHAPTER THREE: REPERTOIRE

### Introduction

Repertoire is an important measure of inculturation of liturgical music because it goes to the substance of the music itself. This chapter looks at repertoire from a variety of perspectives and tries to answer certain questions that shed light on the extent to which inculturation of liturgical music has occurred at St. Veronica Parish Syokimau.

The chapter considers sources of the repertoire that is used at the parish liturgical celebrations, the language of the text and style of performance. These are important to the discourse of inculturation in two ways. Firstly, they lay out aspects of repertoire that are characteristic of, even if not exclusive to, St. Veronica Parish Syokimau. From a descriptive perspective, this lays out the process through which liturgical music comes to be performed.

Application of the repertoire to liturgy will then be discussed. In line with the main aim of this dissertation, it is important to understand how the repertoire becomes woven into the liturgy. It is only in that context that inculturation and liturgical music meld into a discussable unit. The question to be answered here is how the repertoire is adapted to the inculturation needs and aims of the parish liturgy as far as liturgical seasons, special occasions and ordinary liturgical times are concerned.

The chapter will then discuss choir rehearsals in terms of their conduct, frequency, nature and attendance. This will answer the question of how learnt repertoire, including new as well as familiar songs retaught in a different way, drive congregational involvement in bringing the people's culture into the liturgy through music. This chapter concludes with a summary that puts the discussion in the context of the historical perspectives outlined in Chapter Two.<sup>1</sup>

### New Songs

The selection of new songs for the parish choir takes into account six main factors: choristers' suggestions, congregational suggestions, liturgical seasons and other occasions, popularity of the songs in other churches, ability of the choristers, popular sacred music in the country, and in-house compositions and arrangements.<sup>2</sup> These will be discussed in that respective order.

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<sup>1</sup> All the material in this chapter is sourced from the ethnographic fieldwork for this dissertation. This includes video and audio recordings, fieldnotes and headnotes. Where the material is obtained from interviews with subjects, this is labelled and acknowledged accordingly.

<sup>2</sup> Mary Gichu, interview by author, Nairobi, March 2, 2021.

### *Choristers' Suggestions*

The parish choir has a democratic system of selecting songs for performance at Mass. Every vocal section has a representative (with the title “voice rep”) at the technical committee of the choir, which is headed by the choir director. The voice reps take turns to suggest songs for the next Sunday’s song list. The voice rep is then required to consult with their section members and come up with a list which is then forwarded to the rest of the technical bench. As far as possible, the director goes by the proposed list. There are other considerations, but so long as there is no compelling reason to do so, the director does not alter the suggested list.<sup>3</sup>

While this method leads to a fair balance of interests across the choir, it is also a useful guide to the director as to songs that certain voice sections are or are not struggling with, since the members tend to choose songs that they are comfortable with. Accordingly, the director can give special attention to certain sections based on the songs that they often avoid.

When there is new music in the list of proposed songs, the director arranges for it to be taught in good time. Sometimes this music is already popular in the country or the city and only needs to be officially taught in rehearsal.<sup>4</sup>

Furthermore, choir members can directly give song suggestions to the director for future performance, without any specific timeframe. The director then decides whether and when to teach the new music, the appropriate season for performance, and how the song fits into the liturgy.<sup>5</sup>

### *Congregational Suggestions*

Sometimes members of the congregation approach the director personally with suggested songs for the choir to sing at Mass. Usually this is music that they have heard elsewhere and liked, typically at their former parishes. The director then must decipher a whistled or hummed tune and try to find it based on often scanty information. When it is possible to acquire the music score, the director schedules it for teaching and performance.<sup>6</sup>

At other times, the congregants hire the parish choir for private liturgical celebrations such as weddings, anniversaries, funeral services and graduation parties. In these instances, they often have a list of songs for their special occasions. It is often more difficult to deviate from these lists as the congregants already have sentimental attachment to their choices. During the more

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<sup>3</sup> Mary Gichu, informal conversation with author, Nairobi, December 10, 2020.

<sup>4</sup> Gichu, December 10, 2020.

<sup>5</sup> Gichu, December 10, 2020.

<sup>6</sup> Mary Gichu, interview by author, Nairobi, January 27, 2021.

festive occasions such as weddings, the congregants' lists are heavily skewed towards tunes from their ethnic backgrounds. As far as possible, the director searches for the music, sometimes having to personally arrange the ethnic tunes into choral music on an ad hoc basis.<sup>7</sup>

In other instances, the choir is required to collaborate with other church groups in specific tasks that require music. These include the charismatic renewal group's praise sessions, or Small Christian Communities during community feast days. In these instances, the groups give the suggestions for the music to be sung at the respective ceremonies. Often the choir must adapt on the go, without prior or sufficient notice.<sup>8</sup>

### *Liturgical Seasons and Other Occasions*

The choice of new songs is also guided by liturgical seasons as well as other special occasions. The choir has grouped its liturgical music into key sections: Entrance, the Ordinary of the Mass, Gospel Acclamation, Bible Procession, Offertory, Offertory Procession, Communion, and Recession; while the Roman Catholic Church has five liturgical seasons: Advent, Christmastide, Lent, Eastertide, and Ordinary time.<sup>9</sup> The choir fits new songs according to these two considerations. While settings of the Ordinary of Mass are more stable and apply across seasons albeit with slight variations, the other sections are season dependent. For example, during the Advent season, the entrance songs carry a theme of expectation, while during Lent the same section would be indicative of contrition.<sup>10</sup>

The song lists proposed by choristers through their voice reps are measured against this structure and songs that do not fit in are either reallocated to an appropriate liturgical section or a different day altogether. This is important in the context of new songs because music that is not immediately relevant is often shelved until the right time, even when it is fervently suggested by choristers or congregants.<sup>11</sup>

Special liturgical occasions in the parish or of which the parish is part, usually call for special music. These include parish feast days, diocesan and deanery events, priestly ordinations, baptism occasions, and confirmation ceremonies. The parish choir is usually expected to learn music specific and relevant to the event, while at the same time taking care not to alienate the rest of the congregation. The balancing act has given rise to a collection of songs for special

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<sup>7</sup> Gichu, March 2, 2021.

<sup>8</sup> Gichu, March 2, 2021.

<sup>9</sup> Daughters of St Paul, *The Daily Missal* (Rome: Paulines Publications Africa, 2012; repr., Rome, Paulines Publications Africa, 2018), 7-9.

<sup>10</sup> Gichu, January 27, 2021.

<sup>11</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

occasions which is periodically updated, such that the songs sung at these events is both familiar to the congregation and special to the event. There are usually one or two new songs nonetheless, in order to distinguish the occasion from an ordinary liturgical celebration.<sup>12</sup>

### *Popularity of Songs in Other Churches*

In my interaction with the choir during my fieldwork, I noticed how often choristers compared their singing with that of other church choirs. This was both from a performative perspective as well as in terms of repertory. Choristers would put in song requests to the director usually in the form “I heard such-and-such a choir singing this and I really liked it.” At other times choristers would share YouTube videos of performances that they liked, usually viral videos within church circles. The director would then promise to look for the music and teach it.

At one point, the music score could not be sourced, and the director decided to teach the music by ear, simply because it was very popular elsewhere. This illustrated how influential popular songs were to the St. Veronica Catholic parish musical direction. To put this in perspective, there is a standing rule that music taught at the parish choir must be supported by an official authority, usually a standard music score. In this instance, the rule was broken in order to conform to the popular trend.

At other times, the choir is invited to collaborate with other choirs at larger events such as deanery and diocesan liturgical celebrations. The nature of these events is such that the participating choirs each contribute to the list of songs, which are then either jointly or severally sung by the contributing choir. Whichever the case, the parish choir has collected music from these events based on how the songs resonated with the St. Veronica choristers. Consequently, the songs are adopted as part of the St. Veronica repertoire.<sup>13</sup>

### *Ability of the Singers*

From the wide range of music that is sourced from the methods described above, the director sifts the music based on the prevailing abilities and membership of the parish choir. This depends on several factors in addition to technical aptitude.

Firstly, the director adjusts the Sunday song list in such a way that all the songs can be rehearsed during the allocated weekly rehearsal time. This will be discussed in detail in the section on rehearsals.

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<sup>12</sup> Gichu, March 2, 2021.

<sup>13</sup> Gichu, January 27, 2021.

Secondly, the level of difficulty of the music takes into account the congregation's average ability to a lesser extent and instead focuses on the ability of the choristers.<sup>14</sup> As a result, the choir is considered, at least partly, as an entertainment group. This is because some songs are not only unfamiliar to the congregation, but they are also beyond the reasonable scope of learning on the part of the congregation, thus leaving the congregation as passive spectators during Mass. While the spectating applies to only one or two songs per Mass, it is still noticeable when it does happen.

Thirdly, the songs are strophic for the most part. When this is not the case, the songs are kept short to ensure that the choristers are able to memorise the text and music of the composition. This is because rehearsal largely entails learning by rote and singing is often accompanied by dance movements, therefore the choristers limit the reading of printed lyrics during performance as much as possible (see section on rehearsals).

#### ***Popular Sacred Music in the Country***

The other source of music is popular sacred music in the country, most of which is published in the official hymnal of the Roman Catholic Church in Kenya, *Tumshangilie Bwana*. The songs are not entirely new to the choir or even to the congregation, having gained liturgical popularity over the years.<sup>15</sup> However, given their classic, old-school character, they have been passed down the generations by ear rather than through strict reference to the official scores. As a result, there are a lot of embellishments over time as they get passed from church to church and from generation to generation.

The parish choir routinely revisits some of these songs with a view to relearning them as originally written. Where the songs were originally composed in monophony, the director sometimes uses her discretion to arrange them into choral parts while maintaining the melody as originally written. Consequently, the songs are sung in church several times in order to recondition the congregation to the 'new' way of singing them.<sup>16</sup> To this extent, the songs can be referred to as the new old songs.

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<sup>14</sup> Gichu, January 27, 2021.

<sup>15</sup> Gichu, January 27, 2021.

<sup>16</sup> Gichu, January 27, 2021.

### ***In-house Arrangements and Compositions***

On my first day of fieldwork, the choir director asked me to arrange a traditional Catholic tune, *Sweet Sacrament*, so that they could sing it at Mass the following Sunday.<sup>17</sup> There are of course numerous arrangements of the tune on the internet, but the director wanted something tailor-made for the parish choir. On my last day, the choir chairman asked me to teach the choir a piece of music of my own choosing. Being ill-prepared in that regard at the time, I ended up arranging another popular hymn tune, *Grosser Gott*, which I then taught the choristers.<sup>18</sup>

These two instances are an illustration of the reliance of the choir on in-house arrangements and compositions as a source of liturgical music. The compositions and arrangements are of diverse character, idiom and difficulty level. Sometimes these pieces of music are written for specific occasions such as priestly ordinations, anniversary celebrations, or even choral competitions in which the parish choir is participating.

When the songs, previously composed or arranged for an array of events, can be fitted within the liturgical seasons and sections, then they are. There are three settings of Mass associated with St. Veronica Catholic parish: St. Veronica Mass, St. Chavara Mass, and Misa Angelo, all of which are in-house compositions which I composed for various special events.<sup>19</sup>

Based on all the parameters discussed above, the parish choir obtains and learns new music which is then performed at liturgical celebrations. This music then gains traction with the congregation and, over time, forms part of their acquired, if not previously lived, liturgical music culture.

### ***Contribution to Inculturation***

The selection of new songs at St. Veronica Parish represents a hybrid of democratic practice and pragmatism based on expertise and experience. The inclusion of the opinions and suggestions of choristers and other members of the congregation results in a repertoire that is sensitive to the requirements of the members that sing it. To that extent, the cultural expressions of the congregation are incorporated into the liturgical repertoire.

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<sup>17</sup> Corpus Christi Watershed, "Corpus Christi Watershed," accessed February 23, 2021, [http://archive.ccwatershed.org/media/pdfs/11/12/12/19-59-30\\_0.pdf](http://archive.ccwatershed.org/media/pdfs/11/12/12/19-59-30_0.pdf); See appendix 7.

<sup>18</sup> Corpus Christi Watershed, "Corpus Christi Watershed," accessed February 23, 2021, [http://archive.ccwatershed.org/media/pdfs/11/08/17/18-25-54\\_0.pdf](http://archive.ccwatershed.org/media/pdfs/11/08/17/18-25-54_0.pdf); See appendix 7.

<sup>19</sup> This not to be confused with the popular "Missa de Angelis". Misa Angelo is rather named after a deceased member of the St. Veronica parish choir. See Appendix 7.

Inclusion of music based on its popularity in the city or country can also be argued to demonstrate aspects of inculturation. The popularity of certain songs elevates them to “cultural” symbols, based on how pervasive their performance is. For example, popular sacred music in the country emanating from the official Catholic Swahili hymnal has gained national acceptance among the Catholic church. Whether this is due to its inevitable widespread performance, or its inherent liturgical qualities is immaterial; what matters is that Catholics across the country identify with it. For that reason, it has gained a cultural acceptance supervening ethnic delimitations of culture. This represents the process of adaptation in the inculturation of liturgical music.

Innovation is exhibited by the inclusion of in-house arrangements and compositions. In a lesser way, it is also exemplified by the tendency of the director to pursue a certain course when looking for suggested repertoire. For example, when the requested songs are difficult to find and the director transcribes the music from YouTube recordings, this is a good representation of innovation.

### **Language(s)**

The questions that this section seeks to answer are: In what main language/s are the liturgical songs performed? Are there notable departures from this main norm? What factors influence the language of liturgical music? What is the attitude of the choir and congregation towards the language/s of liturgical music? The answers to these questions will provide further elucidation on how the repertoire of the parish choir weaves into the inculturation of liturgical music at St. Veronica Parish Syokimau.

#### ***Main Language/s of the Text***

Most songs selected for liturgical use are in the Swahili language.<sup>20</sup> Out of a weekly song list of seven songs, the text of four on average is in Swahili. When this research was being conducted, it is noteworthy that the singing had been scaled down from about twenty songs, due to Covid-19 containment measures.

The second most popular language of liturgical music is English. While the number of English songs is usually one or two per Sunday, the frequency compared to non-Swahili music is high. There is an English song on the song list at least every other week. On some Sundays, the

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<sup>20</sup> As will become clear in subsequent sections, there is a difference between language and idiom, and this distinction is a factor affecting the performative treatment of the music.

preponderance is in favour of English songs, even at the expense of Swahili ones. On these Sundays, non-English songs are only chosen where there are no appropriate English songs for the section of Mass.<sup>21</sup> Between them therefore, English and Swahili account for more than half of the song list on any given day, while other languages feature on the programme on a less regularised basis.

### ***Departure from the Main Language/s of Text***

In addition to English and Swahili, the liturgical music is also sung in other, usually Kenyan, languages. The most common Kenyan languages spoken at the parish are Luhya, Kamba, Kikuyu, Luo and Kisii. To a lesser extent, Kalenjin and Taita languages have also featured on the song lists. These languages are included with much less frequency and consistency than English and Swahili. On Pentecost Day, the language of the text is more diverse across languages.<sup>22</sup> This is done as a way of dramatizing the biblical reference to the Apostles speaking in tongues.<sup>23</sup>

Other African indigenous languages are also employed in liturgical music. While it is not common to see more than one song from a single ethnic source outside Kenya, most of these songs are from Central and Southern Africa. The languages that were observed are Chichewa from Malawi, Xhosa from South Africa, and Lingala from the Democratic Republic of Congo. The inclusion of these non-Kenyan languages is usually on a spontaneous basis.<sup>24</sup> They have also been previously used as part of the Pentecost experience.<sup>25</sup>

Latin music is also sung sometimes. The most common placement of Latin music is in the Ordinary of the Mass, typically at the *Kyrie* or the *Agnus Dei*.<sup>26</sup> During liturgical seasons such as Advent and Lent when singing is omitted in most sections of Mass, the parish choir sings the solemn parts in Latin. Usually, the Latin music takes the setting of Gregorian chant but may sometimes incorporate in-house compositions.<sup>27</sup>

### ***Factors Influencing the Language/s of the Text***

The use of the languages indicated above is influenced by a myriad of factors, some more explanatory than justificatory.

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<sup>21</sup> See Appendix 3.

<sup>22</sup> See Appendix 4.

<sup>23</sup> Gichu, December 10, 2020.

<sup>24</sup> Gichu, January 27, 2021.

<sup>25</sup> Gichu, December 10, 2020.

<sup>26</sup> The *Kyrie* in the Roman rite is technically a transliteration of Greek text.

<sup>27</sup> Gichu, January 27, 2021.

Firstly, a high percentage of the Syokimau congregants are city workers whose literacy level is above the country's average.<sup>28</sup> Accordingly, this population is well versed in the two national languages, English, and Swahili. These languages serve as a unifying factor for a population whose ethnic origins are representative of the country at large. By singing in English and Swahili, the congregants share their urban-ness and socioeconomic as well as educational status.

Secondly, Mass at the parish is offered only in English and/or Swahili. It is either one of the two or a mixture of both, depending on the celebrant. It therefore follows as a matter of practice that the language of the text of liturgical music matches the language of the rest of the liturgical celebration. There is no rule to this effect, but this consideration has shaped the language/s adopted for the text of liturgical music.

Thirdly, the largest ethnic groups in the country are Kikuyu, Luhya, Kalenjin and Kamba. This statistic is reflected in the population of Syokimau, and accordingly the population of the parish. Based on this, it is easier to obtain songs in these languages than in languages whose ethnicity is less represented at the parish. This explains why the Kenyan languages in liturgical music are limited to a handful, despite the country having over forty ethnicities.<sup>29</sup>

Performing songs from ethnicities of populations from outside the country, including Latin music, has been influenced by notions of sophistication, superiority, skill and attainment. It is often intended to produce a wow factor in the estimation of both the congregation and other parish choirs. There is a sense of ownership of music from other African ethnicities, even when none of the parish choristers speaks or understands that language.

#### *Attitude of the Choir and Congregation towards the Language/s of Liturgical Songs*

The choristers and congregation view the language/s of liturgical music differently. For instance, where choristers experience a sense of adventure, the congregation may perceive a sense of exclusion. These attitudes, however, vary depending on the language/s in question, as elucidated below.

The attitude towards Swahili and English music is one of acceptance by both choristers and congregation.<sup>30</sup> This is probably because, as mentioned before, these are also the languages in

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<sup>28</sup> Kisito Musamali, interview by author, Nairobi, January 27, 2021.

<sup>29</sup> Gichu, January 27, 2021; Musamali, January 27, 2021.

<sup>30</sup> Gichu, December 10, 2020.

which Mass is celebrated at the parish. A sense of stability is therefore maintained in the estimation of the congregation and choir.

Regarding Kenyan indigenous languages, the attitude is one of adventure on the part of the choir and either feelings of amazement or a desire to learn on the part of the congregation. Often, the members of congregation dance to the music, even if they are unable to sing in the language. Some hum along to the tune once they learn it, even without knowing the meaning of the words. The meanings are inferred from the section of Mass at which the song is sung.<sup>31</sup>

Concerning languages from outside the country, the choir maintains its spirit of adventure. The attitude of the congregation, however, depends on several factors. If the song is slow and solemn, such as the *Kyrie* or at communion, the congregation either feels excluded or guided to meditate on the occasion at hand. If the song is spirited, the congregation is likely to join in by dancing or clapping to compensate for their lack of familiarity with the text of the music.<sup>32</sup>

#### ***Contribution to Inculturation***

As Joan Burke notes, it is a common struggle among metropolitan congregations for the majority groups to dominate the others in terms of cultural expression.<sup>33</sup> St Veronica Parish Syokimau faces similar struggles, which are made more obvious by examining the language of the text of liturgical music. The parish has alleviated this problem by employing repertoire whose text is mostly in the national languages of Swahili and English.

On the other hand, the language of the text is a key factor in the extent to which inculturation is expressed in the parish. Generally, the language/s of the text of the liturgical music affects the attitude of the choristers and congregation towards that music. Effectively, this illustrates perceptions towards cultural representation in liturgical music, as well as the estimation of other cultural representations that one may not be familiar with. The congregation is often required to adapt to language texts that are not native to some of the congregants. This is aided by innovation that includes the animation of speaking in tongues during Pentecost. This speaks to the roots of the manifestation of inculturation of liturgical music and the associated baggage.

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<sup>31</sup> Gichu, December 10, 2020.

<sup>32</sup> Gichu, December 10, 2020.

<sup>33</sup> Joan F. Burke, *Towards the Inculturation of Religious Life in Africa*, 2nd ed. (Nairobi: Paulines Publications Africa, 2010), 15.

## **Application of Repertoire to Liturgy**

The connection and application of repertoire to liturgy is what this chapter explores in so far as inculturation of liturgical music is concerned. This section explores the link between repertoire and liturgical season, section of Mass, special liturgical occasions, and festivals and concerts that have a bearing on liturgical music.

### *Liturgical Seasons*

From the wide range of songs that the parish choir has learnt, only a fraction is considered appropriate on any given Sunday. The main consideration that informs this decision is the relevance of the music to the liturgical season. Each liturgical season entails the contemplation of a certain liturgical message and mood. For example, even though both Christmastide and Eastertide seasons are festive, they bear very different liturgical messages. Christmastide is a commemoration of the birth of Jesus Christ, while Eastertide is a celebration of his resurrection. It therefore follows that music performed during the one season is not appropriate to be performed at the other, even though both musics convey jubilation.<sup>34</sup>

The official hymnal of the Catholic Church in Kenya, to which the parish choir has made extensive reference, has offered creative ways of cross-purposing music across seasons with similar moods. The main way of doing this is changing the lyrics to suit the new season, while maintaining the music itself. For instance, the song *Njoozi Wapenzi Tufanye Shangwe* (Come, beloved, let us rejoice) has been used for both Christmastide and Eastertide. In the former instance, part of the lyrics of the song read:

*Njoozi wapenzi tufanye shangwe*

Come, beloved, let us rejoice

*Mwokozi Bwana amezaliwa*

The Saviour Lord is born<sup>35</sup>

In the Eastertide version, the corresponding section of lyrics reads:

*Njoozi wapenzi tufanye shangwe*

Come, beloved, let us rejoice

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<sup>34</sup> Gichu, January 27, 2021.

<sup>35</sup> See hymn number 12-8 in Maurus Gerold, *Tumshangilie Bwana: Kitabu cha Nyimbo na Sala* (Nairobi: Kenya Association for Liturgical Music, 1988).

*Mwokozi Bwana amefufuka*

The Saviour Lord is risen<sup>36</sup>

Furthermore, the seasons influence the level of simplicity of the music. Music sung during Lenten and Advent periods is markedly simpler and shorn of embellishment, with some sections of Liturgy omitted or recited rather than sung. In contrast, music sung during Eastertide and Christmastide is pompous and festive, and the choir has more latitude to sing more songs per section. To this extent, repertoire selected for performance during a specific liturgical season conforms to the expectations of the period.<sup>37</sup>

### ***Section of Mass***

Music that is suitable for the liturgical season is sorted according to the sections of liturgy at which singing is required: Entrance, the Ordinary of the Mass, Gospel Acclamation, Bible Procession, Offertory, Offertory Procession, Communion, and Recession. It is noteworthy that some of the sections of the Mass are not universal to the Roman Catholic Church. The Bible and offertory processions, for instance, are special to St. Veronica Parish Syokimau. They are included in several churches in Kenya as well, but the mode of performing them is often very localised.<sup>38</sup>

Before the Bible readings are done, a procession carries the Bible down the aisle. The procession includes dancers, candle-bearing altar boys and the lectors; sometimes it includes symbolic dramatizing, such as a pair of spear-carrying men flanking the Bible bearer to show that they are defending the word of God. This is a popular section of liturgy to sing music in indigenous languages. The music is accompanied by drums, shakers and clapping.<sup>39</sup>

After offertory is collected, a similar procession takes place. In place of the lectors, the group in charge of liturgy, based on a rotational roster, comes bearing the offertory of the day as well as farm produce and household shopping items. This section is also considered festive and the music sung reflects this mood. Usually, the text of this music is either in Swahili or indigenous African languages, and is also accompanied by drums, shakers and clapping. A similar consideration in terms of the language of text, accompaniment and mood applies to the other sections depending on the liturgical event that the music accompanies.<sup>40</sup>

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<sup>36</sup> Gerold, *Tumshangilie Bwana*, 1988, hymn number 16-13

<sup>37</sup> Gichu, January 27, 2021.

<sup>38</sup> Gichu, January 27, 2021.

<sup>39</sup> Gichu, January 27, 2021.

<sup>40</sup> Gichu, December 10, 2020.

### ***Special Occasions***

The parish choir also takes part in liturgical celebrations considered special because they fall outside the ordinary weekly Mass schedule or manner of celebration. These are weddings, funeral services, diaconate and priestly ordinations, and parish feast days. The music selected for these occasions is a blend of the familiar and the special.<sup>41</sup>

The choir includes music that is familiar to the congregation in order to encourage fuller participation at these events. In this regard, music that is popular around churches in the country or city is favoured as it is likely for the congregation to have listened to it over the internet already. Music contained in the official hymnal is also likely to feature during special events as most congregants have heard it since their younger days.<sup>42</sup>

Conversely, the choir includes several new or special songs for the occasion, to embellish the event and counterbalance the banal effects of the familiar music. At an appropriate section of liturgy based on the mood of the new music, the choir “performs” to the congregation. This is often at the period between communion and recession, depending on the programme of the day.<sup>43</sup>

Moreover, since special occasions tend to be celebrations of a private nature, except for parish feast days, the parties in whose honour the day is celebrated often give a list of their preferred songs to the choir. To the most practicable extent possible, the choir goes by this song list or suggests alternatives where it is not possible to actualize the proposal. The proposed song lists typically include several songs that the celebrating party identifies with on a cultural level.<sup>44</sup>

### ***Festivals and Concerts***

The parish choir has participated in various festivals and seasonal concerts at the invitation of the Carmelites of Mary Immaculate community, the deanery, or the diocese. At other times, the parish choir has organised its own concerts. The music performed at all these festivals and concerts is sacred music, and sometimes it doubles as liturgical music. For example, music performed at a Christmas concert can easily be repurposed for performance at Mass during Christmastide. Conversely, music sung during Christmastide can be performed at a Christmas concert.<sup>45</sup>

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<sup>41</sup> Gichu, March 2, 2021.

<sup>42</sup> Gichu, March 2, 2021.

<sup>43</sup> Gichu, March 2, 2021; Gichu, December 10, 2020.

<sup>44</sup> Gichu, March 2, 2021.

<sup>45</sup> Gichu, January 27, 2021.

Accordingly, the parish choir has gathered some of its ideas on liturgical music from festivals and concerts. This is both from the perspective of repertoire as well as its interpretation, based on professional advice offered at the festivals.<sup>46</sup> In this way, these events provide a linkage between repertoire and its application in the liturgy.

### ***Contribution to Inculturation***

St. Veronica Parish Syokimau has incorporated certain additional liturgical expressions that are not officially addressed by the Roman Missal. This does not mean that they are forbidden, but rather that the parish has adopted the liturgy in a manner with which its congregation can identify. These sections include the Bible procession, the offertory procession and the thanksgiving song. By necessity, the repertoire of the parish choir is adapted to the musical requirements of these new liturgical processes. The dramatic effect of the Bible and offertory processions, for instance, has shaped the nature of the music that is performed at those instances in that the music either reflects or enables the dances and drama that it accompanies.

### **Stylistic Features**

The songs that the parish choir sings at Mass are typically common across many churches in the city. However, what seems to be the distinguishing factor between different choirs and congregations is the style of performance.<sup>47</sup> The style of St. Veronica parish choir is discussed based on the parameters of expression, mood, accompaniment, and their relationship with language.

### ***Expression***

The choir and congregation express themselves in various ways. I specifically observed that the choir dances to the festive music, typically swinging from side to side in choreographed fashion. Conversely, the congregation is more guarded, moving less freely and with less uniformity.

During the more solemn sections of Mass such as the *Kyrie* and the *Agnus Dei*, the choristers as well as the offertory dancers make a supplicatory gesture of holding palms together close to the breast. During the *Gloria* and the *Hosanna* sections of the *Sanctus*, the choir and the congregation wave their hands high in the air as a gesture accompanying the text “Glory to

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<sup>46</sup> Gichu, January 27, 2021.

<sup>47</sup> Gichu, December 10, 2020.

God in the highest” and “Hosanna in the highest”, respectively. On Palm Sunday, the choir and congregation bear palm branches as they wave them during the *Gloria* and the *Sanctus*.

### ***Mood***

This dissertation considers mood an aspect of style since mood is perceived and interpreted differently by different performing groups and accordingly by different parish choirs and congregations.

At St. Veronica Parish Syokimau, different sections of Mass are assigned different moods more as a matter of practice than as a hard and fast rule.

The mood of the entrance songs reflects the overall mood of the liturgical season and the lyrics of the music are also indicative of this factor.<sup>48</sup> The recessional songs are either hymns to the Virgin Mary as a reflection of the traditions of the Carmelites of Mary Immaculate, or music in line with general theological teachings.<sup>49</sup> In both cases, the recessional music is often lively and entertaining, featuring vigorous dancing when the liturgical season permits.

My first four weeks of fieldwork were conducted during the liturgical season of Advent and on all those Sundays the entrance songs had Advent-related messages. The next three weeks fell during and after Christmastide. Accordingly, the songs sung for entrance reflected this change of season.

Additionally, the sections of the Ordinary of the Mass are also divided into different moods. The *Gloria* and the *Sanctus* are lively, fast paced and accompanied by energetic dancing. The *Credo*, when sung, is accompanied by less movement, typically side-to-side swaying. Sections of the *Credo* detailing the passion and death of Christ elicit subdued singing and no movement, in contrast to the rest of the *Credo*. The *Kyrie* and the *Agnus Dei* are usually sung while standing still and are of a markedly slower tempo than the *Gloria* and the *Sanctus*. Irrespective of the specific setting of Mass that the choir sings, these sections are usually treated this way.

### ***Language***

Different languages of text are treated differently by the parish choir in terms of style. Music set to African indigenous languages text is often performed jovially and accompanied by dance movements of varying degrees of vigour, clapping and percussive instrumentation. On the other hand, English and Latin text features no percussive instruments, clapping or dancing.

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<sup>48</sup> Gichu, December 10, 2020.

<sup>49</sup> See Appendix 3.

There are exceptions to these generalisations, and they will be discussed more exhaustively in the next chapter, addressing instrumentation.

There is a general perception that Swahili text is easy and English or Latin text is difficult. As a result, certain composition forms and styles are considered easier to learn when used with Swahili songs than with English and Latin ones. For example, the choir comfortably sings several Swahili songs with interweaving polyphonic parts but struggles to learn homophonic English hymns.<sup>50</sup>

In addition, the choir is more open to learning new African indigenous languages than Latin, even though Latin pronunciation is closer to Swahili than to some African indigenous languages, especially the tonal ones. This attitude is also noticeable among the congregation. The congregation is more receptive to new music in African indigenous languages rather than Latin.

### ***Contribution to Inculturation***

The style of the music is a major conduit of inculturation of liturgical music. The style of repertoire performance by the choir, as well as its perception by the congregation, form a dialectical relationship through which negotiated expressions find meaning both in performance and in appreciation of that performance. While the choir dictates the style of repertoire, the congregation influences that decision based on how the style is received. It is a continuous dialogue between choir and congregation, resulting in a dynamic expression of inculturation.

### **Rehearsal Relations**

The conduct, content and modus of choir rehearsals determine the repertoire, its style, and its applicability. By implication, this has a bearing on the character and form of liturgical music and, accordingly, how the inculturation of liturgical music occurs. To comprehensively address rehearsal relations, this section will discuss both procedural and substantive aspects of the rehearsal process. In terms of procedure, the section will concern itself with frequency and duration of rehearsals, number of attendees, and roles of different actors. In terms of substance, aspects of teaching style, rehearsal programme, meanings of musics and texts, and enunciation will be addressed.

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<sup>50</sup> Gichu, December 10, 2020; see Appendix 8.

Procedure sometimes impacts on substance and vice versa. For example, the quorum of attendees can limit or promote the range of difficulty levels of music that can be rehearsed at a given sitting. Conversely, the conduct of rehearsals can attract more membership while the difficulty of the music can affect the number of rehearsals required. This relationship is what binds the two aspects together.

### *Administrative Aspects of Rehearsal*

The parish choir holds regular rehearsals four times a week: Tuesday and Thursday evenings, Saturday afternoons and Sunday mornings. An average of twenty people attend rehearsal each time, with Sunday morning recording a slightly higher number of attendees. Usually, it is not the same people who attend rehearsal every time, even though the number of attendees remains consistent. The choir is divided in the four standard parts: Soprano, Alto, Tenor and Bass.

The number of attendees varies in terms of vocal balance: sometimes a whole section is not represented at rehearsal; and even when the choir is fully constituted, the number of bass and alto singers overwhelms soprano and tenor singers. The weekday rehearsals run from 7 pm to 8.30 pm, with slight variations depending on the circumstances of the day. Saturday rehearsals run from 4 pm to 6 pm; however, members typically form a respectable quorum at around 5 pm and the rehearsal ends up extending up to 6.30 pm to recover some lost time. The Sunday rehearsal lasts one hour, starting at either 7 am or 8 am.

The rehearsal list is often adjusted to suit the circumstances of the rehearsal. For example, if a difficult piece of music had been scheduled for a rehearsal and only a few members attend the rehearsal, that piece of music is shelved to be learned on a different day. The exception to this is the Saturday rehearsal, which is strictly dedicated to the music scheduled for performance at the next day's liturgy. Irrespective of the number of members in attendance during a Saturday rehearsal, the Sunday programme is rehearsed in full. Also, when time runs out before all songs on the list have been rehearsed, then the remaining songs are shelved until the next available slot.

Roles vary from one rehearsal to the next. There are three choir trainers, including the director. They train according to a pre-agreed plan. When one person is training, the other trainers act as ordinary members. Each section has a leader who ensures that the section is on a par with the rest of the choir. The voice reps sometimes miss rehearsals, in which case another member of the section spontaneously takes charge. If all trainers are late for rehearsal, an ordinary member may take charge of proceedings, even though this often turns out to be disastrous from

a technical perspective. During my fieldwork, I once had to step in and run a rehearsal which almost ground to a halt due to the absence of trainers.

Apart from the technical committee of the choir, there is also an administrative arm consisting of the chairperson, secretary, treasurer and their respective assistants. They make executive decisions for and on behalf of the choir. At rehearsals, they give an address after the training is done, making any relevant announcements and plans. They are also the link between the choir and the parish leadership and therefore they have an influence on the musical direction of the choir and parish, based on deliberations with the executive committee of the church.<sup>51</sup>

### *Substantive Aspects of Rehearsal*

The rehearsals of St. Veronica parish choir are conducted by means of rote learning. The number of choristers who can read music is only a small fraction of the choir, while three people are proficient enough to train the choir: the director, the assistant director and one ordinary member. As such, for score music to be taught, one of the three trainers must be present. Alternatively, arrangements are made for an external trainer to step in, if necessary, but the mode of training remains by rote learning.

Depending on the urgency of the rehearsal, the trainers may split sections among themselves to expedite rehearsals. Each trainer takes a section, with the main trainer of the session taking two sections. Later, all sections come together, and the main trainer conducts a plenary rehearsal. At other times, the trainer asks each section that has been taught to step aside and rehearse on their own as the trainer teaches the remaining sections. Once the trainer has taught every section, all other sections are called to order and the plenary session resumes. This is shown in figures (1) and (2) below.

The rehearsal programme is guided by several factors: the song list for the following Sunday, upcoming liturgical seasons and special occasions, difficulty level of the music, and level of familiarity of the choristers to the music. During the weekday rehearsals, only new songs on the Sunday song list are rehearsed; the more familiar songs are left for the Saturday and Sunday rehearsals. Second in priority during weekday rehearsals is music intended for upcoming liturgical seasons or special occasions such as weddings. For example, during the latter part of Christmastide, rehearsals feature a growing number of Lenten musical pieces.

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<sup>51</sup> Gichu, December 10, 2020.

When some of the music on the rehearsal schedule is of a higher difficulty or perceived difficulty than other music, it is allocated more rehearsal time. An example would be a homophonic hymn in the English language.<sup>52</sup>



*Figure 1: The choir rehearsing in sections. Photo by researcher on December 15, 2020.*



*Figure 2: The choir rehearsing in plenary. Photo by researcher on December 3, 2020.*

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<sup>52</sup> Gichu, December 10, 2020.

The trainers take the rehearsal time to explain the gist of the lyrics in non-Swahili and non-English languages. They also explain the deeper meaning of a text, including Swahili and English texts. The purpose of this is to encourage the choristers to appreciate the meaning of the music on a deeper level, thus making it easier to express the music more naturally. In addition to meanings, the trainers also guide the choir as to expression, techniques, dynamic levels and other performance aspects. This makes performance of the music during liturgical celebrations more meaningful and capable of impressing meanings upon the congregation who may be unfamiliar with the language of the music.

Lastly, the trainers sometimes teach enunciation of words, particularly non-Swahili words. While the enunciation is not always the ideal one, it at least ensures uniformity across the choir and guides the congregation on how to approach certain texts. This is sometimes difficult to execute since the trainers have different accents, and therefore when different trainers teach the same song, usually on different days, the enunciation shifts to that of the new trainer. This creates some instability and unpredictability both for the choristers and the congregation.

#### ***Contribution to Inculturation***

Choir rehearsals contribute to inculturation in two main ways. Firstly, it is through rehearsals that new repertoire is learnt, initially by the choir and progressively by the congregation. The rehearsals therefore contribute not only to the music that is performed, but also how that music is performed style-wise. Secondly, rehearsals often set the standard of performance. The thoroughness of rehearsals passes a message to the choir and congregation, of how polished the liturgical performances must be for them to be considered successful. This ingrains in the choir and congregation either a culture of mediocrity or one of excellence in terms of acceptable standards of performance of liturgical music.

#### **Conclusion**

The repertoire of St. Veronica Parish Syokimau is guided by, and indicative of, several characteristics that define it. These characteristics determine the language of the text of repertoire, the source/s of music, the style of performance, and how repertoire is applied to liturgy. Additionally, the conduct of the parish choir rehearsals interweaves into the relationship between repertoire and liturgy. All these relations constitute a unique form of inculturation of liturgical music that identifies the parish.

The parish faces a special set of circumstances based on the nature of its congregation and choir: the metropolitan demography, the migration from diverse parishes within the city, and

the young age of the parish itself. This chapter has addressed matters around repertoire and how St. Veronica Parish addresses these circumstances to come up with its own unique culture of repertoire building and liturgical music.

## **CHAPTER FOUR: INSTRUMENTATION AND ACCOMPANIMENT**

### **Introduction**

This chapter analyses the relationship between instrumentation and accompaniment, and the repertoire. While accompaniment ordinarily incorporates instrumentation in its meaning, this chapter distinguishes between instrumental accompaniment and embodied accompaniment. Additionally, the role and symbolism of instrumentation in the inculturation of liturgical music will be examined. Instrumentation has contributed to bringing the people's culture into the liturgy through music, as will be discussed in detail.<sup>1</sup>

The first section looks at the character and nature of instruments that are used at St. Veronica Parish Syokimau. This establishes relationships between instrumentation and accompaniment, and the cultural and liturgical view of their usage. Ultimately, this reveals the nature of inculturation of the liturgy. The chapter then looks at the character, nature and role of instrumentalists in the choir and in the liturgical processes, before delving into the aspect of style. The aim here is to characterise instrumentation and accompaniment in relation to dominant styles, and to connect these with the contribution of instrumentation and accompaniment in the inculturation of liturgical music.

A discussion on choir rehearsals is done from the perspective of instrumentation. This answers the question of how inclusion or exclusion of instrumentalists in choir rehearsals, either as rehearsal accompanists or as passive attendees of the rehearsal, is connected to the overarching theme of repertoire that is discussed in Chapter Three. The influence of embodied accompaniment as a rehearsal technique will also be discussed.

The chapter concludes by making a contextual reference to instrumentation and accompaniment. Historical influences on the existing instrumentation will be discussed, including those mentioned in Chapter Two.

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<sup>1</sup> All the material in this chapter is sourced from the ethnographic fieldwork for this dissertation. This includes video and audio recordings, fieldnotes and headnotes. Where the material is obtained from interviews with subjects, this is appropriately labelled and acknowledged.

## Nature and Character of Instruments

The employment of instruments in liturgical music at the parish will be analysed based on four parameters: families of instruments and their roles, embodied accompaniment, temporal scope of instrumentation and accompaniment, and the overall soundscape.<sup>2</sup>

### *Families of Instruments*

The instruments played at St. Veronica Parish Syokimau can in the broadest sense be categorised in two: the rhythmic and the melodic. This classification is based on their function in the parish rather than traditional classifications. The rhythmic instruments are drums, *kayamba*, tambourine, the triangle, hand shakers and electronic keyboards. The melodic instruments are various kinds of keyboards: electronic, digital piano and organs. The kind of keyboard that is used depends principally on the skill level of the player.<sup>3</sup> Additionally, some choristers occasionally bring their own instruments to Mass. These are usually handheld shakers, which they also use under very broad guidelines. The occasional instrumentalists enjoy more freedom and discretion than the regular instrumentalists do.<sup>4</sup>

The function of the instruments depends on their categorisation. The rhythmic instruments are used to accentuate happy and festive moods. This may be in the context of accompanying joyful music, or as a reaction to an exciting announcement. While the congregation cheers and claps, the rhythmic instruments are also played. The melodic instruments are played to keep the choir in pitch and to accompany singing. For the most part they are played *colla voce*. They are also played as solo instruments at certain sections of liturgy, as will be discussed later in the chapter. When melodic instruments are played in response to exciting news, a glissando is usually sounded, ascending and descending the scale.

Less frequently, digitally pre-recorded accompaniment is used. This is played over the public address system. In part due to its rigid nature in terms of expression, it is limited to solo performances, which only take place during special occasions. This is usually done as a stopgap alternative when there is no keyboard player available, or when the available player does not have the necessary skill level to accompany the performer.<sup>5</sup>

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<sup>2</sup> Soundscape is the totality of the sonic environment, based on all the perceivable sounds within the surroundings of the perceiver. See Buckminster Fuller, "The Music of the New Life," *Music Educators Journal* 52, no.6 (1966): 52.

<sup>3</sup> Mary Gichu, informal conversation with author, Nairobi, December 10, 2020.

<sup>4</sup> Gichu, December 10, 2020.

<sup>5</sup> Mary Gichu, interview by author, Nairobi, January 27, 2021.

### ***Embodied Accompaniment***

In addition to instrumental accompaniment, there are various forms of embodied accompaniment that are employed in the parish. Embodied accompaniment typically takes the form of vocal interjections such as groaning, whistling, ululation, and embodied rhythms such as clapping and stamping feet. The intensity of embodied accompaniment increases depending on the level of excitement of the choir and congregation. This is associated with festive music and circumstance, such as joyful news. There is also accompaniment in the form of waving hands, which is both a form of symbolic dancing and an accompaniment, depending on what the waved hands bear in them.<sup>6</sup>

The distinction between embodied and instrumental accompaniment is a necessary one for two reasons. Firstly, while instrumental accompaniment is largely restricted to the choir by virtue of its special position in liturgy, embodied accompanied is, by virtue of its personal nature, open to the congregation in addition to the choristers. Secondly, instrumental accompaniment is much more structured and less spontaneous than embodied accompaniment.<sup>7</sup>

As mentioned before, embodied accompaniment is typically spontaneous. There are, however, general practical aspects of it that make its inclusion predictable. The mood of the music is key since embodied accompaniment is principally meant to highlight spirit and pomp. But embodied accompaniment can also set the mood, especially when applied at the beginning of the music.

### ***Temporal Scope of Instrumentation***

Instrumentation in liturgical music depends on a variety of factors; it is not applied consistently throughout. Of key concern in this section are parameters such as liturgical season, section of the Mass, and language of the accompanied music. These parameters tie this section with Chapter Three and offer a more complete perspective on how these factors contribute to, or are indicative of, inculturation of liturgical music.

In terms of liturgical season, the *Musicam Sacram* offers a comprehensive universal guide on how instruments may be used in liturgy.<sup>8</sup> The relevant provision in this section is that during

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<sup>6</sup> Gichu, January 27, 2021.

<sup>7</sup> Gichu, January 27, 2021.

<sup>8</sup> The *Musicam Sacram* is the document that issues general guidelines for the operationalisation of the musical aspects of the *Sacrosanctum Concilium*. See Chapter VI of the *Musicam Sacram* in “The Holy See”, The Holy See, accessed on May 21, 2021, [https://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vat-ii\\_instr\\_19670305\\_musicam-sacram\\_en.html](https://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html).

certain liturgical seasons the use of instruments is subdued. For example, during Lent all instrumental accompaniment is forbidden, except the organ and only to the extent that it supports the singing. During the special Sundays of *Gaudete* and *Laetare*, occurring during Advent and Lent seasons respectively, handbells are typically used in addition to the typical instruments. They emphasise the elevated nature of these two Sundays.

The liturgical section of the Mass also dictates the applicable nature of instrumentation. While the melodic instruments are played whenever music occurs, the rhythmic instruments are either excluded in various sections or their manner of playing changes. During the *Agnus Dei* there is usually no rhythmic instrumentation, as is the case during the *Kyrie*. Some settings of the *Sanctus* have an opening section that is accompanied by keyboard alone and subsequent sessions that bring in drums and shakers.<sup>9</sup>

During the Feast of Pentecost, accompaniment is limited to instruments of African origin as far as possible. Keyboard accompaniment may be omitted to make this “African” character of the day even more obvious. As noted in Chapter Three, the Pentecost experience is meant to dramatize the biblical narrative of speaking in tongues, with an emphasis on African indigenous tongues in this case. The accompaniment is therefore designed in such a way as to accentuate this idiomatic feature of liturgy.

The language of the text of the music also has an influence on the instrumentation. Keyboard accompaniment permeates music whose text is in any language and is therefore the basic level of accompaniment. Rhythmic accompaniment is common in music with Swahili text and music whose text is in indigenous African languages. Music with English text usually features no rhythmic accompaniment, but this also depends on the style of the music itself (see section on style). Music with Latin text is either *a cappella* or accompanied by keyboard. Depending on the keyboard player and how the keyboard is deployed, however, some of the music with English and Latin text is “inappropriately” accompanied.<sup>10</sup> The availability of instrumentalists therefore determines the nature and style of the accompaniment.

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<sup>9</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

<sup>10</sup> The appropriateness or lack thereof is based on the character of the music, and is usually a technical question determined by the choir director. For example, the chords may not match the scored music, or there may be embellishment inserted that is not scored into the music. Often this embellishment takes the form of pre-installed style beats.

### *Soundscape*

In this context soundscape takes into account the spatial, demographic and temporal settings of the church and rehearsal spaces. Supervening factors based on assigned roles and contingent interventions are also important.<sup>11</sup> This holistic inquiry into the soundscape lays the groundwork for what the St. Veronica Parish liturgical and musical culture entails. Ultimately, this section argues that despite incorporating elements from various local and translocal cultural backgrounds, St. Veronica exhibits its own independent cultural leanings, when the liturgical music is considered through these holistic parameters.

The church is a large building with a seating capacity of approximately 3,000 people. The seating area proceeding from the main door to the altar area has a gallery above it. Similar two-layered arrangements flank the altar. The choir occupies the lower main section to the left of the main aisle. When there are special events such as baptisms, the catechumens and their spiritual guardians sit in the space between the choir and the altar. This arrangement is shown in figures (3) and (4) below.



*Figure 3: The altar, the right wing flanking the altar, seating area for recipients of baptism, and the choir. Photo by researcher on December 24, 2020.*

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<sup>11</sup>The meaning of the term “soundscape” has previously been explored in-depth. R. Murray Schafer explores how people relate with, perceive, and experience their acoustic environment. See R. Murray Schafer, *The New Soundscape: A Handbook for the Modern Music Teacher* (Scarborough, Ontario: Berandol Music Limited, 1969); R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (New York: Knopf, 1977; repr., Rochester, Vermont: Destiny Books, 1994).



*Figure 4: Seating space for recipients of baptism, the right wing and the main wing showing the respective galleries and the choir. Photo by researcher on December 24, 2020.*

Since the seating position of the choir relative to the congregation varies based on the liturgical celebration, the acoustic components that depend on seating arrangements vary accordingly. In arrangements where the choir is subsumed into the congregation, the voices of the congregation tend to drown out those of the choristers. On the other hand, the participation of the congregation is more noticeable in this setting, but the overall output is more heterophonic.

The keyboard instrument is sometimes connected to the amplification system but at other times this is not the case, usually depending on the preference of the keyboard player. Since all the keyboard instruments are electronic, there are no acoustic options for the keyboard players. Their only options are the instrument's internal speaker or that of the public address system. The experiences emanating from the two situations are different. When the keyboard is amplified, the keyboard player effectively cedes dynamic control to the public address system operator. As a result, the output has less to do with the keyboard player and more with the system operator's perception of aural balance. This may not be the perception shared by the instrument player or the choir director, but since the system operator sits far from the choir, it is difficult to make ad hoc adjustments during performance.

Conversely, when the keyboard is not amplified, there is a limit to its sound projection. The keyboard is audible only within a small radius of its placement, which is usually next to the choir. The sense of instrumental accompaniment in this case is felt by only a fraction of the

congregation, depending on where one sits. Therefore, the instrument player has much more dynamic control, but a smaller sphere of spatial influence.

### ***Contribution to Inculturation***

Instrumentation and accompaniment contribute to the soundscape arguably as prominently as singing. Instrumentation, as will be detailed later in the chapter, plays an important role in accentuating mood and style, thereby giving deeper meaning to expression. Embodied accompaniment, being open to the congregation, results in more freedom of individual expression. It is a direct method of participation in liturgical music over which congregants have personal control. Accordingly, liberty and latitude are granted to congregants, on an individual level, to manifest their cultural expressions through embodied accompaniment.

A discussion and appreciation of the soundscape of the parish allows for better conceptualisation of the encultured nature of the sound.<sup>12</sup> The sonic space unique to the parish, by necessity, provides a localised framework for appreciation of the liturgical music performed in that space. This remains the case even when the music is otherwise similar to music performed in other churches. This dissertation proposes that the localised experience is itself an expression of inculturation of liturgical music.<sup>13</sup> The question arising therefrom would be whether inculturation is necessarily a conscious process on the part of parishioners or a phenomenon that can be externally observed irrespective of the parishioners' awareness of it. Would it matter, for example, whether parishioners were conscious about the nuances surrounding their soundscape or whether they even noticed it? The broader consequential question is whether a cultural expression is what is experienced or what is observed.

### **Instrumentalists**

The nature of instrumental accompaniment relies heavily on the qualities of the instrumentalists. These qualities will be addressed in terms of hierarchical level in leadership, technical competence, formal education, and level of availability and engagement.

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<sup>12</sup> David William Samuels et al., "Soundscapes: Toward a Sounded Anthropology," *Annual Review of Anthropology*, 39 (2010): 330.

<sup>13</sup> Localization is about bringing in elements that are perceived to be part of the local culture and it does not necessitate rejection of external influences. See Jan Hellberg, "To worship God in our way: disaffection and localisation in the music culture of the Evangelical Lutheran Church in Namibia," *Journal of the Musical Arts in Africa*, 7, no. 1 (2010): 19.

### ***Hierarchical Leadership Level***

Generally, instrumentalists have no leadership portfolio that is based purely on their status as accompanists. Sometimes instrumentalists hold other leadership positions that are independent from their roles as instrumentalists. These simultaneous positions will be mentioned only in passing since the focus of this section is the level of leadership based on being an instrumentalist.

The relationship between instrumentalists and the parish leadership arises only indirectly through the choir leadership. As such, instrumentalists cannot engage in any direct administrative conversations with the parish leadership. These must be channelled through the choir leadership, whose composition is not necessarily based on technical proficiency in music. Consequently, some communication is lost “in translation” or lacks the requisite gravity by the time it gets to the parish leadership.

The choir directors have direct access to the parish leadership by virtue of their position. Notwithstanding, their suggestions for administrative action must also have the support of the choir executive leadership. They can make a case for the instrumentalists, but even then, the influence they have over final decisions of the parish regarding instrumentation and liturgical music generally is severely limited.

Furthermore, instrumentalists are considered volunteers. They receive no formal recognition from the parish, neither in the form of remuneration nor specific acknowledgment. The choir may sometimes contribute towards the remuneration of the keyboard player, but even this is not structured in any predictable manner. This plays a big role in the discussions on their competence, education, and level of engagement and availability, as will be discussed below.<sup>14</sup>

### ***Technical Competence***

The technical proficiency of the instrumentalists varies from instrument to instrument. The tambourine, shakers and *kayamba* have the highest number of proficient players. They have occasionally been played even by members of congregation when the choir’s players are absent. As a result, several instruments of each kind are made available at every liturgical celebration and the players divide the instruments among themselves. Sometimes the instruments are passed along to a different player for every other song within the same liturgical celebration.

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<sup>14</sup> Gichu, March 2, 2021; Gichu, December 10, 2020.

The number of proficient drummers is markedly less than that of other rhythmic instrumentalists. There are three excellent drummers at this parish, and several other decent ones. Most of the drummers are incidentally also key singers in their vocal sections. It is therefore common for the drummer to sing while drumming. When reading the lyrics is necessary, they have someone to hold the music in front of them. The drumming is done by one or two persons for the entire liturgical celebration. When the proficient drummers are absent, a less skilled player may attempt to fill the gap, but this has often caused more chaos than order. This is especially the case when the drummer in question plays rhythms that do not match the music that is being sung.

Triangle players are even more scarce. For the last several years, there has only been one triangle player in the parish. The player brings her own instrument. Effectively therefore, the playing of the triangle is directly tied to the presence of the one player and her instrument. The player is also a dependable singer in her vocal section and sings while playing. Predictably, the triangle player has a significant voice in so far as her role in the accompaniment is concerned.

There are no resident keyboard players in the parish. The players are usually engaged by the choir on a Sunday-to-Sunday basis. Since there is no formal remuneration from the parish, the choir offers a “token of appreciation”.<sup>15</sup> While an effort is made to retain the same player for a long time, this is not always possible. The keyboard players have widely varied skill levels, therefore the skill output fluctuates widely. As mentioned earlier, instrumentalists choose the kind of keyboard they want to play. Due to this contingency, certain aspects of style are impacted as well.

During my fieldwork, I was given the role of keyboard player. I played a digital piano as it was the closest instrument to my classical background. Since I was considered part of the choir from my history with the choir and church, I was not remunerated. The other reason was that I was collecting data from the choir and therefore playing this role was a way of paying me.

It is notable that the designations of “keyboardist”, “pianist”, and “organist” are used interchangeably at St. Veronica Parish Syokimau. At the Christmas carol concert at which I was honoured to be the piano accompanist, there was also a keyboard player whose kind of playing is described in the next paragraph. It was based more on disc jockey skills rather than

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<sup>15</sup> This token averages between 25USD and 50USD per month.

piano skills. At the end of the concert, the master of ceremony gracefully acknowledged the “two talented pianists of the day”.

Lastly, there are interesting perceptions of competence that emanate from the tendency of the keyboard players to create a show. Some of the players use the keyboards as rhythmic instruments by playing the pre-recorded style beats, sometimes to the extent that providing the style beats are considered the primary function of the instrument. The flamboyance resulting from this kind of show gives both the player and the congregation a false sense of skill. On the flipside, players who avoid the showbiz way of playing are considered less proficient in the instrument. There is thus a conflation of proficiency and preference.

### ***Formal Education***

Unlike the director, the instrumentalists are vastly deficient in formal music education. As such, they do not read sheet music with reference to their playing.<sup>16</sup> Some of the instrumentalists, doubling up as trainers, have received informal instruction in solfege. They have learnt to apply this to music notated on the staff. They write the solfege ‘translation’ above the respective stave and read from the solfege instead. However, the instrumentalists who are also trainers only apply this knowledge when training the choristers, never for purposes of their instrumental playing.

The general way in which instrumentalists gain proficiency is by apprenticeship, self-teaching and through peer engagements. As such, even though there are several instrumentalists for each instrument, the style of playing is consistent to a large extent. In the role of accompanist, I received comments that my playing was “different” and “solemn”. Upon further prodding, the congregants I conversed with explained that by “solemn” they meant that I was not “making noise like the others”.

Since some of the accompaniment comes sporadically from the congregation, particularly embodied accompaniment, it is guided by intuition rather than any guidelines acquired through formal education or training. No musical literacy is necessary for ululation to occur, for example, nor is the timing of that ululation a strict function of measure and meter.

### ***Availability and Engagement***

It has been mentioned that some instrumentalists are key members of their vocal sections, while others double up as trainers, and still others are hired on an ad hoc basis. Additionally, the

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<sup>16</sup> This is to mean that the players neither sightread nor learn their notes from the scores themselves.

instrumentalists are generally considered volunteers and are not formally recognized as professionals in their trade. These facts have impacted on the level of commitment of instrumentalists in terms of their availability and engagement.<sup>17</sup>

The shakers and *kayamba* players are the most committed, since by their sheer numbers they always have representation either in the choir or in the congregation. Consequently, even when there are no *kayamba*-playing choristers in attendance for instance, a congregation member will step in and play for the day. By its very essence, embodied accompaniment is equally versatile. It is unplanned yet it is often incorporated in the liturgical music.

The drummers are only engaged to a certain level. Since only three are fully proficient, it is not uncommon for all three to be unavailable on the same day. This absence is then compounded by the fact that all three are members of the tenor section, which, as mentioned earlier, is already lean in membership. When this situation occurs, a less proficient drummer takes over, but usually to more chaotic effect based on the drummer's skill level. Accordingly, special effort is made to procure the attendance of at least one skilled drummer during special liturgical celebrations.

The triangle player, who is also the owner of the instrument, is predictably considered a special instrumentalist in the choir. While the triangle is not essential in all liturgical music, there is certain repertoire for which triangle accompaniment is idiomatic.<sup>18</sup> When the choir is singing this music, the triangle is therefore a crucial element, and its absence is easily picked up by the congregation. Special planning therefore goes into performance of such repertoire, matching the date of its performance with the availability of the triangle player.

As already mentioned, keyboard players are typically engaged by the choir, on the promise of a token of appreciation. This has two main implications. Firstly, only keyboard players within a certain pay range, which is nominal, can be engaged, and these are often keyboardists rather than pianists or organists. Secondly, the skill level of the keyboardist is commensurate with the pay, which means that the less money the choir is able to offer, the lower the skill level of the keyboard player. The parish itself avoids any financial obligations towards instrumentalists.<sup>19</sup>

During concerts and festivals the parish choir hires "Western-style" pianists to accompany its performances. The choir pays these players more money based on their superior skill level, but

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<sup>17</sup> Gichu, March 2, 2021.

<sup>18</sup> Music in the Luhya idiom commonly uses the triangle: Gichu, January 27, 2021.

<sup>19</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

their engagement is limited to only these specific events. As a result, the piano accompaniment during festivals and concerts is of markedly higher calibre than the accompaniment during liturgical celebrations. Concerts and festivals offer the choir an opportunity to perform music that is typically considered too complex for liturgical singing. In any case, it is also an opportunity for the choristers to hone and showcase their singing skills without the encumbrance of liturgical requirements. Depending on the nature of these events, commercialisation may also creep in, the specifics of which are beyond the scope of this research.

### ***Contribution to Inculturation***

The competencies, level of influence on decisions, and degree of engagement and attachment form a crucial basis for explanatory assessment of instrumentation and accompaniment at the parish. This assessment further elucidates the dynamic soundscape of the parish, whose significance has been addressed. For example, the reliance on several external keyboard players makes it less likely that the parish has established any internal culture in so far as keyboard sounds are concerned. In contrast, there is a clear internal culture regarding embodied accompaniment in terms of nature, meaning, and when it is applied.<sup>20</sup> The interplay between the stable and the unstable features, in terms of accompaniment, is the major contributor to the dynamism of the soundscape.

### **Stylistic Features**

This section aims to characterise instrumentation and accompaniment in relation to dominant styles, and to connect these with the contribution of instrumentation and accompaniment to the inculturation of liturgical music. The section will discuss aspects of expression, keyboard accompaniment, temporal aspects of style, and style and language.

#### ***Expression***

Instruments are used to enhance the expression of the choir and congregation as described in Chapter Three. The roles of the instruments, as described earlier in this chapter, are important in this regard. While the rhythmic instruments are usually omitted in certain sections of the liturgy such as the *Kyrie* and the *Agnus Dei*, they are sometimes incorporated into those sections as an idiomatic expression. This is often guided by the language of the text and idiom of the music itself, as detailed in Chapter Four. During the more joyful sections of the liturgy

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<sup>20</sup> In this context, ‘internal culture’ is taken to mean those aspects of liturgical music that are essentially descriptive of the parish, even if they are not exclusive to it.

such as the *Gloria* and the *Hosana* section of the *Sanctus*, rhythmic instruments are played more prominently. The players occasionally incorporate dramatic dancing while playing their instruments as an expression of the joyful mood.<sup>21</sup>

The inclusion or omission of certain instruments is an idiomatic symbol. The triangle, for example, is mostly used to accompany music in the *Luhya* cultural idiom. In this case, the idiom is more important than the language of the text. For instance, since some *Luhya* tunes have been re-set to Swahili text, the ensuing music is treated in the style of the *Luhya* rather than Swahili style.

Embodied accompaniment is a versatile expression tool in liturgical music at St. Veronica Parish Syokimau. Clapping is a barometer of the mood of the song. The more spirited the music, the more intense the clapping and the more intricate the clapping rhythms. Vocal interjections, in whichever form, mark the climax of festive music. The typical vocal interjections used at St. Veronica are groaning, whistling, shouting, and ululating.<sup>22</sup> It is common for rhythmic instrumentalists, particularly those playing *kayamba*, tambourine and shakers, to also use vocal interjections.

### ***Keyboard Accompaniment***

Keyboard accompaniment is singled out because of its unique characteristics with respect to other accompaniment at St. Veronica. Firstly, the players are usually contracted on an ad hoc basis. Secondly, and as a result, their skill and education levels vary from player to player and, in the context of the parish, from one liturgical celebration to the next. This accounts for the typical characteristics of keyboard playing, except where there are marked departures.

A striking feature of keyboard accompaniment at the parish is that it is used for both rhythmic and melodic purposes. In terms of rhythm, the keyboardist plays pre-recorded style beats on the keyboard which provide the groove for the music. The keyboardists sometimes customise the style beats to their personal preferences and save the customised settings on the keyboard. They also exchange style beat customisations among themselves. These styles have largely been an influence from popular Catholic music that is recorded by choirs for entertainment purposes and disseminated on YouTube or on DVDs.<sup>23</sup> As a direct result of the use of

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<sup>21</sup> This is the case for all instrumentalists except keyboardists.

<sup>22</sup> Groaning, in this case, is a deep inarticulate sound conveying pleasure and excitement.

<sup>23</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

keyboards for rhythmic purposes, drumming has remained underdeveloped and underappreciated.

In terms of melodic aspects of keyboard accompaniment, the players focus on getting the melody, usually the soprano line, flowing. The keyboardists play chordal accompaniments, often incorporating different chords from those of the choir. The melodic line is allocated the nearest chord from chords I, IV and V. The instrumentalists consider chord II flashy because of its secondary dominant, modulatory function and they commonly use it during interludes. Beyond these chords, it is difficult to predict the accompaniment beforehand.

### *Temporal Aspects of Style*

Style changes from one liturgical season to the next, as well as from one liturgical section to another. Liturgical seasons ordinarily dictate the texture and intensity of the accompaniment. Lenten and Advent seasons are marked by subdued accompaniment in line with the moods of the respective seasons. Drums, shakers and tambourines are omitted during Lent and used sparingly during Advent. In the same spirit, keyboardists refrain from deploying the pre-recorded style beats during these seasons.

Vocal interjections are also eliminated during these seasons, as is the triangle. Conversely, during the more festive seasons such as Christmastide and Eastertide, the texture and intensity of accompaniment are much brighter. There is more freedom of expression on the part of instrumentalists, and vocal interjections are employed more. As far as idiomatic expression demands or permits, the triangle is also used.<sup>24</sup>

Liturgical sections are more concerned with the intensity of accompaniment. Layers of accompaniment prioritise melodic accompaniment, upon which lines of rhythmic accompaniment are added. Melodic accompaniment is used throughout the liturgical celebration, depending upon the availability of a keyboard player. The rhythmic accompaniment functions as a block and generally where one is omitted, all the others are as well.

Clapping accompanies rhythmic accompaniment, with the clappers generally taking cue from the drummer. Vocal interjection is only used at the climax of the music. Since it is sporadic, and different people have different perceptions of when the climax occurs, songs end up having multiple climactic points. Rhythmic accompaniment is subdued when employed in liturgical

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<sup>24</sup> Gichu, December 10, 2020.

sections that are usually accompanied melodically alone. The rhythmic accompaniment in this case only serves an idiomatic purpose, that is, it augments the style of the music.

### ***Style and Language***

Style of instrumental accompaniment treats language as independent from idiom. Idiomatic expression is given prominence over language. As a result, it is common to see English songs accompanied by *kayamba* based on the idiom of the music. An example of this music is Sir Jude Nnam's *A Gift From my Heart*, whose idiomatic origins are Nigerian, and which has been adopted for choral use in the liturgy.<sup>25</sup>

Aside from idiom, there are general perceptions regarding style and language. English and Latin music are considered solemn and accompanied only melodically. Music whose text is in African indigenous languages is accompanied both melodically and rhythmically, while music in Swahili is given an intermediate treatment: sometimes only melodically and sometimes rhythmically as well, depending on the character of the specific song.

Sometimes the keyboardists disregard these “norms” and operate on their own instincts. Commonly, they will play traditional English hymns while including the style beats, giving the impression of a praise band. The more ambitious ones try to include the style beats during Lent, arguing that the language of the music “demands” it. This is frowned upon by the parish leadership, but by and large the keyboardist gets away with it.<sup>26</sup>

### ***Contribution to Inculturation***

The discussion on style of instrumentation and accompaniment is important for two reasons. Firstly, the substantive aspects of style demonstrate local expressions of liturgical music. In this sense, the parishioners are either accustomed to these styles and therefore consider them characteristic of their parish, or they are active participants in the establishment of style. Secondly, the temporal aspects of style contribute to the dynamic nature of the soundscape. This is based both on the changing liturgical seasons, which applies universally to the Roman Catholic church, and to the localised dependence on multiple instrumentalists.

In terms of inculturation, the question is whether this lack of a definitive cultural idiom, for example in keyboard accompaniment, can itself be positively posited as an aspect of cultural expression.

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<sup>25</sup> “A Gift From my Heart,” YouTube video, 4:19, “Sir Jude Nnam,” May 21, 2020, <https://www.youtube.com/watch?v=QT18XCet5Gc>.

<sup>26</sup> Gichu, December 10, 2020.

## **Rehearsal Conduct**

In this section, the researcher seeks to establish the level of usage of instrumentation and accompaniment in rehearsals as well as the role of such instrumentation and accompaniment. This elucidates the various characteristics of instrumental and embodied accompaniment that have been discussed in this chapter.

### ***Accompaniment at Rehearsal***

Most instrumentation is typically omitted during choir rehearsal, each one for a different reason. Keyboard accompaniment is omitted since it would come at an extra cost of hiring the keyboardist. However, during rehearsals for special performances such as concerts, festivals, and parish feast days, the keyboardists are hired and keyboard accompaniment is used at rehearsal at least once before the event in question. Sometimes, this one time is on the day of the event itself to save on the additional costs that would come with an extra day of the keyboardist's attendance.<sup>27</sup> Ordinarily therefore the keyboard is used for pitching at rehearsal. Often even this is not necessary as the trainers have pitchpipes as well.

Rhythmic instrumentation is also usually omitted during rehearsal except in preparation for a special event. Usually this is done to give the instrumentalists, who are also choristers, an opportunity to learn the sung repertoire. As mentioned earlier, drummers and players of the *kayamba* and shakers are also key members of their vocal sections. They sing while playing their instruments, hence the priority at rehearsals is to learn the music first.

In other instances, the would-be instrumentalist is also the trainer at rehearsal. In such instances, the focus is on training rather than accompanying the performance. Alternatively, the trainer gives a hint of the accompaniment part either by clapping the rhythm or humming the melodic accompaniment depending on the instrumentation in question.

Embodied accompaniment is not usually an aspect of a rehearsal since it occurs sporadically during performance. However, when the choir is learning dance movements at rehearsal, it is common for clapping to occur, either through the instructor's attempts to maintain the group's tempo, or by the group to internalise the paces of choreography.

When an important instrumental part is omitted during rehearsal, the director points this out to the choir, especially when the accompaniment is scored. This is typically the case for keyboard accompaniment. The director also gives instructions in cases where embodied accompaniment

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<sup>27</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

is required as an expressive tool, for example, when the song requires ululation at a specific point.

### ***Role of Instrumentation at Rehearsal***

Melodic instrumentation is sometimes used as a rehearsal aid. The rehearsal accompanist plays the choristers' voice parts as they learn by rote. This reinforces the trainer's efforts and makes the rehearsal more efficient. Sometimes the trainer also acts as the ad hoc rehearsal accompanist, since getting an external trainer would be financially unsustainable.<sup>28</sup>

When the performance accompanist joins the rehearsal, their role is to fill in the performance and enable the singers to contextualize the performance in totality. The choristers get an idea of what the prelude, interludes, and other accompanied parts sound like and how they fit into the sung parts.<sup>29</sup> The keyboardists' precision and fidelity to the music score are usually not emphasised by the trainer or director, even when these aspects impact the singers negatively. There is a general unspoken agreement that the keyboardist is beyond reproach and any errors made on their part are merely part of their expression. This may partly explain why the keyboardists focus on accuracy at the expense of precision. The played notes hover in the vicinity of the scored notes, but the player does not play the same set of notes at every turn of the same phrase.

Rhythmic instrumentation is incorporated at rehearsal to accentuate the rhythm of the music, particularly when it is syncopated relative to the meter. This helps choristers to internalise the groove of the music, particularly where a certain rhythmic motif runs through the song. Additionally, rhythmic instrumentation is employed when the choristers are working on the choreography of dance moves to accompany their singing. The instrumentation acts as a placeholder for the sung parts so that the choristers can focus on the dancing until they are proficient in it. Clapping is used as a rehearsal technique to aid the choristers in internalising the rhythms of their sung parts before they sing those parts.

Vocal interjection is ordinarily not used during a rehearsal as it is understood to be a spontaneous response to the performance. The trainer, however, points out general areas of the songs that may call for vocal interjection during performance, but only as a rough guide to the singers. Execution is left to intuition and instinct.<sup>30</sup>

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<sup>28</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

<sup>29</sup> Gichu, January 27, 2021.

<sup>30</sup> Gichu, December 10, 2020.

### ***Contribution to Inculturation***

There is a notable link between the treatment of instrumentation during rehearsals and the importance and freedom associated with those instruments during liturgical functions. While instrumentation is generally omitted during choir rehearsals, the director's allusion to the presence of such and such an instrument during performance alerts the choir to the fact that the said instrument is important for the piece of music being rehearsed. The director gives less instructions to accompaniment, which is granted more liberty in performance, focusing instead on accompaniment whose role is more specific and defined.

### **Historical Connections**

The nature and scope of instrumentation and other accompaniment have progressed over the lifetime of St. Veronica Parish Syokimau in two general ways: from the simple to the complex, and from dependence to autonomy.

### ***Simplicity to Complexity***

As detailed in Chapter Two, the choir had humble beginnings with inexperienced singers and uncoordinated choral efforts. Instrumentation in the parish follows a similar trajectory. In the earlier days of the parish and the choir, instruments were shared between the community and the school. The keyboard had only the most basic functions and the drums were of such a simple nature as to need warming by the fire before every performance. There was only one of each type of instrument: shakers, *kayamba* and tambourine.<sup>31</sup>

Over the years these instruments have progressively grown in complexity and number. The choir has several keyboards of varying styles at its disposal: from electronic keyboards and organs to a digital piano. There are modern conga drums that can be tuned with a spanner rather than warming in the sun or by the fire. There are several *kayambas*, shakers and tambourines, a factor that means several players of the same type of instrument are available.

The soundscape has also evolved based on parish developments. Originally, the parish congregated in the school's multipurpose hall. The parish has since moved into the new church building as discussed in the section on soundscape. Moreover, the church building is still undergoing finishing work and the soundscape is therefore still evolving.

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<sup>31</sup> Kisito Musamali, interview by author, Nairobi, January 27, 2021.

### *Dependence to Autonomy*

The choir previously depended on the generosity of the parishioners for its instruments. The choir had to hold multiple fundraiser events for each of these instrument acquisition projects. Due to the parish's reluctance to remunerate instrumentalists, there emerged an understanding that playing an instrument in the liturgy is a voluntary task and that with or without instrumentalists the liturgy will still go on.<sup>32</sup>

Over the years, the choir has, partly out of necessity, grown increasingly independent of the parish. While the choir still holds fundraiser events periodically, these events are more independent of the parish and incorporate donors from outside the parish. The choristers also pay monthly and annual fees and maintain a choir account at the parish. With such finances, the choir can hire instrumentalists at will, buy instruments and equip itself in any other manner that it deems fit.<sup>33</sup>

### **Conclusion**

The role of instrumentation in the inculturation of liturgical music is dependent on the instruments available in the parish, the instrumentalists and their characteristics, and the relationship between the various persons and spaces involved both in rehearsal and during liturgical celebrations. The discussion on instrumentation therefore includes the choir and parish leadership, the congregation, the equipment personnel and the instrumentalists themselves. A discussion about the soundscape facilitates a holistic appreciation of the sonic space in which the localised appreciation of instrumentation and liturgical music takes place. As a way of providing context, the historical connections explain some of the current practices and attitudes towards instrumentation and accompaniment at the parish.

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<sup>32</sup> Musamali, January 27, 2021.

<sup>33</sup> Gichu, December 10, 2020; Gichu, January 27, 2021.

## **CHAPTER FIVE: THE CONGREGATION AND INCULTURATION OF LITURGICAL MUSIC**

### **Introduction**

The focus of this chapter is the role of the congregation as conduit, catalyst and facilitator of inculturation of liturgical music. These three roles were observed at St. Veronica Parish Syokimau, as will be detailed in this chapter. This builds on the unique role played by the choir in the inculturation of liturgical music and demonstrates how the congregation also has a special role to play.

The chapter deals with the congregation in relation to repertoire. The section addresses the role of the congregation both in the Sunday-to-Sunday selection of liturgical music as well as the broader and long-term compilation of repertoire. The interrelationship between the congregation and instrumentation and accompaniment of liturgical music is addressed. This demonstrates that the congregation is both an active part of accompaniment of liturgical music and a passive observer in other instances. Both roles are important and build up to a participatory engagement.

The chapter then looks at style from the point of view of the congregation. In certain instances, the congregation has taken up the style of the choir, while in other instances there is still reluctance to engage fully. In both cases, the attitude of the congregation to the style offered by the choir has an influence on the longevity of that style.

Lastly, the chapter will look at the role of Small Christian Communities in disseminating inculturation of liturgical music both as a concept and as a phenomenon throughout the parish. This section looks at parish activities that are driven by Small Christian Communities and whose effect is to promote a certain treatment of liturgical music by the parishioners.<sup>1</sup>

### **The Congregation and Repertoire**

The congregation has great influences on the repertoire, both directly and indirectly, as elucidated below. These influences affect the song lists on a weekly basis as well as the general repertoire in the long-term.

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<sup>1</sup> All the material in this chapter is sourced from the ethnographic fieldwork for this dissertation. This includes video and audio recordings, fieldnotes and headnotes. Where the material is obtained from interviews with subjects, this appropriately labelled and acknowledged.

## *Language*

The demography of the parish has greatly influenced the language of the text of liturgical music. The parish is metropolitan in population, comprised of multiple ethnicities from the country. Certain ethnicities have higher populations in Syokimau, such as Kamba, Kikuyu, Luhya, Luo, Kalenjin and Kisii.<sup>2</sup> As a result, the liturgical music that is in indigenous Kenyan languages mostly entails use of these six languages, with only a few exceptions.

The metropolitan nature of the congregation has also influenced the fact that the text of most of the songs is either in Swahili or English, which are the national languages in Kenya. These languages serve as a unifying factor for a population of nationwide extraction. The congregants share their urban-ness and socioeconomic as well as education status by singing music whose text is either English or Swahili.

The fact that liturgical celebrations at St. Veronica Parish Syokimau are also conducted in Swahili and English further validates the preponderance of these languages in liturgical music. While it does not follow as a matter of liturgical regulation, it seems reasonable and practical for the text of liturgical music to be in the same language as the rest of liturgy, as far as possible.

Music whose text is in languages other than English and Swahili is regarded with an exotic fascination.<sup>3</sup> Even though this is attributable to the presence of multiple ethnicities who may be unfamiliar with a different language at any point, speakers of the indigenous languages also tend to treat music whose text is in their ethnic languages with an air of urban sophistication. This attitude to language is consistent with the observations made by Jorritsma.<sup>4</sup> At the parish the attitude manifest in acts such as anglicising of spellings and pronunciations of indigenous words and is most noticeable in the context of tonal languages. For example, the following excerpt of a Kamba Bible procession song would authentically contain the tonal inflections as shown in these accented vowels:

*Ndeto ya Mwĩai nĩyo ndeto yooka ya thayũ ũtathela*

(The word of the Lord is the word that has come [to us], with everlasting life.)

*Tũmitavany'e ndeto yĩũlũ wa nthĩ yonthe*

(Let us proclaim the word all over the world)

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<sup>2</sup> Kisito Musamali, interview by author, Nairobi, January 27, 2021.

<sup>3</sup> Mary Gichu, interview by author, Nairobi, January 27, 2021.

<sup>4</sup> Marie Jorritsma, *Sonic Spaces of the Karoo: The Sacred Music of a South African Coloured Community* (Philadelphia: Temple University Press, 2011), 80.

The version included in the hymnal, as well as what would be typically sung by the congregation is devoid of inflections, connoting only English-style vowels, as shown:

*Ndeto ya Mwiai niyo ndeto yooka ya thayu utathela.*

*Tumitavanie ndeto yiulu wa nthi yonthe*

This is not only limited to sung text but is also common in spoken language, especially among the younger generations, and may point to a bigger discussion than inculturation of liturgical music. While the congregation typically does not participate when the music text is in Latin, based on the real or imagined complexity of the music, such music is still considered important in the parish. The congregation takes the Latin as a sign of sophistication, enlightenment, and connection with the ‘original’ Roman Catholic traditions. The congregation therefore values the choir when the liturgical music includes Latin hymns. As mentioned in previous chapters, the Sunday song list includes Latin text on very specific occasions, and the music is intended to add to the solemnity of the event as well as to add a “wow” factor in the estimation of the congregation.

#### ***The Congregation’s Direct Contribution to Repertoire***

One of the ways in which the choir builds its repertoire is by receiving suggestions from the congregation, through the choir director. Members of the congregation usually approach the director and offer suggested songs for the choir to sing at Mass and other liturgical celebrations. Sometimes the members of congregation offering the suggestions have music scores, but this is rare. More often, the suggested music is songs that the congregants have heard elsewhere and liked, typically at their former parishes.<sup>5</sup>

The director must sometimes decipher a whistled or hummed tune as the congregants do not even recall the text of the music, except a few opening words. The director must then try to find the music based on what is often scanty information. In the absence of a music score, the director tries to aurally transcribe the music based on performances of the music found online, typically on YouTube. When this proves difficult, the director either abandons the suggested music, or has the choir sing the melody in unison, if the suggested music was intended for performance at a liturgical celebration of significance to the congregant.<sup>6</sup>

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<sup>5</sup> Gichu, January 27, 2021.

<sup>6</sup> Gichu, January 27, 2021; Mary Gichu, interview by author, Nairobi, March 2, 2021.

### *The Congregation at Special Occasions*

The congregation plays a more central role in repertoire selection during certain special liturgical celebrations, especially weddings and requiem Masses.

The two liturgical celebrations are important because they have a more private element to them than ordinary Sunday Masses. Wedding Masses are conducted for the wedding families, while requiem Masses are held for the bereaved family. Typically, at St. Veronica Parish Syokimau, the bride and the bridegroom march down the aisle with their respective parents or guardians.<sup>7</sup> This is more a matter of practice than a theological teaching or legal requirement. Nonetheless, the practice has attained such popularity as to influence liturgical music in the manner discussed hereunder.

Firstly, the communal nature of weddings shifts the ethnic demographics of the liturgical celebration in the direction of the participating families. For instance, if the bride and the bridegroom are both Kamba speakers, the congregation will be composed almost entirely of Kamba-speaking people. If the bride and bridegroom are from different ethnicities, then the congregation will largely be split across those two ethnicities. The choir is mindful of these dynamics when singing at such a liturgical celebration. The liturgical music reflects the demographics by including music whose text is in the languages represented by the congregants. It is difficult to have the full song list tailor-made for each couple's ethnicities, and therefore some of the music text remains in Swahili.<sup>8</sup>

Secondly, the bride and groom, being the main participants at their event, give the choir director their list of preferred music. Being members of the congregation, they also have an idea of the kind of music and style that the choir performs. They sometimes pick music that the choir has previously sung, and at other times music that they wish the choir would learn. In both cases, the choir director attaches great importance to the requests of the wedding couple and only departs from their wishes under exceptional circumstances and after consulting the couple.<sup>9</sup>

In terms of requiem Masses, the bereaved family also make requests for certain music to be sung by the choir. Just as with wedding couples, the choir director sticks to the requested hymns as far as possible in the circumstance. The influence of the family on overall demographics is limited since most of the wider family is usually upcountry preparing for the funeral. In these

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<sup>7</sup> Gichu, December 10, 2020.

<sup>8</sup> Gichu, December 10, 2020.

<sup>9</sup> Gichu, March 2, 2021; Gichu, December 10, 2020.

cases, the requiem Mass is really a memorial Mass, on the understanding that the actual requiem Mass will be conducted upcountry as part of the funeral rites. Accordingly, other than the suggestions made by the family, the song selection process is like that for ordinary Sunday Masses.<sup>10</sup>

During parish-wide events such as feast days and family days, the choir is tasked with selecting repertoire that is both relevant to the occasion and capable of facilitating congregational participation in terms of singing. The congregation therefore determines the song list for the special occasions and the choir prefers simpler, strophic music in these instances. The choir scales down its repertoire in terms of difficulty level and limits the performance of new music.<sup>11</sup>

To the extent discussed in this section, the congregation plays a critical role in the repertoire of liturgical music that the choir builds or employs.

### ***Contribution to Inculturation***

The involvement of the congregants in development of repertoire is a major contributor to inculturation of liturgical music at the parish. Firstly, the contribution of the congregation means that the repertoire incorporates, at least partly, songs in which the congregants find meaning. Secondly, through this partly democratic process of repertoire selection, the congregation takes an internal point of view towards liturgical music. The congregants feel included in the music selection and accordingly feel that they own the music.

The question arising from here is whether it can be considered a cultural expression by the congregation if the reasons for their contribution to the repertoire are not inherently aimed at cultural expression. For example, when a prospective couple proposes certain songs for performance during their wedding based purely on their aesthetic preferences, should this be considered their cultural expression? This dissertation proposes that the very fact of inclusion of the congregation in repertoire selection constitutes a cultural aspect descriptive of the parish. This does not necessitate any recourse to the mode of, or reasons for, the congregational involvement in repertoire selection.

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<sup>10</sup> Gichu, December 10, 2020.

<sup>11</sup> Gichu, January 27, 2021; Gichu, March 2, 2021.

## **The Congregation and Accompaniment**

The relationship between the congregation and accompaniment is assessed in four ways: direct involvement in instrumental and embodied accompaniment, indirect involvement through the operation of the public address system, and recommendation for instrumental infrastructure.

### ***Instrumental and Embodied Accompaniment***

The congregants sometimes play instrumental accompaniment on an ad hoc basis to fill a gap in the choir. When the official choir instrumentalists are absent, the instruments are handed to members of the congregation who are known to be proficient in these instruments. For purposes of that liturgical celebration, the congregant is considered a chorister, even though they are not official members. Outside of that liturgical celebration, they are considered “friends of the choir”. Additionally, even when the official choir instrumentalists are present, the friends of the choir sometimes ask to accompany a few songs during Mass, which enables them to stay in practice.

The instruments most played by the congregation are the *kayamba* and the shakers. On rare occasions, usually at smaller liturgical celebrations, congregants may also offer to play the drum. The friends of the choir usually sit just behind the choir and are more active participants in singing and dancing than the rest of the congregation. The seating arrangement is a matter of practice rather than prescription. With this arrangement, however, the choir’s efforts and morale are boosted when the choristers see congregants around them actively participating in liturgical music.

In certain instances, the friends of the choir, who include non-instrumentalist congregants, have transitioned into registered choristers. This is beneficial both to them and to the choir: the choir gains members who are already relatively familiar with its repertoire; the congregants do not have much ground to catch up as they have previously been active singers already.<sup>12</sup>

In terms of embodied accompaniment, the active participation of the congregation is more pervasive. Even the least active congregants clap to the songs with varying degrees of reluctance. The clapping is usually guided by the rhythmic instrumentation accompanying the choir. The congregation claps to music that is accompanied by rhythmic instrumentation and refrains from clapping to music that has no rhythmic accompaniment.

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<sup>12</sup> Gichu, January 27, 2021.

Vocal interjection is more prevalent among female members of the congregation and comes in the form of ululation and whistling. Vocal interjection by males, particularly groaning and lip rolling, is mostly restricted to choristers. This kind of accompaniment, both by choristers and congregants, is sporadic in both spatial and temporal terms. The producer of vocal interjections may be located anywhere in the church, and the interjection may come at any point in the music. As already discussed, vocal interjection is an indication of the climax of the music, which is a subjective interpretation on the part of the congregation.

As a result, it is common for one song to have multiple climax points marked by vocal interjection. Sometimes this happens while the keyboardist is still playing the introduction and is an indication that the congregation likes the song in question.

### *Indirect Involvement in Accompaniment*

The most common way for the congregation to indirectly impact on the accompaniment is by involvement in the running of equipment that is linked to instruments. The usual one is the public address system, which is operated by a non-chorister who is also a non-musician. When the keyboard is connected to the public address system for purposes of amplification, the keyboard player effectively relinquishes dynamic and expressive control to the public address system operator.

Consequently, the output is based on the system operator's perception of aural balance rather than the keyboard player's interpretation. The perception of the public address system operator may not be shared by the instrument player or the choir director, and often it is a varied perception. This has mostly to do with the fact that the operator is more inclined to equalize for speech rather than music, since, in any case, more talking than music goes through the public address system. Since the system operator sits far from the choir, it is difficult to make ad hoc adjustments during performance. As a result, the impact of the system operator in real time is far-reaching.

Cable connections for the instruments also run loosely through the seating area of the congregation and the power extensions are also controlled by a congregant. While this is not common, sometimes the congregant responsible for power connections is absent or late and the instruments that depend on power cannot be powered, and consequently they are omitted. The instrumentation on such days is therefore indirectly affected by a non-choral consideration.

### ***Contribution to Inculturation***

The congregation's active participation in instrumentation and accompaniment contributes to the congregation taking an internal point of view towards liturgical music at the parish.<sup>13</sup> The congregation participates in the playing of instruments and performing embodied accompaniment. In these two ways, the congregation has a major role to play in the establishment and maintenance of a parish culture regarding instrumentation and, by extension, liturgical music.

### **Stylistic Features**

This section looks at ways in which the congregation influences, or forms part of, the various styles of liturgical music at St. Veronica Parish Syokimau, as discussed in Chapters Three and Four. The areas of concern are singing style, style of accompaniment, expression and mood.

#### ***Singing Style***

The singing style varies from song to song and between days. In terms of texture, singing is generally heterophonic. A small section of the congregation, particularly the friends of the choir, are more committed and exposed to choral singing. They sing harmonically, even though the harmony may clash with that of the choir sometimes. When the choir is singing music for which harmony is especially important, such as an anthem, the friends of the choir are found to be a liability rather than an asset. This is because they are more confident and louder than the rest of the congregation, yet their singing is still not fully developed. Considering their proximity to the choir in terms of seating, singing the wrong thing loudly can directly impact on the choir's performance.

The seating arrangement varies based on the liturgical occasion. The choir is ordinarily the frontmost group in the setting but may sometimes be enveloped by the congregation during events such as weddings, baptisms and confirmations. The variation of the seating position of the choir relative to the congregation affects the acoustic components that depend on seating arrangements. In the ordinary seating arrangement, the choir is more audible and influential. The texture of the choir sound relative to the congregation is also more noticeably varied. Conversely, in arrangements where the choir is subsumed into the congregation, the voices of the congregation usually drown out those of the choristers, but the participation of the

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<sup>13</sup> "Internal point of view" means that the congregation is more consciously and voluntarily involved in liturgical music because they "own" its processes and contents.

congregation is more perceptible in this setting. The overall output is more heterophonic than when the choir is situated at the front.

### ***Style of Accompaniment***

The style of accompaniment adopted by the congregation both in terms of instrumental and embodied accompaniment is normally reliant on the style adopted by the choir. For example, the congregation claps when the choir uses rhythmic accompaniment and refrains from clapping when the choir sings a cappella or is only melodically accompanied. The clapped rhythms are guided by the drumming or, in its absence, the shakers. For this reason, the absence of a proficient drummer is impactful even on the congregation. When a less proficient drummer plays, it is easily noticeable due to the ensuing chaos emanating from the lack of a clear style.

As discussed in Chapter Four, there is a discernible link between idiom and style, and a less clear one between style and language. From the perspective of the congregation, there is equally a link between language and style, and the attitude adopted by the congregants. Music deemed to be in African or Africanised idioms is treated to exuberant embodied and instrumental accompaniment, as compared to music deemed to be in other idioms. For purposes of this assessment, even music in indigenous African languages must pass the “idiom test” to determine the right style for it. It is not uncommon for one song to encompass various contrasting styles.<sup>14</sup>

The congregation is more receptive of the exuberant African idioms, since these encourage active participation by way of embodied accompaniment and dancing, even when the congregation is unfamiliar with the text and tune of the music. Music in a classical idiom is treated with a distant awe and admiration rather than internal acceptance. It is considered solemn and edifying, but the congregation does not take active steps to internalise the music itself.

### ***Expression***

The congregation’s expression varies across the church, based on spatial proximity to the altar and to the choir. The section of congregation closer to the choir, including the friends of choir, is more lively and more expressive both in singing and in dancing. This section is also less guarded in expression than the rest of the congregation.

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<sup>14</sup> Gichu, January 27, 2021; See the *Sanctus* section of Misa Angelo in Appendix 7

Embodied accompaniment is the most pervasive tool of expression among the congregation at St. Veronica Parish Syokimau. Clapping is done with various degrees of vigour across the church. Generally, the intensity of clapping increases with rising spirits in the liturgical music. The clapped rhythms also become more intricate with the rising intensity. Vocal interjections, though less pervasive than clapping, are also a common tool of expression across the congregation. In whichever form, vocal interjections mark the climax of the music, and they typically include groaning, whistling, shouting and ululating.

The choir and congregation synchronise expression at various liturgical sections and during various liturgical seasons. For example, the choir and the congregation wave their hands high in the air as a gesture accompanying the text “Glory to God in the highest” and “Hosanna in the highest” during the *Gloria* and the *Hosanna* sections of the *Sanctus*, respectively. On Palm Sunday the choir and congregation bear palm branches during a plenary procession at the beginning of Mass. Additionally, they wave the branches during the *Gloria* and the *Sanctus* at the same Mass.<sup>15</sup>

### ***Mood***

Like expression, mood is varied across different sections of the congregation based on their proximity to the “action” at the altar and in the choir. Proximity is not only a function of distance, but it also incorporates line of vision. For instance, members of the congregation occupying the front seats at the wings flanking the altar are considered proximal to the choir since there is a direct visual connection between them.

Generally, different sections of the Mass are assigned different moods in practice based both on the interpretation of the choir and the guidelines issued through the liturgical committee. As explained in Chapter Three, the mood of the entrance songs reflects the overall mood of the liturgical season. The recessional songs, which are either hymns to the Virgin Mary as a reflection of the traditions of the Carmelites of Mary Immaculate, or music with general theological teachings, are often lively and entertaining, featuring vigorous dancing when the liturgical season permits.

The sections of the Ordinary of the Mass convey different moods. For example, the *Gloria* and the *Sanctus* are lively, and accompanied by energetic dancing and occasional vocal interjections, while the *Kyrie* and the *Agnus Dei* are usually devoid of dancing and convey a

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<sup>15</sup> Gichu, January 27, 2021; Gichu, December 10, 2020.

more solemn mood than the *Gloria* and the *Sanctus*. These sections are treated in this general way across different settings of the Mass that the choir may sing.<sup>16</sup>

These different moods diffuse across the congregation, getting less obvious the further away from the choir one moves. Further away from the choir, the congregation maintains a consistent mood of lack of interest and apathy. The congregation also expresses itself much less and in a more guarded way. It is effectively two congregations in one.

### ***Contribution to Inculturation***

As illustrated before, a discussion on style reveals a dichotomy between an active part of the congregation surrounding the choir, and a passive one further away from the choir. It may be unreasonable to argue that this dichotomy itself demonstrates a parish culture; nonetheless, it is useful to assess the contrast as an indication of how pervasive the aspects of inculturation discussed throughout this dissertation are relative to the whole congregation. This makes it more important to answer the question of whether culture constitutes what is experienced or observed. Does the active contribution of the congregation to performance of liturgical music have any bearing on whether the liturgical music is deemed inculturated, especially from the perspective of that same congregation? Does the internal point of view of the congregation towards inculturation of liturgical music validate the process any more than an externally observed, passive inculturation?

### **Liturgical Activities Accompanied by Music**

Apart from the Ordinary and Proper sections of the Mass where music must follow certain prescribed liturgical texts and is therefore an alternative to spoken liturgy rather than an accompaniment to it, there are other sections of liturgical celebrations during which the function of music is properly to accompany the event.<sup>17</sup> The music used at these sections has no prescribed text or form and is open to more discretion on the choir's part.

The importance of this distinction is that liturgical activities that are accompanied by music – rather than conveyed by it – offer an opportunity for keener collaboration between the choir and the congregation. These sections will be discussed in three broad areas: ordinary processions, special processions, and reflective events.

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<sup>16</sup> Gichu, December 10, 2020; See “Fifth Sunday of Easter Live Stream - 2nd May 2021: St. Veronica Catholic Church Syokimau,” YouTube video, 1:14:05, “St. Veronica P.M.C,” May 2, 2021, <https://www.youtube.com/watch?v=qvhSKstZhDk>; See also the analysis of this referenced Mass at Appendix 6.

<sup>17</sup> See *The Gloria* in Daughters of St Paul, *The Daily Missal* (Rome: Paulines Publications Africa, 2012; repr., Rome, Paulines Publications Africa, 2018), 610.

### *Ordinary Processions*

Ordinary processions are regular processions which happen irrespective of liturgical season or calendar date; they form the core of an ordinary liturgical celebration at the parish. There are three such processions at the parish, each with its own unique features: Entrance procession, Bible procession, and Offertory procession.

The entrance procession involves a prescheduled *jumuiya* accompanying the priest down the aisle from the main door to the altar. Three altar servers join the procession, two bearing candles and one bearing a cross. Ordinarily a group of youth dancers, called offertory dancers, join the procession. Offertory dancing is, however, omitted during Lent and Advent. Since there is no precise liturgical prescription as to style and text of the music that accompanies the entrance procession, this is left to the interpretation of the choir.<sup>18</sup>

At St. Veronica Parish Syokimau, however, there is an inherent expectation that this music should be of such a nature as to facilitate dancing when the liturgical season permits dancing. Additionally, the offertory dancers also give suggestions to the choir director regarding the tempo of entrance songs, while the choir director gives suggestions as to the pacing of the dancing to the extent that it should not hinder steady progress of the procession towards the altar.

The Bible procession includes the serving *jumuiya*, two candle-bearing altar servers, two lectors, one of whom holds up the Roman Missal, the psalm cantor and offertory dancers, when the liturgical season permits. In similar treatment as to the Entrance procession, the presence of offertory dancers in the Bible procession creates expectations as to the tempo, style and groove of the accompanying music. During liturgical seasons when offertory dancing is omitted, the choir sings music that is less dance-like, which also appropriately reflects the mood of the season.

The offertory procession, comprising similar participants to that of the Bible procession, has a new component: the *jumuiya* members come bearing the offertory collected from the congregation as well as farm and other produce, locally known in the parish as *matega*, which is the Kikuyu word for “gifts”. The Celebrant priest receives these gifts at the altar, a process that makes this procession take longer than the other two processions. By implication, the accompanying music often comprises more than one song. The text of the music accompanying

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<sup>18</sup> Daughters of St Paul, *The Daily Missal*, 607.

the offertory procession typically includes the phrase “we bring you gifts”, in whichever language or as a paraphrase.<sup>19</sup> When the procession includes offertory dancers, the accompanying music takes that into account.

### ***Special Processions***

Outside of the ordinary liturgical sequence, there are certain days on which extra processions are included in the Sunday schedule. The processions are usually done outside the church and sometimes in the streets of the neighbourhood. The three typical processions of this nature occur on Palm Sunday, Good Friday and during the feast of Corpus Christi.<sup>20</sup>

The unifying factor among the special processions is that the congregation takes a more active role in the programme. The programme comprises recited prayers which are led by selected congregants, dramatized performances by the youth group, and music led by the choir. Regarding the music, the choir is expected to select repertoire that encourages communal participation. Occasionally the choir sings popular gospel tunes originating from the Protestant churches, based on the popularity of those songs.<sup>21</sup>

During Palm Sunday the congregants bear palm leaves which they wave as they march as a symbolic dramatization of the entry of Jesus into Jerusalem before the Passion. Since the accompanying processional text to which music has been set forms part of the *Sanctus*, the palm leaves are also waved during that section of Mass on this day.<sup>22</sup>

The procession during the feast of Corpus Christi is accompanied by music that conveys adoration and veneration, and which glorifies the body and blood of Christ. All the music used in this procession is ordinarily sung during holy communion at Mass, but not all the music sung during holy communion is considered relevant for the Corpus Christi procession.<sup>23</sup>

### ***Reflective Liturgical Events***

St. Veronica Parish Syokimau has included in its liturgical setup events that are additional to the official Roman rite. During the Mass, sometimes a Thanksgiving song is offered after the holy communion and before the concluding rites, a section that is not mentioned in the official

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<sup>19</sup> See Appendix 5.

<sup>20</sup> Gichu, December 10, 2020; Daughters of St Paul, *The Daily Missal*, 326; 1526.

<sup>21</sup> Gichu, December 10, 2020.

<sup>22</sup> Gichu, December 10, 2020; Gichu, January 27, 2021.

<sup>23</sup> Some music sung during holy communion contains text related to self-purification before receiving the holy communion, rather than adoration and veneration of the holy communion itself, which makes it unsuitable for the Corpus Christi procession; Gichu, December 10, 2020.

order of Mass.<sup>24</sup> This does not always happen, and partly depends on the time available or the decision of the choir director. Due to its unpredictable nature, the thanksgiving section is often omitted. When it is included, the choir sings music that conveys thanksgiving and praise. It is, in practice, music that is at once both dance-like and reflective.<sup>25</sup>

Another reflective event is the Eucharistic adoration that takes place monthly. It happens on the afternoon of the first Saturday of the month and there is much lower attendance than for ordinary Sunday liturgical celebrations. While the choir is not required to accompany any part of the Adoration, the consequence is rather that the choir may not hold their rehearsals during Adoration as it is considered distracting. Consequently, the choir must either adjust the rehearsal times on the relevant Saturdays or skip rehearsal altogether.<sup>26</sup>

The Adoration itself includes guided reflection and meditation on the presence of Jesus Christ in the Holy Eucharist at the altar. A part of the meditation calls for silent prayers on the part of the congregation, but sometimes an enthusiastic congregant breaks into song and is then joined by the rest of the congregation. At other times, the priest, who is the celebrant in the Adoration, leads the singing and the congregation joins in.<sup>27</sup>

### ***Contribution to Inculturation***

The choir and the congregation form a collaboration to facilitate the successful performance of liturgical activities that are accompanied by music. To that end, the necessary link between the liturgical activities and the music that accompanies those activities allows for creative expression from both the congregation and the choir. The congregation incorporates cultural expression in liturgical activities, especially the processions, in the form of dance, cultural artefacts and regalia, and formations. The choir selects appropriate music that best complements the visual aspects of inculturation presented by the congregation. This relationship shows the holistic nature of inculturation of liturgical music and how it is necessarily tied to other aspects of liturgy.

### **Conclusion**

From the foregoing discussion the choir and the congregation depend on each other for the success of the liturgical celebrations. The congregation is not merely a passive and amorphous

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<sup>24</sup> Daughters of St Paul, *The Daily Missal*, 662;663.

<sup>25</sup> Gichu, December 10, 2020.

<sup>26</sup> Gichu, December 10, 2020.

<sup>27</sup> Gichu, December 10, 2020.

body of people, but is rather an active conduit, agent, and facilitator of inculturation of liturgical music. The congregation is both an indicator of inculturation of liturgical music and its cause.

The main question arising here is whether the members of congregation must necessarily be conscious of their cultural expressions arising from their conduct, or whether it is enough for an external observer to note these expressions. Whichever the case, the congregation of St Veronica has demonstrated possible roles that congregations can take part in inculturation.

## **CHAPTER SIX: CONCLUSION AND RECOMMENDATIONS**

### **Introduction**

The main objective of this research was to investigate how the processes of inculturation of liturgical music have occurred at St. Veronica Parish Syokimau. This necessitated an exploration of the history and development of inculturation of liturgical music in the Roman Catholic Church in Kenya, as well as the history of the parish under study and its geographical and socioeconomic locus, for purposes of providing context. Additionally, the research delved into the question of how the metropolitan nature of the congregation of St. Veronica Parish Syokimau has shaped the inculturation of liturgical music in the parish. The research has confirmed the hypothesis that if a congregation in urban Kenya exhibits multiculturalism, then the processes of adaptation, innovation and reflexivity are applicable to the inculturation of liturgical music. This chapter summarises the findings emanating from those discussions, before offering recommendations for further studies.

### **Repertoire**

This study has laid out the important connection between repertoire and processes of inculturation of liturgical music. Repertoire is not only an expression of the congregation's view towards liturgical music but is also a shaper of that view. Repertoire is based on adaptation of existing music, creation of new music, and a reflexivity on the suitability of that repertoire to the congregation of St. Veronica Parish Syokimau. For this reason, all aspects of repertoire, including the language of the text, the provenance of repertoire in the parish, the substantive nature of the repertoire, and even how that repertoire is taught, are important considerations in the discussion about repertoire and inculturation of liturgical music.

### **Instrumentation and Accompaniment**

Instrumentation and accompaniment are seen as a means of bringing the repertoire to life. In this discussion, instrumentation and accompaniment provide a context for the performance and operation of repertoire. The sonic setting in which liturgical music occurs is also discussed in this section since it also provides a context for the operation of repertoire. Inculturation of liturgical music through instrumentation and accompaniment involves the choir and parish leadership, the congregation, the equipment personnel, and the instrumentalists themselves. Adaptation is at the core of instrumentation. Keyboardists are hired to address a gap in personnel, while the congregants take up instrumentalist roles where the circumstances demand

and allow. These interwoven relationships are explained by making historical connections with the existence of the parish itself.

### **The Congregation and Inculturation of Liturgical Music**

The congregation plays multiple roles in the inculturation of liturgical music. It is an active participant in the process of inculturation, by way of contributing to creation and performance of repertoire, as well taking part in instrumentation and accompaniment. On the other hand, the congregation is a conduit through which inculturation of liturgical music occurs. In this capacity, the essence of inculturation is the very fact of the existence of the congregation. In other words, inculturation exists because the congregation exists as its vehicle. Through the interplay between these two natures of the congregation, it can be additionally viewed as a factor of inculturation. The qualities of the congregation are themselves important components of a discussion on inculturation of liturgical music.

### **Recommendation for Further Studies**

The inculturation of liturgical music is conducted in a unique way at St. Veronica Parish Syokimau.<sup>1</sup> There are important relationships between the history of the parish, its congregation, its choir, and the respective leaderships, which have shaped its approach towards the inculturation of liturgical music.

This study shows an interesting sub-area of the process of inculturation that is worthy of further research, namely, the inculturation of liturgical music in urban areas. Due to the limitations that this research faced, there remains a lot of unexplored methodology as well as populations as far as this area of study is concerned. Specifically, I recommend a comparative study among different congregations in Nairobi city, as well as among congregations from different urban areas. These studies would widen the knowledge covered by this research.

On a higher level, this research raises questions of importance to ethnomusicology in general. These questions call for further scholarship and more self-reflection within the academy. One question that the discipline is called upon to ponder is whether culture is expressed or observed, and by whom. Additionally, must the subjects be aware of their role in inculturation (or any other cultural aspects) on a reflective level in order for those expressions to be considered legitimate? Is it enough for an external observer to pass judgment as to what constitutes

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<sup>1</sup> “Unique” is not used to mean “exclusive”, but rather a manner that exhibits creativity and innovation, even if the end results are descriptive of some other parishes as well.

inculturation (or culture), and on what basis would this external observer pass judgment? A reflection on these and similar questions would aid in interpreting fieldwork data that is related to culture, in a more sensitive way.



## APPENDICES

### Appendix 1: Transcripts of Interviews

*Interview by Ken Mulwa (Researcher; KM) with Mary Gichu (Interviewee; MG) on 27<sup>th</sup> January 2021*

The interviewee is the choir director at St. Veronica Catholic Church, Syokimau, Kenya. She holds a bachelor's degree in Music and has been in various positions within the choir for six years. The purpose of this interview was to get her perspective on inculturation of liturgical music at her church, both from a historical perspective and from an ongoing perspective.

KM: How would you describe the music that you typically sing in church?

MG: I would describe it as ah... well, there are different styles, there is no specific style. There are different styles depending on what is taught to the (choir) members, so long as it is suitable for liturgical music. So if we are, for example during Lent, the songs mostly are about repentance, or during Advent, they are about expecting the birth of Jesus...and the music that we sing for Christmas cannot be sung during Lent. So it is not a specific style.

KM: In what language(s) is the text of the liturgical music that is typically sung?

MG: Ah, I can say we mainly sing in two main languages, Kiswahili and English, but Kiswahili is dominant. But we really don't have a specific, like, we have to sing in Kiswahili or English. The choir is left to decide the languages they would like to sing and I think ah... we also at times sing in other languages, we may have Luo, Luhya, yeah, so we don't have a specific language that we must sing. Yeah.

KM: Okay, just a quick follow up. So, if you sing other languages too, what determines which specific language or do you just choose from anywhere?

MG: At times members suggest a song in a certain language, probably they have heard it somewhere and they would like us to sing, so I try and get the score...uhm... then one thing I do is check if it is suitable for the choir and then go ahead and teach it. And also we find a language that we know that even when we are training we have someone who can teach us like pronunciation. Because we want when we sing, people who speak that language can be able to understand what we are singing. You also find that sometimes, for example during Advent, we don't sing (the) *Gloria*...so because we only sing (the) *Kyrie*, we can sing it in Latin because

it is easy to learn. Or, like, (the) *Agnus Dei*, we can also sing it in Latin, we do the Gregorian chant or sometimes our, like our own music.

KM: What generally inspires your repertoire as a choir?

MG: Ok what inspires the repertoire is, I think one thing we do is, like I said earlier, sometimes (choir) members suggest the songs, and it is upon me as the director together with other members of the technical bench to decide whether the song is suitable for the choir. And also something else I do is, if I get a certain piece of music I am able to understand that if I choose... I choose it having my singers in mind, so I choose music also depending on the ability of the choir. So if I get a song that I think the choir will sing very well then I am sure it is good for our repertoire. And also at times I check, let's say having in mind that this is a choir full of mature people, so I also avoid songs full of teenage vibes... and also I want music that has the right balance, because I know my choir, I know that I have enough basses, I have enough altos, sopranos and tenors. Sometimes when we learn songs for like, for a Christmas concert or Easter concert, we can also sing the same songs during Mass when it is that season. Or when we hear another choir singing a song that we like, we also look for the music and learn it.

KM: So, quickly, does the ability/other characteristics of the congregation ever cross your mind when selecting repertoire?

MG: The ability of the congregation, uhm... well, not really, but I would say, to some extent, but...because I think I rely so much on the choir, but what I think of the congregation is, in as much as we sing as a choir, the congregation is very different, I cannot say that it is only Kamba or Kikuyu or Meru (ethnicities), so I know that when we sing in a particular language, there is at least a member of the congregation who relates with what we sing and understands. And even when, for example if we decide to sing (the) *Kyrie* in Luhya, even if I am not a Luhya I will know it is (the) *Kyrie*, because it has been sung during the time for (the) *Kyrie*. Or if it is a thanksgiving song I am sure they will know, so I know the congregation, they relate it (music) with the liturgy one way or another. But in terms of ability, not really.

KM: Are there external influences on the choice of repertoire?

MG: Uhm, I think the same thing applies, because I remember there was a time a congregant came to me and asked me, can we sing a certain song, and they even sent me a score. Ah, I was

glad they felt that we could achieve what they had in mind. And I think sometimes the congregation also has a say in what we sing, because not many people will come to you and say we want you to sing this song, maybe they used to sing it in their former parish... but that is one of the external factors. And even if they don't provide a score they can at least sing it for you and you record it, then you can go and look for the score. Yeah... Or sometimes when we go for festivals and other events where we, like, meet other choirs, we can learn from them or, if we are doing a joint programme, we can have like one or two songs that we did not know before. So we go and learn it better when we go back to our choir. Yes.

KM: Does your choir perform its own music?

MG: Ah, yes it does, it has performed its own music a couple of times. Especially during festivals, we sing our own compositions, but also during Mass, we see if those compositions can be sung for example during thanksgiving or during exit (recession).

KM: What is the character of this "own music"?

MG: Uhm, I remember there is a song that I composed, uhm, it was a Marian song. So what I did is, because I love the Luhya idiom, the instrumentation, the way the drum is played, and uhm, so what I did is, I used Swahili words, and incorporated the Luhya style, the idiom, to bring out the style I wanted. And in the instrumentation, we also use the triangle. Yeah, that's what we do.

KM: What is the typical instrumentation that accompanies liturgical music?

MG: Uhm, the conga drums, the piano or keyboard, we also have kayamba and shakers. Shakers, tambourine, yeah those are the common ones. But sometimes, if I am, like, singing a solo, we can use a recorded accompaniment if there is no pianist to accompany me. Maybe we can also include clapping? Because people clap to most of the songs.

KM: How culturally diverse is the congregation?

MG: From my observation, ah, the congregation is mostly Kamba, then there are other communities, but I think the biggest group is Kamba.

KM: Does the liturgical music consider this cultural diversity or lack thereof?

MG: Ah, I think we rarely sing in other languages, most of the songs like ninety-something percent are in Kiswahili or English. And if we decide to include other languages then we don't have too many languages in one Mass, so that we at least strike a balance with the congregation that we have.

KM: How does the choir weave into the congregation in terms of liturgical music?

MG: I would say the congregation is very supportive, because once the choir starts, the congregation, they sing along with the choir. That also motivates the choir members because they see that the congregation is also part of them. And also when I am conducting, the choir try to follow the conductor so that also the congregation can know how to follow. Once the choir sings energetically then the congregation gets even a better reason to sing along. The congregation loves African songs because they are easy to dance. But some also like the other... Latin and English songs also, because they are solemn. So the choir really determines the response of the congregation. Also, when we are, like doing the procession, bible, entrance, offertory, when the procession is coming in, the choir sings songs and the congregation dances during the procession...together with the offertory dancers. Or like during Palm Sunday, everyone has the palms in their hands, not only choir members. And the songs are lively, we have drums, kayamba and shakers... So we have like, our style of doing the processions and the kind of songs we sing are also danceable...unless the season is lent or something like that. Yes... and sometimes members of the congregation join the choir, especially the ones who sit behind the choir, they start attending choir rehearsals and become choir members.

KM: How do you help the congregation to learn new songs?

MG: What we do is we perform that song a couple of times, like if we sang it today and we see the congregation does not know (the song), then we try and perform it, not next Sunday but may next Sunday but one, then it becomes more familiar to the congregation. Yeah... and also we circulate the lyrics to the congregation so that they know what we are singing about.

KM: What would you like to see as far as inculturation of liturgical music is concerned?

MG: Hm...Ah, I would like to see some African instruments incorporated in the liturgy, to bring energy when we perform some songs from certain communities... Like the triangle, is very rarely used... We also need to incorporate more languages in our songs, because we don't

sing some languages still, and it would be uhm... challenge to the choir and the congregation to learn songs in other languages as well, and uh, I think that's it for now... Oh, and ah, we also wish we can be able to have our own instrumentalists for like, the keyboard, because for now we have to pay them. Yes the choir has some fundraisers and we also get donations from our friends even from other parishes... the (choir) members also pay subscription monthly and annually so we can like pay these pianists something when they come...but I would like to have our own instrumentalists.

KM: Are there any planned changes in so far as performance of liturgical music is concerned, particularly in the short-medium term?

MG: I am actually thinking of popularizing the triangle, and also...hm, I think that's the immediate plan.

KM: How has inculturation shaped over the years when you have been in choir?

MG: Uh, I think we have incorporated more languages in our singing other than Kamba, and also how the people understand some aspects. Like I can now include more instruments so long as they enhance the performance.

*Interview by Ken Mulwa (Researcher; KM) with Fr. Anto Thekkudan (Interviewee; AT) on 25<sup>th</sup> January 2021*

The interviewee is the parish priest at St. Veronica Catholic Church, Syokimau, Kenya. He has held this position since the parish came into existence nine years ago. The purpose of this interview was to get his perspective on inculturation of liturgical music at the church, and how this has shaped up over the years, interweaving with the history of the parish.

KM: What is the history of the parish- how did the parish come to be formed?

AT: The parish is under the congregation of the CMI (Carmelites of Mary Immaculate). Syokimau is the regional headquarters for CMI in East Africa. Initially the congregation (CMI) was only running the Mt Sinai (primary) school. In the early 2000's a lot of people migrated into Syokimau and some of them started joining the Masses we were celebrating with our students. We were still under (St. Joseph's) Mlolongo parish in terms of administration, although our congregation is a missionary congregation (the priests are scheduled by the leadership of the congregation rather than the bishop of the diocese). The Syokimau community formed a *jumuiya* (Small Christian Community) called St. Veronica, which was part of Mlolongo. The number of *jumuiya* members became high and later the *jumuiya* was converted to an outstation with five *jumuiyas* (Small Christian Communities) in it: St. Maria Goretti, St. Paul, St. Monica, St. Bakhita, and St. Charles Lwanga. The people (community) asked the bishop to give them a parish because their numbers were too many to be under Mlolongo parish. We were also offering a separate Mass for the community because they could not fit together with the students anymore. The bishop accepted the request and formed the parish in 2012 and did the ground-breaking for the building of a church. The people had already started *harambees* (fundraisers) for the construction of the church. The CMI donated land for the parish to be built. This parish has only been built through the generosity of the church members. We have not called for assistance outside our church. We do three *harambees* (fundraisers) every year and that has kept the construction going. The new church was consecrated in 2019 by the bishop but we are doing the finishing work slowly now. All our Masses have moved to the new church. Our *jumuiyas* have now grown to 15 and more Christians are still moving into Syokimau.

KM: How culturally diverse is the congregation?

AT: There is a lot of diversity among the Christians in our parish. There are people from most of the tribes, Kamba, Kikuyu, Luhya, Kalenjin, Kisii, Taita and many others are represented. We also have the Indian population mostly represented by the clergy.

KM: How would you describe the music that is typically sung at your church?

AT: The singing in the church is very lively and solemn. The congregation is very active, and the choir also does a lot of rehearsal every week. The singing is beautiful, and it follows the liturgical seasons.

KM: In what language(s) is the liturgical music typically sung?

AT: The choir sings in many languages such as Swahili, English, Kamba, Luo, Kikuyu, Luhya, and even languages from other African countries.

KM: Does the liturgical music consider this cultural diversity or lack thereof?

AT: Since the choir sings in many languages, I think the congregation is well represented and catered for. They also participate in singing and they enjoy the songs that the choir sings.

KM: How has the composition of the congregation changed over the years, if at all?

AT: Syokimau is part of Kamba land and many of the former owners were Kamba. Most of the earlier population was Kamba and then the other tribes migrated to the area from the early 2000's. The congregation has also changed with the changing population of the area. Now the congregation is very mixed. We have people from all over the country.

KM: How has the liturgical music transformed since the parish was formed?

AT: The choir has grown very quickly, and the singing has also improved over the years. In the early days Brother Julius used to help the choir before he became a priest and left the parish. The current director Mary is also doing a good job and the quality of liturgical singing is very lively. It encourages the congregation to participate in singing. The choir also sang during the Papal Mass in 2015. Out of the main choir we now have two more choirs, including one for the youth because we now have three Masses in our new church. They all learn from the St. Veronica choir, and we are all together.

KM: How does the choir weave into the congregation in terms of liturgical music?

AT: The choir leads the singing during Mass and the congregation joins in singing. The choir determines the songs that will be learnt and sung during Mass. The congregation is also active and joins in making the liturgy beautiful and solemn. Some members of the congregation also play instruments and help the offertory dancers with their practice.

KM: Do you have a say on the choice of songs sung by the choir?

AT: I sometimes suggest some songs for the choir to sing but they do most of the planning in consultation with the liturgy (chairperson). I tell the choir when we have special events like baptism and then they prepare songs (for the event).

KM: What would you like to see as far as inculturation of liturgical music is concerned?

AT: I like to see full participation by the congregation in the solemn liturgy. I would like to see more keyboard players coming up, we don't have many skilled players. We have some advanced instruments, but they (players) cannot play them (instruments).

KM: Are there any planned changes in so far as performance of liturgical music is concerned, particularly in the short-medium term?

AT: We want to support the parish choir in their activities, also to work with the choir to make liturgical music even more lively and high standard. We are in the process of finishing the interior of the church. We want to include the best sound system so the choir can be heard clearly throughout the church. They already have microphones and we will improve the sound system. We are together.

*Interview by Ken Mulwa (Researcher; KM) with Kisito Musamali (Interviewee; Ki.M) on 27<sup>th</sup> January 2021*

The interviewee is the first chairman of the parish council at St. Veronica Catholic Church, Syokimau, Kenya. He is also one of the earliest settlers in Syokimau area. The purpose of this interview was to get his insight on the history and evolution of Syokimau area, St. Veronica Parish Syokimau, and the parish choir, congregation, and leadership.

KM: What is the nature of property ownership in Syokimau?

Ki.M: Getting land in Syokimau, people have come in different ways. Some through cooperatives. Cooperatives bought land and subdivided among their members. How I came here, I was just looking for property to buy with my savings. I found a property in the newspaper in Ongata Rongai, I was not happy with it but the property owners convinced me to bring me to Syokimau. Most of the people who came here were happy because they are next to Mombasa road, and the airport too. It is also near Nairobi so they can live here and work in town. I also remember (Former President) Kibaki encouraged people to own property near where they work rather than in rural areas, so most of the migration happened shortly after Kibaki came to power in 2002. So people own the property that they live in.

KM: Who owned the land before the current homeowners? This was a ranch owned by a European and left it with a lady who sold it to indigenous Kamba people. These are the people who sold the land to the current owners.

Ki.M: What is the history of Syokimau as a residential area? Named after a Kamba prophetess. The current property owners are the first generation of residents in the area, it was previously a vast ranch where people grazed cattle. We were the first people to till the land here. Most of the other people came after (Former President) Kibaki encouraged people to buy permanent homes near where they work. It was also better to own land in Syokimau instead of paying rent in other places throughout. We also want it to remain strictly as a residential area for people to live in permanently. We have even formed the Syokimau Residential Area to advance our interests as a residential community. And also most of the land owners here have settled permanently so it is important to maintain it as a residential area.

KM: What are the ethnicities of the residents of Syokimau? Which are the dominant ethnicities?

Ki.M: Kikuyu are a bigger number in Syokimau, the Kamba too because this is their original land first of all. We also have a high population of the Luhya, they are also a big number. And maybe the Luo, Kalenjin and maybe the Kisii. Yes those are the main tribes.

KM: What is the general socioeconomic status of the residents of Syokimau?

Ki.M: A big number of Syokimau people are employed these are people working within government and in the private sector. And then, a percentage of them are businessmen working class, people doing their own works. We can say they are mostly working-class people.

KM: What is the average age of Syokimau inhabitants?

Ki.M: When I look at Syokimau, I can say the average age is middle age, between 40s-50s, lower than that they are fewer and higher than that they are fewer.

KM: What is the literacy level of Syokimau residents compared to the Kenyan average?

Ki.M: Syokimau has got people who are not highly educated, others who are highly educated. But on average they are well-learned. Some of them are highly connected in government and big companies. On average I would say the literacy level here is higher than the average Kenyan level.

KM: What is the history of St. Veronica parish?

Ki.M: You are very lucky because you are speaking to the Syokimau parish power bank (laughter). St. Veronica started as a Small Christian Community of St. Joseph Mlolongo with members like Immaculate Wanyaga, popularly called Mama Round. We saw a school with a cross (Mt. Sinai school) and enquired whether they have Mass there. After we knew that they have Mass there we decided to cut the umbilical cord with St. Joseph's Mlolongo. We demanded for more jumuiyas from Mlolongo and our own outstation. We wanted to have our own church near where we were staying, Mlolongo was just too far for us. The parish priest and council of Mlolongo were very much against St. Veronica outstation. The rapid population growth in Syokimau area contributed to the severance of St. Veronica from St. Joseph, and the formation of St. Veronica parish. The Bishop also supported the formation of our parish even before we had a church and he made it to happen faster. The parish was put under the CMI (Carmelites of Mary Immaculate) and Fr. Anto was made the parish priest.

KM: How did the St. Veronica choir start and how were the early days like?

Ki.M: St. Veronica parish choir started in such a small way that I did not understand. There was this guy called Fred and some ladies, Robina, even my wife was part of that choir when it

started. There was also Fr. Julius who was the leader at that time. A few people used to meet just before Mass and practice some common songs. At first the practice was not well structured until Fr. Julius came...at that time he was a seminarian. Singing was not standardized but he came and started teaching the choir some songs. And then the choir grew from there. They later got other teachers, including you, and started buying equipment and then the choir became more advanced after that. I remember back then they had just a simple keyboard...they used to warm the drums with fire before Mass...they had one kayamba, shakers, tambourine, and the like...at least they have many instruments.

KM: What is the relationship between the choir and parish leadership (current leadership and former leadership) in terms of financial support and other support?

Ki.M: Choir never had any bad relationship with the parish council...I think the problem comes in terms of priorities when we talk about funding. Some things that the choir wants to purchase are not the priority of the parish. In most cases the choir does not use a keyboard because they don't have somebody to play. The parish does not pay the members because they are doing it for God and it is a voluntary service.

*Follow-up Interview by Ken Mulwa (Researcher; KM) with Mary Gichu (Interviewee; MG) on 2<sup>nd</sup> March 2021*

KM: How do you choose your music for (performance during) special occasions such as weddings and requiem Masses?

MG: Uhm, I would say, we sing music according to the event that is there, and how we choose the songs is, sometimes we have (choir)members proposing a song that they would like us to perform; and then as the choral director I will have to look at the music and see if it is music that can be learnt within the period of time that we have. And also, for example if it is a wedding, the couple can also suggest a song that they would like the choir to perform. Most of the time you find that the couple want us to sing songs from their communities because they have their relatives in the Mass who speak the language... For Church events such as St. Chavara feast day, we probably look for songs that have been written for St. Chavara and see which ones fit the choir that we have. The priest also gives suggestions sometimes and we also look at the suggestion and see if the choir can be able to perform...or sometimes a *jumuiya* can also suggest for us the songs they want us to sing, for example if they invite us to their feast days.

KM: So what happens when one of the parties, for example a wedding couple, suggests music that you are not familiar with?

MG: Uh, if it's music that I am not familiar with then I go ahead and eh learn it or go through it, because I'm sure we are not, we don't really have to know every music. But what we do is, if they also don't have a score- because some will suggest a score when they don't have a score- so we go ahead and see if we can get a score. If the worst comes to the worst, if we can't get a score, then we listen to the song on YouTube and try get the harmonies. If there is a section where I can't really get the harmonies, because you know at times in the recordings some voices are a bit weak, then I'll probably make them (the choir) sing the melody or something of the sort. But we try and have the song performed because it was their suggestion to have it during their celebration.

KM: Have you had instances where the person suggesting the song has no score and does not even know the lyrics of the song?

MG: I actually have, and I think that actually happened like a month ago. There is a (congregation) member who came to me and said they have a tune in mind, they don't have words, and...and I think the only word they remembered was the first word. So I told her to send me a voice note of her singing the tune and...I don't think I ever got that song. But I think

for such instances probably what we can do is share the tune with some of our music experts and see if they know the tune because we might not know all the songs but someone somewhere knows the song and probably knows the words of the song.

KM: Still on special occasions, how do you balance between relevance of music to the occasion and congregational involvement in liturgical singing?

MG: For example for St. Chavara (Feast Day) we choose like one or two songs, and the songs are quite short and easy, like with a melody that is catchy. So once the choir sings the chorus then the congregation is able to pick up. For the other songs we ensure that they are commonly known to the congregation and they are songs that they (congregation) can at least sing along, even if they were not able to sing along in the Chavara songs. We mostly sing songs from *Tumshangilie Bwana* or other common songs.

KM: You have already answered part of this, but would you expound on whether the music you perform is always obtained from official sources (with official scores etc)?

MG: (laughter) Yes, we do sing songs from those official sources, uhm... but at times you find that most of the official sources need you to probably buy the score...and uh... we talk to the (choir) officials to see if we can buy the scores. We have the music in *Tumshangilie Bwana* hymnals and at least the congregation knows most of the songs there so it is easy to refer there if we want to learn the songs...like the right way. Sometimes the (choir) members know how to get free scores online, I don't know how, but uhm, at times we ask members to find the score. But depending on the situation we can choose to perform music without an official score by listening to the recording on YouTube or a member teaching us a tune from their home (parish).

KM: How does performance during special occasions compare with performance during ordinary occasions, even assuming that the repertoire is the same?

MG: Uhm, performance in terms of how the choir responds?

KM: Yeah, generally, is the same way of performing those songs, even if it is the same ordinary songs?

MG: Ah, okay. I would say that sometimes in a normal Mass setting, the choir might feel a bit restricted in doing some things and might not really do everything they would like to do with the song. For example, uhm, you know even if it's dancing, there are some movements that we do in common. But when it comes to special occasions, people feel free to do other things

because they want to enjoy themselves during those occasions. And I think, in as much as they are not dancing in the same style, what am I saying? (laughter) I think members, during special occasions, are, I will use the term “psyched up”. At times they even do things we might not expect, like making some weird sounds (laughter). I know you can relate...

KM: No, I don't make weird sounds!

MG: (laughter) no not you! I didn't say you make weird sounds. Anyway, another aspect of performance that is different during special occasions, is that the instruments we use may be more than we usually use in church and, uhm, another aspect that is not really musical is uniform. You find that in special occasions people really want to have the attire on, but in church, not really.

KM: Ah, I see. So just a quick follow up. Are there specific instrumentalists who have to be there for certain instruments to be played?

MG: Uhm, yes. Yes. For example, I know, for the piano, we can always find someone to come and play...we usually get someone and pay them a small token. For something like drums, we normally have somebody who plays the drums. And if that specific person is not around...uhm, we normally have two of them and if in that case they both are not around, then the drums will probably not be played because uhm the (other) members of the choir are not familiar with how the drum is played. And if they play they will mix up the beats and also stop singing. The kayamba as well, if the people who normally play it are not around then we just do without it. Although sometimes members of the congregation can step in and play it for us. But if we have no one to play the instruments for us then we just sing *a cappella*. Yeah.

KM: Is your repertoire exclusive to your choir; and if not, how do you distinguish your performance from other choirs'?

MG: Uhm, by exclusive you mean...

KM: Are you the only people who own or perform it?

MG: Uhm (laughter) we are not the only people who have that repertoire. Because at times I even pick repertoire from other choirs and... but then I would say probably what we try doing different is, at times we watch other choirs performing and we pick things that we feel our choir would maybe have done better. Let's say for example in terms of dynamics, the moods or the emotions, I think as the director I am able to now teach the song to my choir and I will try as much as possible to accomplish that. And I think that starts from the word go, when I am

teaching the song, I make them (choristers) aware that at this point you will probably go soft or go loud and try and understand and bring the words into... let us see the emotion, let us avoid the last minute rush, for example during festivals where we try to tell them go soft or loud... the conductor can also get carried away. So I think what I will say is, if I have to implement something that I saw from another choir in a particular piece (of music), I will have to train them (choristers) from the word go, so that even when the conductor forgets, they remember, they know it's supposed to go. So what I do to make our performance different is to watch a couple of performances, see what is lacking, I can even play the video to the choir to see and get their input and see if they can pick something from it. Or if we perform in a competition and we get comments from the adjudicator, we try and put them into practice.

KM: Okay. I have two bonus questions. How do you relate with instrumentalists as the choir director, especially during rehearsals?

MG: Uhm, to be very sincere, when we are having rehearsals, we rarely do have the instrumentalists with us, especially the drums, the kayambas, and the piano to some extent. At times I think it is because (giggle) I they know what they are doing and they understand what they have been doing in church. So what I tell them is, at this particular point, ehn, we will have to start from soft to loud, and then once the choir can be able to listen to the pianist, then the choir is good to go. And also, I think, the only time we have rehearsal with any of the instruments, especially the piano, is on Saturdays...uhm, for the drum, it is rare for us to use them, but I will say, as long as I explain to the instrumentalists what I need, even as they are playing and we interact. I am able to show them as I am conducting, reduce, don't go loud, yeah.

KM: And do you hold them accountable in technical stuff like note and rhythm accuracy?

MG: I, yes, I hold them accountable, especially with the drums, in terms of rhythm, sometimes you start off very well but in the middle of the song they either rush, or... and they can clearly see your conducting and at times you may try and, you know, demonstrate to them what you need. So I hold them accountable when I realize they are not looking at me as the conductor, to follow my tempo. And for the pianist, I would also hold them accountable, especially if they are starting off and they are playing that section, the prelude, and they play something that is weird to the choir, and then the choir ends up looking at you wondering which song we are singing. I have been in such a scenario where the pianist is playing a song (laughter) and the choir members are like, hai, which song is that? And clearly, the pianist did not say they have

a problem with that song, they actually said they know how to play, so the choir is staring at you, and you can't do anything. But they are also volunteers to some extent so it's hard to like be tough on them.

KM: And lastly, does the congregation get involved in instrumentation?

MG: I would say they do, because at times you find, especially the audience, the people who sit behind the choir, clapping to the music, dancing to the music, or when they see an instrument there and there is no one playing it, you see them picking up the instrument and joining the choir as they are singing. So I would say they do, they sing with the choir, or play an instrument, the drums if there is no one to play or even ululate, so I would say yes, they do.

**Appendix 2: Kalenjin Setting of the Kyrie Section of the Ggaba Mass, originally Set to English text.**

## Kiptayat Rirenech Ggaba Mass

Kip - ta - yat ri - re - nech Kip - ta - yat ri - re - nech Kip - ta - yat ri - re - nech

7 **Fine** Ye - su Kris - tu ri - re - nech Ye - su Kris - tu  
Kip - ta - yat ri - re - nech Ye - su Kris - tu ri - re - nech

12 ri - re - nech **D.C. al Fine**  
Ye - su Kris - tu ri - re - nech Ye - su Kris - tu ri - re - nech Ye - su Kris - tu ri - re - nech



## Appendix 3: Typical Sunday Song Programmes Used During Fieldwork

### Song Programme January 1, 2021<sup>1</sup>

**MASS PROGRAM 1st JANUARY 2021**

**ENTRANCE: NALIFURAHİ SANA  
WALIPONIAMBIA( G )**  
*Nalifurahi sana waliponiambia - na  
twende.*  
*Furahi sana waliponiambia - na  
twende.*  
*(Nyumbani mwa Baba twende  
nyumbani mwa baba twende.)x2*

1. Nitakushukuru kwamoyowangu  
wote - *Nitakushukuru*  
Mbele ya Miungu kuimbia zaburi-
2. Nitakushukuru katika nyumba yako -  
Nitalishukuru jina lako Ee Baba -
3. Kwa fadhili zako nauaminifu wako -  
Kwa maana wewe umeikuza ahadi -
4. Nilipokuita uliniitika -  
Ukanifariji ukanitia nguvu -


**ENTRANCE: NIMEINGIA NYUMBANI  
MWA BWANA(G)**  
*Nimeingia nyumbani mwa Bwana,  
nimshangilie nimwabudu Yeye x2*

1. Miguu yangu imekwisha  
simama - *Nimshangilie  
nimwabudu Yeye x2*
2. Katika malango matakafifu -
3. Hakika Bwana ametamalaki -
4. Atukuzwe Mungu Mwana na  
Roho -

**KYRIE: MISA ANGELO (G)**  
Bwana, Ee Bwana, (Ee) Bwana  
tuhurumie x2  
Kristu, Kristu, Kristu tuhurumie x2  
Bwana, Ee Bwana, (Ee) Bwana  
tuhurumie x2

**UTUKUFU (G)**  
*Utukufu juu kwa Mungu Na amani  
duniani, kwao watu wenye mapenzi,  
watu wenye mapenzi mema x2*

1. TB: Tunakusifu, tunakuheshimu,  
twakuabudu, tunakutukuza;  
twakushukuru Mungu kwa ajili ya  
utukufu wako mkuu.
2. SA: Ee Bwana Mungu, mfalme wa  
mbinguni, Baba Mwenyezi  
Muumba wa vyote; Ee Bwana Yesu  
mwana wa pekee, mwanakondoo,  
mwana wake Baba.
3. TB: Uondoaye dhambi za dunia,  
tuhurumie, utuhurumie; uondoaye  
dhambi za dunia, ulipokee hili ombi  
letu.
4. SA: Unayeketi kuume kwa Baba,  
tuhurumie, utuhurumie; Kwa kuwa  
wewe ndiwe peke yako, Mtakatifu,  
peke yako Bwana.
5. Unis: Pekee yako mkuu Yesu Kristu,  
pamoja naye Roho Mtakatifu;  
Kwa utukufu wake Mungu Baba, milele  
yote, amina, amina

 Edit with WPS Office

<sup>1</sup> In this programme of songs sung on 1st January 2021, the Entrance, the Communion, Offertory, Tithing and Exit songs as well as the Kyrie, the Gloria, the Sanctus, the Agnus Dei, are all in Swahili while the second Communion song is in English. The Bible and Incense songs are in Luo and Kikuyu respectively, both being indigenous Kenyan languages, while the gospel acclamation song (Alleluia) is in IsiXhosa, a South African language.

**MASS PROGRAM 1st JANUARY 2021**

**BIBLE: YAWA ULING'ALING'A**

**UPARANG'O (G)**

*Yawa uling'aling'a uparang'o Injili kalo  
Yawa uling'aling'a uparang'o Injili kalo  
\*2*

1. Umetho, uido, kauparang'o Injili kalo
2. Uchodo, ukwelo kauparo mana Injili kalo

**ALLELUIYA: THUMAMINA (G)**

**INCENSE: WIMUKUMIE**

**WEMWATHANI (G)**

*Wi mukumie wee Mwathani, Ngai wa  
thi na wa iguru,  
Niundu wotana waku nitwamukirite  
matega maya twarehe x2*

1. Mugate O hamwe na njohi –  
*nitwagutegera Mwathani*  
Maciaro ma migunda iitu – *twagikuria  
umamukire*
2. Magetha O hamwe na mbecha –  
Ni thithino ya moko maitu –
3. Mahiu ona migunda iitu –  
Ona mawira maitu mothe –
4. Ikeno na mathina maitu –  
Mahoya matarania maitu –
5. Bururi atongoria aitu –

Micii iitu na aturia akuo –

**MTAKATIFU: SUBUKIA (G)**

**MWANAKONDOO: SUBUKIA (G)**

**COMMUNION: NAKUKARIBISHA YESU**

**WANGU (G)**

*Nakukaribisha yesu wangu ukae  
moyoni mwangu (Bwana)  
Nakukaribisha yesu wangu chakula  
chenye uzima.x2*

*(Nishibisha kwa chakula cha uzima  
uninyweshe kinywaji safi cha roho.)x2*

1. Mwili wako ni chakula kinacho  
iburudisha roho yangu, yesu karibu  
moyoni mwangu ukae nami daima.
2. Damu yako ni kinywaji kinacho  
iburudisha roho yangu, yesu karibu  
moyoni mwangu ukae nami daima.
3. Kwa mwili na damu yako ee yesu  
tunapata uzima tele, yesu karibu  
moyoni mwangu ukae nami daima.

**COMMUNION: SWEET SACRAMENT**

**DIVINE (E)**

1. Sweet Sacrament divine, hid in thine  
earthly home,  
lo, round thy lowly shrine, with  
suppliant hearts we come;  
Jesus to thee our voice we raise, in  
songs of love and heartfelt praise:  
(Sweet Sacrament divine.) X 2.

**MASS PROGRAM 1st JANUARY 2021**

2. Sweet Sacrament of peace,  
dear home for every heart,  
where restless yearnings cease and  
sorrows all depart;  
there in thine ear all trustfully, we tell  
our tale of misery:  
(Sweet Sacrament of peace.) X 2

3. Sweet Sacrament of rest, ark from  
the ocean's roar,  
within thy shelter blest, soon may we  
reach the shore;  
Save us for still the tempest raves,  
save, lest we sink beneath the waves:  
(Sweet Sacrament of rest.) X 2

4. Sweet Sacrament divine, earth's  
light and jubilee,  
in thy far depths doth shine, thy  
Godhead's majesty;  
Sweet light so shine on us we pray,  
that earthly joys may fade away:  
(Sweet Sacrament divine.) X 2

**OFFERTORY: SIWEZI KUBAKI KITINI (D)**

*Siwezi kubaki kitini, lazimaninyanyuke,  
nikamtolee Mungu Kwani amenijalia  
mengi yasiyo idadi x 2*

1. Ninayo afya ya mwili na roho  
*Zawadi hii yatoka kwa  
Mungu Kwa nini  
nisinyanyuke nikamshukuru  
Mungu*
2. Mahangaiko ya njaa sipati .
3. Nikisafiri nafika salama . . .

4. Nafasi hii mimi nilo nayo . . .

**TITHING: BABA ASATE (Bb)**

*(Baba asante sina cha kulipa wewe  
baba kwa wema wako ulitujalia) x2*

1. Umenipa uhai umenipa uzima tele[-  
nimetoea dhahihu, na nimetoea  
sadaka, (siwezi) kulinganisha na wema  
wako Bwana.] x2

2. Umenipa mavuno umenijalia mali  
nyingi [-nimetoea vipaji, na matoleo  
nafedha, (siwezi) kulinganisha na  
wema Wako Bwana.] x2

3. Umenipa talanta ya kukuambia  
kanisani [- nakusifu kwa nyimbo, na  
kwa kayamba na ngoma, (siwezi)  
kulinganisha na wema wako Bwana.  
] x2

**EXIT: AMETAMALAKI (E)**

1. Njooi na vinanda, ngoma zeze  
vinubi  
Tumpigie Mungu wetu muziki  
mtakatifu

*Ametamalaki - ametamaliki Bwana  
ametamalaki  
Mbinguni ni yeye -  
Duniani ni yeye -  
Ametamaliki -*

2. Malaika Mbinguni wanamsifu  
Mungu  
Na duniani pia asifiwaye ni Mungu wa  
milele

**MASS PROGRAM 1st JANUARY 2021**

3. Asubuhi mapema ndege walialia  
Wakisifu pia wakishukuru kwa sauti za  
shangwe

4. Tazama sura yako na ya jirani yako  
Muonekano huo ni mfano wake  
Mwenyezi Mungu

5. Uhai wetu uko mikononi mwa  
Bwana  
Autoaye ndiye auchukuaye milele  
milele

6. Uwepo wake unaonekana wazi  
Kwa matendo ya huruma ayatendayo  
kila siku

ST. VERONICA CHOIR

## Song Programme January 17, 2021<sup>2</sup>

### MASS PROGRAM 17th JANUARY 2021

#### **ENTRANCE: KUNAPENDEZA (C)**

1. { Kunapendeza kutazama kwake  
Bwana - Nyumba yake Bwana  
inapendeza } \*2  
{ Inapendeza (**kweli**) inapendeza (**sana**)  
Inapendeza inafurahisha moyo  
Nyumba ya Bwana inapendeza } \*2
2. Kuna furaha kuingia kwake Bwana  
Nyumba yake Bwana ina furaha  
{ Ina furaha (**kweli**) ina furaha (**kubwa**)  
Ina furaha ni furaha ya Mbinguni  
Nyumba ya Bwana ina furaha. } \*2
3. Kuna baraka kuabudu kwake Bwana  
Nyumba yake Bwana ina baraka  
{ Ina baraka (**kweli**) ina baraka (**nyingi**)  
Ina baraka inayo baraka tele  
Nyumba ya Bwana ina Baraka } \*2
4. Kuna chakula kutulia kwake Bwana  
Nyumba yake Bwana ina chakula  
{ Ina chakula (**kweli**) ina chakula (**kingi**)  
Ina chakula ni chakula cha roho zetu  
Nyumba ya Bwana ina chakula. } \*2
5. Kuna uzima kusujudu kwake Bwana  
Nyumba yake Bwana ina uzima  
{ Ina uzima (**kweli**) ina uzima (**tele**)  
Ina uzima ni uzima wa milele  
Nyumba ya Bwana ina uzima } \*2

#### **MASS: GABA (F)**

- O Lord have mercy, \*4  
Jesus Christ have mercy \*4  
O Lord have mercy \*4

#### **GLORIA (G)**

- Glory to God in the highest  
Glory to God in the Highest*
1. And on earth, peace to men  
Peace to men who are God's friends
  2. God almighty Father, Heavenly king  
We praise you and we bless you
  3. We adore you, we glorify you  
We give you thanks for your great glory
  4. Lord Jesus Christ only son of the  
father  
Lord, Lamb of God, Jesus Christ
  5. You take away the sins of the world,  
Have mercy, receive our prayers
  6. You are seated at the right hand of  
the father  
Have mercy, Lord Jesus Christ
  7. You alone are holy, you alone are  
Lord  
You alone are the most high
  8. Glory to the Father, glory to the Son,  
Glory to the Spirit, Holy one

#### **BIBLE: NIPE BIBILIA (G)**

*(Nipe Bibilia - Nipe Bibilia,  
Neno Nzuri la Bwana, nipe Bibilia ) x 2*

1. Ni neno lake Bwana - Bibilia yangu  
Ni Neno la wokovu -

<sup>2</sup> In this programme of songs sung on 17th January 2021, the Entrance, Bible, Communion, Offertory, and Exit songs are in Swahili while the Kyrie, the Gloria, the Sanctus, the Agnus Dei, and the Incense songs are in English. Additionally, the exit (recessional song) is a Marian hymn, as can be seen in the first line that mentions “mama Maria”, Swahili for “Mother Mary”.

**MASS PROGRAM 17th JANUARY 2021**

**ALLELUIYA**

Alleluia Ah Ah Alleluiah Alleluiah ah  
Alleluiah Alleluiah

**INCENSE: TAKE MY LIFE (G)**

1. Take my life and let it be  
consecrated, Lord, to thee.  
Take my moments and my days;  
let them flow in endless praise.

2 Take my hands and let them move  
at the impulse of thy love.  
Take my feet and let them be  
swift and beautiful for thee,

3 Take my voice and let me sing  
always, only, for my King.  
Take my lips and let them be  
filled with messages from thee.

4 Take my silver and my gold;  
not a mite would I withhold.  
Take my intellect and use  
every power as thou shalt choose.

5 Take my will and make it thine;  
it shall be no longer mine.  
Take my heart it is thine own;  
it shall be thy royal throne.

6 Take my love; my Lord, I pour  
at thy feet its treasure store.  
Take myself, and I will be  
ever, only, all for thee.

**SANCTUS: GABA (E)**

1. Holy holy  
Holy Lord God of hosts

Heaven and earth are filled with your  
glory

***Hosanna, Hosanna, hosanna, hosanna  
in the highest \*2***

***Hosanna, hosanna, hosanna in the  
highest \*2***

2. Blessed is He  
Blessed is He who comes in the Lords  
name

**AGNUS DEI: GABA (F)**

Oh lamb of God,  
you take away the sins of the world,  
Have mercy, have mercy on us \*2  
Oh lamb of God,  
You take away the sins of the world,  
O grant us, oh grant us peace

**COMMUNION: ENYI WAKRISTU  
WAPENZI (C)**

***{ Enyi wakristu wapenzi njooni  
Bwana anatualika kwenye karamu } \*2  
Kwanza ndugu tazama meza yake  
inavyopendeza  
Yeye Bwana na wateule  
wameizunguka meza yake  
Haya ndugu simama nawe ushiriki \*2***

1. Njoni Bwana atuita meza yake sasa  
itayari

Haya simama nenda nawe ushiriki

2. Kama wewe wastahili fanya hima  
ukampokee  
Ndicho chakula chenye uzima milele

3. Yeye anilaye mimi atakuwa na  
uzima mpya

**MASS PROGRAM 17th JANUARY 2021**

Siku ya mwisho mimi nitamfufua

nishiriki Umungu wako.

4. Yeye katuandalia masikini pia  
matajiri  
Ukarimu gani Bwana Yesu alionao

**EXIT: GIZA NENE ( F )**

***Niongoze mama Maria, nionyeshe njia  
ya kweli (ya kweli) ya kunifikisha  
mbinguni kwa mwanao Yesu x2.***

**OFFERTORY: NITATOA NINI MIMI (D)**

S: Nitatoa nini mimi

All: ***Ewe mungu wangu***

S: Kitakacho kuwa sawa

All: ***Na fadhili zako.***

S: Wewe ni Bwana ATB: ***Wa rehema***

S: Fadhili zako ATB: ***Za milele***

S: Nikupe nini...nikushukuru

ATB: ***Nikupe nikushukuru***

S: Kama ni fedha All: ***Nazo ni zako***

S: Hata mazao ATB: ***Ya mashamba***

S: Nikupe nini...nikushukuru

ATB: ***Nikupe nikushukuru.***

1. Mema mengi umenitendea Ee  
Mungu wangu, hata siwezi kukulipa.  
Mara ngapi nimekukosea Ee Mungu  
wangu, na wewe ukanisamehe.

2. Usiku hata mchana wewe unanilinda,  
hata hivyo sikukushukuru.  
Umenilisha chakula ili nipate nguvu,  
lakini sikukushukuru.

3. Ninajitolea kwako kimwili na kiroho,  
vyote hata maisha yangu.  
Nitaimba nikisema asante Mungu  
wangu, siku zote hata milele.

4. Nakutolea mkate ni mmea wa ngano,  
divai tunda la mzabibu.  
Kwa fumbo la maji haya pia divai hii,

1. Giza nene limetanda, (limetanda  
mbele yangu x2);

limenifunika macho nitakwenda wapi  
mimi na unyonge wangu huu.

2. Mama Bikira Maria msaada wa  
wagonjwa, kimbilio la wanyonge.  
Nakukimbilia Mama niombe kwa  
Mwanao aniponye roho yangu.

3. Kwa rozari yako Mama ninapata  
tumaini la uzima wa milele.  
Ewe Mama wa huruma unifute chozi  
langu, hofu zote zinitoke.

4. Ewe ua la waridi nifunike bawa zako,  
nilipate joto lako,  
katika safari yangu unilinde na hatari  
zinazo ninyemelea.



## Appendix 4: Pentecost Song Programme<sup>1</sup>

### ENTRANCE

#### FURAHA YANGU NI KUBWA SANA-

##### Swahili

Furaha yangu ni kubwa sana x2 kuingia  
nyumba yako Bwana [(leo hii) nia yangu  
nipate kukuabudu Mungu] x2

1. Furaha yangu Bwana ni kubwa, kuingia  
– nyumba yako  
Nami unipe neema kuomba, kuingia –  
nyumba yako
2. Fahari ninaona Mungu wangu, kujongea –  
Pia kukushukuru siku zote, naja kwenye –
3. Nawe Mwokozi wangu Yesu, naingia –  
Uniongoze leo Bwana, nije kwenye –
4. Ewe Mungu Baba ninaingia, naipenda –  
Wewe uliyumba vitu vyote, najongea –
5. Nawe Roho Mungu wa neema, naja kwenye  
– Nipe uwezo nisichoke kuingia kwenye –

#### MFANYIENI SHANGWE- Swahili

Mfanyieni shangwe dunia yote,  
Na mtumikieni kwa furaha x2

1. Njoo ni mbele za Bwana – kwa kuimba  
Juuni kwamba yeye – ndiye Mungu
2. Piteni mlangoni – kwa shukrani  
Daima himidini – jina lake
3. Alituumba tuko – watu wake  
Sisi ni kondoo wa – malishoye
4. Mtukuzeni Baba – pia Mwana  
Na Roho Mtakatifu – siku zote.

### KYRIE- GGABA

#### RIRENECH- Kalenjin

Kiptayat rirenech x4  
Yesu Kristu rirenech x4  
Kiptayat rirenech x4

### GLORIA-GGABA

#### GLORY- English

Glory to God in the highest (glory!)

Glory to God in the Highest

1. And on earth, peace to men  
Peace to men who are God's friends
2. God almighty Father, Heavenly king  
We praise you and we bless you
3. We adore you, we glorify you  
We give you thanks for your great glory
4. Lord Jesus Christ only son of the father  
Lord, Lamb of God, Jesus Christ
5. You take away the sins of the world,  
Have mercy, receive our prayers
6. You are seated at the right hand of the  
father  
Have mercy, Lord Jesus Christ
7. You alone are holy, you alone are Lord  
You alone are the most high
8. Glory to the Father, glory to the Son,  
Glory to the Spirit, Holy one

### BIBLE PROCESSION

#### NDETO YA MWIAI- Kamba

1. Ndeto ya Mwiai, niyo Ndeto yoka, ya  
thayu utathela x2

{ Tunitavanie (ndeto) tunitavanie  
Tunitavanie ndeto Iulu wa nthi  
yonthe } \*2

2. Ndeto ya Mwiai, niyo Ndeto yoka,  
wovosyo utathela x2
3. Ndeto ya Mwiai, niyo Ndeto yoka,  
utau utathela x2
4. Ndeto ya Mwiai, niyo Ndeto yoka, useo  
utathela x2
5. Ndeto ya Mwiai, niyo Ndeto yoka, ya  
vinya utathela x2
6. Ndeto ya Mwiai, niyo Ndeto yoka, ya  
muuo utathela x2

<sup>1</sup> The language of the text is indicated next to each song title on the programme itself. The diversity of languages here is higher than that in an ordinary Sunday programme. Languages that are indigenous to other African countries are also included and clearly marked.

## **GOSPEL ACCLAMATION**

### **POLO ALELUYA- Luo**

Polo aleluya, aleluya x2  
Jodongo manka, ubed mana piny,  
Uchick mana itu injili dwa do njo  
Polo aleluya, aleluya

## **OFFERTORY**

### **NDIKUPEREKA- Chichewa (Malawi)**

1. Ndiliba mphoto ine zopereka kwa  
Mulungu wanga  
Ndiperekaine? Ndipereka moyo wanga

**Ndipereka ine?**

**Ndipereka moyo wanga**

2. Ndiliba chuma ine chopereka kwa  
Mulungu wanga  
Ndiperekaine? Ndipereka moyo wanga
3. Ndiliba mwana ine wopereka kwa  
Mulungu wanga  
Ndiperekaine? Ndipereka moyo wanga

### **SIKU YA HAMSINI- Swahili**

Siku ya hamsini aiye aiyo o, Roho  
Mtakatifu aiye aiyo o, (Alishuka kwa  
mitume (iyo) mitume, Akawajalia nguvu  
(iyo) mitume) x2

1. Wote wakajazwa roho mtakatifu,  
wakasema lugha nyingi, mitume.
2. Roho aliwawezesha, kusema, matendo  
makuu ya Mungu, jueni.
3. Petro kasema kwa nguvu, jamani,  
Kutubu makosa yenu, ni vema.

## **OFFERTORY PROCESSION**

### **BINO BIANA BIEFWE- Luhya**

(Scp: Bino biana biefwe

///: Bino biana biefwe aa ee biakanire papa)  
x2

1. Bino biana biefwe papa- biakanire papa  
Kano matunda kefwe papa- kaakanire papa  
Buno busangali bwefwe papa- biakanire  
papa.

2. Ino ifini yefwe papa- iakanire papa

Buno bukheri bwefwe mwami-  
biakanirepapa

Buno bulala bwefwe mwami- biakanire  
papa.

3. Bukula bianwa biefwe mwami- biakanire  
papa

Bino bianwa biefwe mwami- biakanire papa

Bino bulindi biefwe mwami- biakanire papa.

4. Bukula bianwa biefwe, bukula, bukula  
bianwa biefwe,

Bukula khusangarire mno x2

Ee bianwa biefwe, ha! ha! ha, ee bianwa  
biefwe ha! x2

### **VIPAJI HIVI- Swahili**

Vipaji hivi tukutoleavyo ee Bwana, ni mali  
yako

**Tunavileta uvipokee ee Bwana, uvitakase x2**

1. Mkate na divai- vipaji vyetu  
Bwana tunakupa- uvipokee
2. Sadaka ya leo- ni mali yako  
Fedha na mavuno- uvipokee
3. Na sisi wenyewe- ni mali yako  
Utupokee Bwana- ututakase

## **SANCTUS**

### **MUTHERU- Kikuyu**

(T: Muthuru | W: Mwathani Ngai wa mbutu  
(S,A: muthuru) W: ukumio matuini iguru  
ma.

S,A: Iguru na thi ni kuiyuire ni kuiyuire ukaru waku wi mutheru.

**Mutheru.....**

S,A: Mugoce ni uria ukaga na ritua ria Mwathani wi mutheru.

**Mutheru.....**

## **PATER NOSTER**

### **GREGORIAN- Latin**

Pater noster, qui es in coelis

Sanctificetur nomen Tuum

Adveniat regnum Tuum

Fiat voluntas Tua

Sicut in coelo et in terra

Panem nostrum quotidianum da nobis hodie

Et dimitte nobis debita nostra

Sicut et nos dimittimus debitoribus nostris

Et ne nos inducas in tentationem

Sed libera nos a malo

**Quia tuum est regnum et potestas et gloria in saecula**

## **SIGN OF PEACE**

### **OMOREMBE- Gusii**

B: Omorembe, omorembe

W: Omorembe obe asemore

Buna tata oito antomete, omorembe obe asemore x2

2. Obwanchani, obwanchani

Obwanchani obe asemore x2...

3. Omogoko, omogoko...

4. Obosera, obosera...

## **AGNUS DEI**

### **Ee mwana Ng'ondi- Taita**

{S: Ee mwana ng'ondi wa Mlungu ee

(All: uinjaga kaung'a redu, kudifuye ugoma (mwana), kudifuye ugoma x2)} x2

S: Ee mwana ng'ondi wa Mlungu ee

(All: uinjaga kaung'a redu, kudiredire sere (mwana), kudiredire sere x2)

## **COMMUNION**

### **SPIRIT OF GOD IN THE CLEAR**

#### **RUNNING WATER- English**

Spirit of God in the clear running water

Blowing to greatness the trees on the hill.

Spirit of God in the finger of morning:

**Fill the earth, bring it to birth,**

**And blow where you will.**

**Blow, blow, blow till I be**

**But breath of the Spirit blowing in me.**

Down in the meadow the willows are moaning

Sheep in the pastureland cannot lie still.

Spirit of God, creation is groaning:

**Fill the earth, bring it to birth,**

**And blow where you will.**

**Blow, blow, blow till I be**

**But breath of the Spirit blowing in me.**

I saw the scar of a year that lie dying

Heard the lament of a lone whip-poor-will.

Spirit of God, see the clouds that are crying:

**Fill the earth, bring it to birth,**

**And blow where you will.**

**Blow, blow, blow till I be**

**But breath of the Spirit blowing in me.**

Spirit of God everyone's heart is lonely

Watching and waiting and hungry until

Spirit of God, we long that you only

**Fill the earth, bring it to birth,  
And blow where you will.  
Blow, blow, blow till I be  
But breath of the Spirit blowing in me.**

**NDATUMA OHA- Luganda (Uganda)**

1. Ogu wena akomwa Ruhanga,  
Afooka muhereza ebiro byoona,  
Ahereza abantu ba Ruhanga,  
Omukwiriza n'okugonza

**Ndatuma oha, aratugendera oha,  
Nyowe ndihanu mukama ntuma x2**

2. Naseera boona obukubahereza  
Abatamwetegereza n'abababire  
Abajara naboona abaine iroho  
Boona Ruhanga nabagonza
3. Kristu akaizira boona,  
Kandi akabahereza atasoroire  
Nanywe muhereze abantu boona,  
Kristu abesire mube abahereza

**Ndatuma oha, aratugendera oha,  
Nyowe ndihanu mukama ntuma x2  
Ego! Nyowe ndihanu mukama ntuma  
Leero! Nyowe ndihanu mukama ntuma  
Nyizire! Nyowe ndihanu mukama ntuma  
Ai mukama!  
Nyowe ndihanu mukama ntuma**

**RECESSIONAL**

**LOSAKO, MAMA MBOTE- Lingala (DRC)**

1. Losako, Mama mbote,  
Mama ee Nzambe azali nayol

**Losako, Mama mbote,  
Mama ee Nzambe azali nayol!**

2. Na Cana ee bazangivinu  
Okieina Yezu osengelibango e
3. Merci ee Merci mama ee  
Mpo na sanzalibwa okumbi Yesu e

## Appendix 5: Sampled Offertory Hymns and English Translations<sup>1</sup>

### 1. UPOKEE, EWE BWANA (Swahili)

1. Upokee, ewe Bwana – (*Receive, O Lord*)

Vipaji vyetu, vitakase, vibariki, uvipokee. (*Our gifts, consecrate them, bless them, and receive them*)

2. Mkate wetu na divai – (*Our bread and wine*)

3. Fedha hizi na mazao – (*This money and farm produce*)

### 2. IN BREAD WE BRING YOU LORD

1. In bread we bring you, Lord, our bodies' labour.

In wine we offer you our spirits, grief.

We do not ask you, Lord, who is my neighbour?

But stand united now, one in belief.

**For we have gladly heard your Word, your holy word.**

**And now in answer, Lord, our gifts we bring.**

**Our selfish hearts make true, our failing faith renew.**

**Our lives belong to you, our Lord and king.**

2. The bread we offer you is blessed and broken,

And it becomes for us our spirit's food.

Over the cup we bring, your word is spoken:

Make it your gift to us, your healing blood.

**Take all that daily toil plants in, our hearts' poor soil,**

**Take all we start and spoil, each hopeful dream,**

**The chances we have missed, the graces we resist,**

**Lord, in this Eucharist, take and redeem.**

### 3. WHAT RETURNS TO YAHWEH

1. What returns to Yahweh can I make

What returns to Yahweh can I make

For blessings of every kind from Him

That I have received x2

**What returns to Yaweh x3**

1

---

<sup>1</sup> These hymns have been sampled from a cross-section of Sunday song lists across the year 2020.

**For blessings of every kind from Him**

**That I have received**

2. He created me the Lord  
He adopted me as his child  
For blessings of every kind from Him  
That I have received x2

3. He strengthens me, my Lord  
By the spirit, the spirit of power  
For blessings of every kind from Him  
That I have received.

4. **MIMI NINAKUJA (Swahili)**

**Mimi ninakuja – Mimi ninakuja (*I am coming- I am coming*)**

**Na zawadi ndogo Bwana pokea (*With a small gift, Lord receive*)**

1. Mkate na divai - *Bwana pokea (Bread and wine- Lord receive)*  
Mazao ya mashamba – *Bwana pokea (Farm produce- Lord receive)*

2. Na pia nafsi zetu – (*And also ourselves*)  
Vyote tulivyo navyo – (*All that we have*)

5. **WE ASA OSA (Kamba)**

**We Asa osa nthembo yaitu (*O Lord receive our offering*)**

**we Asa osa noituathima (*O Lord receive and bless us*)**

1. Ni mukate umite nganuni yanhi, (*Bread from wheat of the earth*)  
2. Ni divai yumite zavivu yanhi, (*Wine from grapes of the earth*)

6. **MATEGA MAITU (Kikuyu)**

**Matega maitu Ngai twagutegera, (*Our gifts, Lord, we bring you*)**

**twakuria umamukire na umarathime (*We ask you to receive them and bless them*)**

**Moe Moe moe, (*Take them, take them, take them*)**

**Twakuria umamukire na umarathime (*We ask you to receive them and bless them*)**

## **Appendix 6: Analysis of Recording of Mass During the 5<sup>th</sup> Sunday of Easter, Celebrated on 2<sup>nd</sup> of May 2021<sup>1</sup>**

### **00:00 Entrance Song- Twende Sote (Swahili)**

The entrance song *Twende Sote Nyumbani Mwake Bwana Mungu* translates to “Let us all go in the house of the Lord God.” The singing is lively in keeping with the liturgical season (Eastertide) and section of Mass (entrance). The singing is accompanied by drums, kayamba and shakers, as well as clapping and ululation. The choristers and congregants move in response to the music, some more than others.

### **5:25 The Kyrie Misa Fadhili (Swahili)**

The conductor is heard pitching the choir. This is heard at other instances throughout the Mass, and it usually happens when there is no keyboard accompaniment which would otherwise pitch the singers. The *Kyrie* is sung unaccompanied and solemnly.

### **7:21 The Gloria Misa Fadhili (Swahili)**

In contrast, the *Gloria* is lively and accompanied by drums, kayamba and shakers. There is ululation and clapping, which is replaced by waving of hands during the response.

### **9:48 Gregorian Chant**

The priest chants the prayer in the Swahili form of the Gregorian chant. The congregation responds appropriately. This happens at various other sections of Mass.

### **10:35 Bible Procession- Ndeto ya Mwai (Kamba)**

The Bible Procession song is lively as would ordinarily lend to dancing by those taking part in the procession. One of the impacts of Covid-19 containment measures, however, is the absence of processions.<sup>2</sup> The music has however maintained its character.

### **16:11 and 16:51 Gospel Acclamation- Thuma Mina (isiZulu, isiXhosa, isiNdebele)**

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<sup>1</sup> This analysis is provided as a commentary of what happens during a typical Mass at St. Veronica. It must be understood in the context of Covid-19 containment measures, which have impacted some aspects of Mass, as explained in the commentary itself. See “Fifth Sunday of Easter Live Stream - 2nd May 2021: St. Veronica Catholic Church Syokimau,” YouTube video, 1:14:05, “St. Veronica P.M.C,” May 2, 2021, <https://www.youtube.com/watch?v=qvhSKstZhDk>.

<sup>2</sup> All processions, including the entrance, bible and offertory processions are either prohibited altogether or limited to the clergy.

Songs from elsewhere in Africa are included in the programme, notwithstanding the extremely low likelihood of populations from those areas. The music is widely embraced, and it is difficult to tell that the congregants are not speakers of those languages.

**19:46 Homily delivered in English, as opposed to the rest of Mass celebrated in Swahili.**

The celebration of Mass often takes this format, containing some sections in English and other sections in Swahili. It is hypothesised that this contributes to the preponderance of Swahili and English songs on the programme.

**35:45 Incense- Ee Bwana Twakuomba Upokee (Swahili)**

This section ordinarily comprises the third set of offertory songs, and is sung after presentation of gifts to the altar. When incense is used during Mass, this is the song that accompanies its use at this point of Mass. It is therefore considered a solemn section of Mass. Due to the changes occasioned by Covid-19 however, the first two sets of offertory songs are sung later in the liturgical order. This is understood to be a temporary change.

**39:45 The *Sanctus* Misa Fadhili (Swahili)**

The *Sanctus* is a lively song as it is an invitation to join with heavenly hosts in singing God's praises. The Hosana section of the *Sanctus* is accompanied by waving of hands similar to the response part of the *Gloria*. Accompaniment is also livelier at that point, occasioned by ululation in addition to the clapping that was done from the beginning.

**42:25 and 43:12- Popular protestant tune adapted by the priest for use during consecration**

The priest sometimes leads a popular tune as he deems appropriate to the celebration and the congregation joins in. Here the priest leads a popular protestant tune.

**43:34 Mystery of Faith (Swahili)**

Following the priest's cue, the choir sings the mystery of faith using the same tune that the priest introduced previously.

**48:10 The *Agnus Dei* Misa Fadhili (Swahili)**

Like the *Kyrie*, the *Agnus Dei* is sung unaccompanied. Had there been keyboard accompaniment available, it would have been considered appropriate for these sections. The tempo is also markedly slower than other sections of the Ordinary of Mass.

### **51:07 Communion- Tazameni Meza ya Bwana (Swahili)**

The Communion song is referring to a banquet that the Lord has prepared, hence its lively nature. Other variations of communion songs include messages about humility and repentance before receiving the holy communion and these would typically be sung more solemnly. The instrumentation and choral output varies as different members of the choir go to receive the holy communion while the song is still being sung.

### **1:03:30 Offertory- Njooi Watu Wote (Swahili)**

The placement of the offertory section at this point of Mass is a temporary Covid-19 related measure. The songs sung at this point would be in the first set of offertory songs, those that accompany the actual giving of offertory. The second set of offertory songs, which usually accompany the offertory procession to the altar, are omitted at this time since the processions are temporarily halted.

### **1:10:36 Recessional- Niseme nini basi (Swahili)**

The recessional song is a Marian song in praise of the blessed virgin Mary. This is a common theme across recessional songs generally, mostly because the parish is headed by priests from the order of the Carmelites of Mary Immaculate. The simplicity of the hymns enables choristers to sing and dance with minimal effort, referring to the typed lyrics only occasionally. The kayamba player on this occasion is not a choir member. Other congregants can also be seen to the side of the choir, clapping and moving in response to the song. This shows how the congregation and the choir work together to give success to the performance of liturgical music.



## Appendix 7: Compositions and Arrangements by Researcher

### Arrangements of Hymns

# Holy God We Praise Thy Name

Arr. K.Mulwa

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: Ho - ly God we praise thy Name; Lord of all, we bow be - fore thee! All on earth thy seep - ter claim, all in heav'n a - bove a - dore thee; in - fi - nite thy vast do - main, ev - er - last - ing is thy reign.

1. Holy God, we praise thy name.  
God of all, we bow before thee.  
All on earth your scepter claim;  
all in heav'n above adore thee.  
Infinite thy vast domain,  
everlasting is thy reign.

2. Hark, the loud celestial hymn,  
angel choirs above are raising.  
Cherubim and seraphim,  
in unceasing chorus praising,  
fill the heav'ns with sweet accord:  
Holy, holy, holy Lord.

3. Lo! the apostolic train  
join thy sacred name to hallow.  
Prophets swell the glad refrain,  
and the blessed martyrs follow,  
and, from morn till set of sun,  
through the church the song goes on.

4. Holy Author, Holy Word,  
Holy Spirit, three we name thee;  
still, one holy voice is heard:  
undivided God, we claim thee,  
and adoring bend the knee,  
while we own the mystery.

# Jesus My Lord, My God, My All

Frederick Faber

Arr. K.Mulwa

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-6) has a treble clef and a 3/4 time signature. The lyrics are: "Je - sus, my Lord, my God, my All, — How can I love — thee / And how re - vere — this won - drous gift — so far sur - pass - ing". The second system (measures 7-13) has a treble clef and a 3/4 time signature. The lyrics are: "as I ought Sweet Sac - ra - ment, we thee a - dore; O, make us / hope or thought". The third system (measures 14-20) has a treble clef and a 3/4 time signature. The lyrics are: "love thee more and more. O, make us love — thee more and more." The piano accompaniment consists of chords and moving lines in both hands.

Jesus! my Lord, my God, my all!  
How can I love Thee as I ought?  
And, how revere this wondrous gift,  
So far surpassing hope or thought?

Sweet Sacrament, we thee adore,  
O make us love thee more and more.

Had I but Mary's sinless heart  
To love Thee with, my dearest King!  
O with what bursts of fervent praise  
Thy goodness, Jesus, would I sing!

O see! within a creature's hand  
The vast Creator deigns to be,  
Reposing infant-like, as though  
On Joseph's arm, or Mary's knee.

Thy Body, Soul, and Godhead, all!  
O mystery of love divine!  
I cannot compass all I have,  
For all Thou hast and art are mine!

Sound, sound His praises higher still,  
And come, ye angels, to our aid,  
'Tis God! 'Tis God! the very God  
Whose power both man and angels made!

Compositions<sup>1</sup>

Misa Angelo  
Bwana Utuhurumie

K.Mulwa

$\text{♩} = 60$

The first system of the musical score is for the Kyrie section. It features four vocal parts: Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The lyrics are: "Bwa - na, Ee Bwa - na, Bwa - na tu - hu - ru - mi - e tu - hu - ru - mi - e". The system concludes with a double bar line and a repeat sign, followed by two endings: "1." and "2. Fine".

D.C. al Fine

The second system of the musical score is for the Gloria section. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Kri - stu, Kri - stu, Kri - stu tu - hu - ru - mi - e tu - hu - ru - mi - e". The system concludes with a double bar line and a repeat sign, followed by two endings: "1." and "2.". The instruction "D.C. al Fine" is placed above the vocal staves.

<sup>1</sup> The compositions, all titled in Swahili, are Masses. The titles correspond to sections of Mass as follows: *Bwana Utuhurumie* is the *Kyrie*; *Utukufu* is the *Gloria*; *Mtakatifu* is the *Sanctus*; *Mwanakondoo* is the *Agnus Dei*; *Fumbo la Imani* is the *Mysterium Fidei*; *Baba Yetu* is the *Pater Noster*; and *Amina* is *Amen*.

# Misa Angelo

## Utukufu

K.Mulwa

$\text{♩} = 110$

Soprano  
u - tu - ku fu ju u - kwa Mu - ngu na a -

Alto  
U - tu ku fu juu - kwa - Mu - ngu u tu - ku - fu na - a -

Tenor  
u - tu - ku fu ju u - kwa Mu - ngu na a -

Bass  
U - tu - ku - fu juu - kwa - Mu - ngu u - tu - ku - fu na a -

$\text{♩} = 110$

S  
ma - ni du - ni - a - ni kwa - o wa tu - we - nye - ma -

A  
ma - ni na - a - ma - ni du ni - a - ni du - ni a - ni - kwa - o wa - tu - wa ma -

T  
ma - ni du - ni - a - ni kwa - o wa tu - we - nye - ma -

B  
ma - ni na - a - ma - ni du - ni - a - ni du - ni a - ni - kwa - o wa - tu wa - ma -

7

S  
pe - nzi — wa - tu we nye — ma - pe - nzi me - ma — u - tu me - ma

A  
pe - nzi — kwa - o wa - tu, wa - tu we - nye — wa - tu - wa ma - pe nzi - me - ma — me ma

T  
8  
pe - nzi — wa - tu we nye — ma - pe - nzi me - ma — u - tu me - ma — Tu - na - ku -

B  
pe - nzi — kwa - o - wa tu, - wa tu - we - nye — wa - tu - wa - ma pe - nzi me - ma — me - ma — Tu - na - ku -

7

11

T  
8  
si - fu - tu - na - ku - he shi - mu - twa - ku - a - bu - du - tu - na - ku - tu - ku - za - twa - ku - shu -

B  
si - fu - tu - na - ku - he - shi - mu - twa - ku - a - bu - du - tu - na - ku - tu - ku - za — twa - ku - shu -

11

D.C. al Fine

15

T  
ku - ru - Mu - ngu - kwa - a - ji - li - ya - u - tu - ku - fu - wa - ko - mkuu

B  
ku - ru - Mu - ngu - kwa - a - ji - li - ya - u - tu - ku - fu - wa - ko - mkuu

15

### UTUKUFU

Utukufu juu kwa Mungu, na amani duniani, kwao watu wenye mapenzi, watu wenye mapenzi mema x2

1. TB: Tunakusifu, tunakuheshimu, twakuabudu, tunakutukuza; twakushukuru Mungu kwa ajili ya utukufu wako mkuu.
2. SA: Ee Bwana Mungu, mfalme wa mbinguni, Baba Mwenyezi Muumba wa vyote; Ee Bwana Yesu mwana wa pekee, mwanakondoo, mwana wake Baba.
3. TB: Uondoaye dhambi za dunia, tuhurumie, utuhurumie; uondoaye dhambi za dunia, ulipokee hili ombi letu.
4. SA: Unayeketi kuume kwa Baba, tuhurumie, utuhurumie; Kwa kuwa wewe ndiwe peke yako, Mtakatifu, peke yako Bwana.
5. Unis: Pekee yako mkuu Yesu Kristu, pamoja naye Roho Mtakatifu; Kwa utukufu wake Mungu Baba, milele yote, amina, amina

# Misa Angelo

## Mtakatifu

K.Mulwa

$\text{♩} = 60$

Soprano

M-ta - ka-ti - fu M-ta - ka-ti - fu M-ta - ka-ti - fu Bwa-na\_\_ Mu - ngu wa ma - je - shi

Alto

M-ta - ka-ti - fu M-ta - ka-ti - fu M-ta - ka-ti - fu Bwa-na\_\_ Mu - ngu wa ma - je - shi

Tenor

M-ta - ka-ti - fu M-ta - ka-ti - fu M-ta - ka-ti - fu Bwa-na\_\_ Mu - ngu wa ma - je - shi

Bass

M-ta - ka-ti - fu M-ta - ka-ti - fu M-ta - ka-ti - fu Bwa-na\_\_ Mu - ngu wa ma - je - shi



$\text{♩} = 100$

S

wa ma - je - shi mbi - ngu na du - ni - a zi - me - ja - a u - tu - ku - fu zi - me - ja - a u - tu - ku - fu

A

wa ma - je - shi mbi - ngu na du - ni - a zi - me - ja - a u - tu - ku - fu wa - ko, zi - me - ja - a u - tu - ku - fu

T

wa ma - je - shi mbi - ngu na du - ni - a zi - me - ja - a u - tu - ku - fu zi - me - ja - a u - tu - ku - fu

B

wa ma - je - shi mbi - ngu na du - ni - a zi - me - ja - a u - tu - ku - fu zi - me - ja - a u - tu - ku - fu



11

1. 2.

S wa - ko mkuu wa - ko mkuu ho - sa - na ho - sa - na ho - sa - na, ho - sa - na

A wa - ko mkuu wa - ko mkuu ho - sa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na

T wa - ko mkuu wa - ko mkuu ho - sa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na

B wa - ko mkuu wa - ko mkuu ho - sa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na

16

1. 2.

S ju - u mbi-ngu - ni ho - ju - u mbi-ngu - ni M - ba - ri - ki - wa a - na - ye - ku - ja a - na - ye - ku - ja kwa

A ju - u mbi-ngu - ni ju - u mbi-ngu - ni M - ba - ri - ki - wa a - na, a - na - ye - ku - ja a - na - ye - ku - ja kwa

T ju - u mbi-ngu - ni ju - u mbi-ngu - ni M - ba - ri - ki - wa a - na - ye - ku - ja a - na - ye - ku - ja kwa

B ju - u mbi-ngu - ni ju - u mbi-ngu - ni M - ba - ri - ki - wa a - na - ye - ku - ja a - na - ye - ku - ja kwa

21

1. 2.

S  
ji - na la Bwa - na ji - na la Bwa - na ho - sa - na ho - sa - na ho -

A  
ji - na la Bwa - na ji - na la Bwa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na

T  
ji - na la Bwa - na ji - na la Bwa - na ho - sa - na ho - sa - na ho - sa - na ho - sa - na

B  
ji - na la Bwa - na ji - na la Bwa - na ho - sa - na ho - sa - na ho -

25

1. 2.

S  
sa - na, ho - sa - na ju - u mbi - ngu - ni ho - ju - u mbi - ngu - ni

A  
ho - sa - na ho - sa - na ju - u mbi - ngu - ni ju - u mbi - ngu - ni

T  
ho - sa - na ho - sa - na ju - u mbi - ngu - ni ju - u mbi - ngu - ni

B  
sa - na ho - sa - na ju - u mbi - ngu - ni ju - u mbi - ngu - ni

# Misa Angelo

Fumbo La Imani

K.Mulwa

$\text{♩} = 60$

Kri-stu a - li - ku - fa Kri - stu a - li - fu - fu - ka Kri - stu a - ta - ku - ja te - na

# Misa Angelo

## Amina

K.Mulwa

$\text{♩} = 60$

Soprano  
A - mi - na a - mi - na a - mi - na, a - mi - na

Alto  
A - mi - na a - mi - na a - mi - na, a - mi - na

Tenor  
A - mi - na a - mi - na a - mi - na, a - mi - na

Bass  
A - mi - na a - mi - na a - mi - na, a - mi - na

$\text{♩} = 60$

# Misa Angelo

## Mwanakondoo

K.Mulwa

$\text{♩} = 60$

Soprano  
Mwa - na - ko - ndo - o wa \_\_\_\_\_ Mu - ngu

Alto  
Mwa - na ko - ndoo wa - ke Mu - ngu Mwa - na ko - ndoo wa - ke Mu - ngu

Tenor  
Mwa - na ko - ndoo wa - ke Mu - ngu Mwa - na ko - ndoo wa - ke Mu - ngu

Bass  
Mwa - na - ko - ndo - o wa \_\_\_\_\_ Mu - ngu

$\text{♩} = 60$

5

S  
u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - hu - ru - mi - e

A  
u - o - ndo - a - ye dha - mbi za du - ni - a u - tu hu - ru - mi e

T  
u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - hu - ru - mi - e

B  
u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - hu - ru - mi - e

5

9

S Mwa - na - ko - ndo - o wa \_\_\_\_\_ Mu - ngu

A Mwa - na ko - ndoo wa - ke Mu - ngu Mwa - na ko - ndoo wa - ke Mu - ngu

T Mwa - na ko - ndoo wa - ke Mu - ngu Mwa - na ko - ndoo wa - ke Mu - ngu

B Mwa - na - ko - ndo - o wa \_\_\_\_\_ Mu - ngu

*rit.*

13

S u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - ja - li - e a - ma - ni

A u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - ja - li - e a - ma - ni

T u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - ja - li - e a - ma - ni

B u - o - ndo - a - ye dha - mbi za du - ni - a u - tu - ja - li - e a - ma - ni

*rit.*

# Misa Mt. Veronika

UTUHURUMIE

K.Mulwa

$\text{♩} = 72$

\*  
Soprano: E - we Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu Kris - tu Kris - tu

Alto: E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu

Tenor: E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu

Bass: E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu

7  
S: Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we Bwa - na, E - we  
Kris - tu Kris - tu Kris - tu Kris - tu

A: Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu Kris - tu

T: Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu Kris - tu

B: Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e E - we  
Kris - tu Kris - tu

14  
S: Bwa - na E - we Bwa - na, E - we Bwa - na Ewe Bwa - na  
Kris - tu Kris - tu Kris - tu

A: Bwa - na E - we Bwa - na Bwa - na  
Kris - tu Kris - tu

T: Bwa - na E - we Bwa - na Bwa - na  
Kris - tu Kris - tu

B: Bwa - na E - we Bwa - na Bwa - na  
Kris - tu Kris - tu

1, 2. 3.

\* Tenor sing the lead parts during the second verse but harmony in tutti sections is maintained

UTUKUFU

18  $\text{♩} = 240$

S na a - ma - ni du - ni - a - ni kwa - o wa - tu we - nye ma -

A na a - ma - ni du - ni - a - ni kwa - o wa - tu we - nye ma -

T U - tu - ku - fu kwa Mu - ngu ju - u mbi - ngu - ni na a - ma - ni du - ni - a - ni kwa - o wa - tu we - nye ma -

B U - tu - ku - fu kwa Mu - ngu ju - u mbi - ngu - ni na a - ma - ni du - ni - a - ni kwa - o wa - tu we - nye ma -

26

S pe - nzi me - ma tu - na - ku - si - fu tu - na - ku - he - shi - mu tu - na - ku - a - bu - du tu - na -

A pe - nzi me - ma tu - na - ku - si - fu tu - na - ku - he - shi - mu tu - na - ku - a - bu - du tu - na -

T pe - nzi me - ma Bwa - na si - fu Bwa - na ku - he - shi - mu tu - na - ku - a - bu - du tu - na -

B pe - nzi me - ma Bwa - na si - fu Bwa - na ku - he - shi - mu tu - na - ku - a - bu - du Bwa - na tu - na -

34 **Fine** **D.S. al Fine**

S ku - tu - ku - za ku - tu - ku - za Ba - ba tu - na - ku - shu - ku - ru, kwa a - ji - li ya u - tu - ku - fu wa - ko

A ku - tu - ku - za ku - tu - ku - za Ba - ba tu - na - ku - shu - ku - ru, kwa a - ji - li ya u - tu - ku - fu wa - ko

T ku - tu - ku - za ku - tu - ku - za Ba - ba tu - na - ku - shu - ku - ru, kwa a - ji - li ya u - tu - ku - fu wa - ko

B ku - tu - ku - za ku - tu - ku - za Ba - ba tu - na - ku - shu - ku - ru, kwa a - ji - li ya u - tu - ku - fu wa - ko

MTAKATIFU

♩ = 72

42

S Mta-ka - ti - fu, mta-ka - ti - fu mta-ka - ti - fu Bwa-na Mu - ngu Mta-ka je - shi mbi-ngu  
wa ma

A Mta-ka - ti - fu mta-ka - ti - fu Bwa-na Mu - ngu je - shi mbi-ngu  
wa ma

T mta-ka - ti - fu Bwa-na Mu - ngu je - shi  
wa ma

B 42 mta-ka - ti - fu Bwa-na Mu - ngu je - shi  
wa ma

48

S na du - ni - a zi - me - ja - a u - tu - ku - fu wa - ko e - we Bwa-na Mu - ngu mbi-ngu Mu - ngu

A na du - ni - a zi - me - ja - a u - tu - ku - fu wa - ko e - we Bwa-na Mu - ngu mbi-ngu Mu - ngu

T zi - me - ja - a u - tu - ku - fu wa - ko e - we Bwa-na Mu - ngu Mu - ngu

B 48 U - tu - ku - fu wa - ko Bwa-na Mu - nug Mu - ngu

53

S Ho-sa-na juu Ho-sa-na juu Ho-sa-na mbi-ngu - ni ho-sa-na Ho-sa-na juu Ho-sa-na juu Ho-sa-na mbi-ngu - ni

A Ho-sa-na juu Ho-sa-na ju-u Ho-sa-na mbi-ngu - ni ho-sa-na Ho-sa-na juu Ho-sa-na ju-u Ho-sa-na mbi-ngu - ni

T Ho-sa-na ju-u Ho-sa-na juu Ho-sa-na mbi-ngu - ni Ho-sa-na ju-u Ho-sa-na juu Ho-sa-na mbi-ngu - ni

B 53 Ho-sa-na Ho-sa-na Ho-sa-na mbi-ngu - ni Ho-sa-na Ho-sa-na Ho-sa-na mbi-ngu - ni

Fine

**D.S. al Fine**

61

S M-ba-ri-ki-wa ni yu-le a-ja-ye kwa ji-na la-ke Bwa-na ho-sa-na

A M-ba-ri-ki-wa ni yu-le a-ja-ye kwa ji-na la-ke Bwa-na ho-sa-na

T M-ba-ri-ki-wa ni yu-le a-ja-ye kwa ji-na la-ke Bwa-na ho-sa-na

B 61 M-ba-ri-ki-wa ni yu-le a-ja-ye kwa ji-na la-ke Bwa-na

M-ba-ri-ki-wa ni yu-le a-ja-ye kwa ji-na la-ke Bwa-na

**BABA YETU**

♩=240

69

S Ba-ba ye - tu wa mbi - ngu - ni ji - na la - ko li - tu - ku - zwe Ba-ba ku - zwe 'fal-me wa - ko u - je

A ji - na la - ko li - tu - ku - zwe ku - zwe 'fal-me wa - ko u - je

T ji - na la - ko li - tu - ku - zwe ku - zwe

B 69 ji - na la - ko li - tu - ku - zwe ku - zwe

1. 2. **Fine** \* \*

**D.S. al Fine**

75

S kwe - tu, u - ta - ka - lo li - fa - nyi - ke, du - ni - a - ni ka - ma mbi - ngu - ni Ba - ba

A kwe - tu, u - ta - ka - lo li - fa - nyi - ke, du - ni - a - ni ka - ma mbi - ngu - ni

T du - ni - a - ni ka - ma mbi - ngu - ni

B 75 du - ni - a - ni ka - ma mbi - ngu - ni

\*\*SA/TB alternate in leading the verses

♩ = 80

**MWANAKONDOO**

81

S Mwa-na ko - ndo - o wa Mu - ngu ee — Ee Mwa - na — wa Ba - ba —

A — — — — — Ee Mwa - na — wa Ba - ba —

T — — — — — Ee Mwa - na Ee Mwa - na — wa Ba - ba —

B 81 — — — — — Ee Mwa - na Ee Mwa - na — Ee Mwa - na wa Ba - ba —

85

S U - o - ndo - a - ye dha - mbi ze - tu — tu - na - ku - o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

A u - o - ndo - a - ye dha - mbi ze - tu — tu - na - ku - o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

T u - o - ndo - a - ye dha - mbi ze - tu — tu - na - ku - o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

B 85 u - o - ndo - a - ye dha - mbi - ze - tu — tu - na - ku - o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

89

**Da capo**

S o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

A o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

T o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

B 89 o - mba u - tu - hu - ru - mi - e —  
u - tu - pe a - ma - ni —

# UTUKUFU

## St. Chavara Mass

K.Mulwa

u - tu - ku - fu kwa Mu - ngu mbi - ngu - ni na a - ma - ni ko - te - du - ni -

a - ni kwa we - nye ma - pe - nzi me - ma u - tu - me - ma I tu - na - ku -

si - fu tu - na - ku - he - shi - mu twa - ku - a - bu - du tu - na - ku - tu - ku - za twa - ku - shu -

ku - ru Mu - ngu kwa a - ji - li ya u - tu - ku - fu wa - ko mkuu

2.Ee Bwa - na

Mu - ngu mfal - me wa mbi - ngu - ni Ba - ba Mwe - nye - zi mu - u - mba wa vyo - te Ee Bwa - na

Ye - su mwa - na wa pe - ke - e mwa - na - ko - ndo - o mwa - na wa - ke Ba - ba

# MWANAKONDOO

St. Chavara Mass

K.Mulwa

Soprano  
mwa-na ko - ndo - o wa Mu - ngu u - o - ndo - a - ye ma - ko - sa ye - tu tu - hu - ru - mi - e tu - hu - ru -

Alto  
mwa - na - ko - ndo - o, mwa - na - ko - ndo - o, tu - hu - ru - mi -

Tenor  
mwa - na - ko - ndo - o mwa - na - ko - ndo - o tu - hu - ru - mi - e, tu - hu - ru -

Bass  
mwa - na - ko - ndo - o u - o - ndo - a - ye mwa - na, tu - hu - ru -

Piano

S  
mi - e tu - hu - ru - mi - e tu - hu - ru - mi - e mwa - na - ko - mi - e mwa - na - ko - ndo - o wa - Mu - ngu

A  
e tu - hu - ru - mi - e tu - hu - ru - mi - e mi - e mwa - na - ko - ndo - o wa - Mu - ngu

T  
mi - e tu - hu - ru - mi - e tu - hu - ru - mi - e mi - e mwa - na - ko - ndo - o wa - Mu - ngu u - o - ndo -

B  
mi - e tu - hu - ru - mi - e tu - hu - ru - mi - e mi - e mwa - na - ko - ndo - o wa - Mu - ngu u - o - ndo -

Pno.

13

S  
u - o - ndo - a - ye ooh mwa - na - ko - ndo - o wa Mu - ngu u - o - ndo - a - ye ma - ko - sa ye - tu u - tu - ja -

A  
u - o - ndo - a - ye ooh mwa - na - ko - ndo - o wa Mu - ngu u - o - ndo - a - ye ma - ko - sa ye - tu u - tu - ja -

T  
a - ye ma - ko - sa ye - tu mwa - na - ko - ndo - o wa Mu - ngu u - o - ndo - a - ye ooh u - tu - ja -

B  
a - ye ma - ko - sa ye - tu mwa - na - ko - ndo - o wa Mu - ngu u - o - ndo - a - ye ooh u - tu - ja -

Pno.

19

S  
li - e a - ma - ni u - tu - ja - li - e a - ma - ni

A  
li - e a - ma - ni u - tu - ja - li - e a - ma - ni

T  
li - e a - ma - ni u - tu - ja - li - e a - ma - ni

B  
li - e a - ma - ni u - tu - ja - li - e a - ma - ni

Pno.

# BWANA TUHURUMIE

## St. Chavara Mass

$\text{♩} = 60-66$

K. Mulwa

E-we Bwa-na, E-we Bwa-na, E-we Bwa-na tu-hu-ru - mi - e E-we Bwa-na tu-hu-ru - mi - e, e-we  
Bwa-na tu-hu-ru - mi - e E-we Bwa-na tu-hu-ru - mi - e e-we Bwa-na tu-hu-ru - mi - e E-we Kri-stu, e-we Kri-stu, e-we  
Kri-stu tu-hu-ru - mi - e E-we Kri-stu tu-hu-ru - mi - e e-we Kri-stu tu-hu-ru - mi - e E-we Kri-stu tu-hu-ru - mi - e e-we  
Kri-stu tu-hu-ru - mi - e E-we Bwa-na, e-we Bwa-na, e-we Bwa-na tu-hu-ru - mi - e E-we Bwa-na tu-hu-ru - mi - e e-we  
Bwa - na tu - hu - ru - mi - e E - we Bwa - na tu - hu - ru - mi - e e - we Bwa - na tu - hu - ru - mi - e

# MTAKATIFU

## St. Chavara Mass

K.Mulwa

$\text{♩} = 90-100$

Soprano

Mta-ka - ti - fu, mta-ka - ti - fu, mta-ka - ti - fu Bwa-na Mu - ngu mta-ka - ti - fu Bwa-na

Alto

mta-ka - ti - fu Bwa-na

Tenor

mta-ka - ti - fu Bwa-na

Bass

mta-ka - ti - fu

7

S

Mu - ngu, Bwa - na Mu - ngu wa ma - je - shi mta-ka - ti - fu Bwa - na

A

Mu - ngu, Bwa - na Mu - ngu wa ma - je - shi, mta-ka - ti - fu Bwa - na

T

Mu - ngu Bwa - na Mu - ngu wa ma - je - shi mta-ka - ti - fu Bwa - na

B

Bwa - na Mu-ngu Bwa - na Mu-ngu wa ma - je - shi mta-ka - ti - fu

11

S Mu - ngu Bwa-na Mu - ngu wa ma - je - shi

A Mu - ngu Bwa-na Mu - ngu wa ma - je - shi

T Mu - ngu Bwa-na Mu - ngu wa ma - je - shi mbi-ngu na du - ni - a zo - te zi-me - jaa u-tu-ku-fu

B Bwa-na Mu-ngu Bwa-na Mu-ngu wa ma-je-shi mbi-ngu na du - ni - a zo - te zi-me - jaa u-tu-ku-fu

17

S mbi-ngu na du-ni - a zi-me-ja - a u-tu - ku - fu wa-ko ee Bwa - na mbi-ngu na du - ni - a

A zi-me - ja - a u - tu - ku - fu, u - tu - ku - fu wa-ko ee Bwa - na, zi-me - ja - a u - tu -

T wa - ko mbi-ngu na du-ni - a zi-me-ja - a u - tu - ku - fu wa-ko ee Bwa - na mbi - ngu-na du - ni - a

B wa - ko mbi-ngu na du - ni - a zi-me - ja' u - tu - ku - fu wa Bwa - na mbi-ngu na du -

23

S  
zi-me-ja-a u-tu-ku-fu wa-ko ee Bwa-na ho-sa-na, ho-sa-na, ho-sa-na juu mbi-

A  
ku-fu, u-tu-ku-fu wa-ko ee Bwa-na ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi-

T  
zi-me-ja-a u-tu-ku-fu wa-ko ee Bwa-na ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi-

B  
ni-a zi-me - ja' u-tu-ku-fu wa Bwa-na ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi-

29

S  
ngu-ni, ho-sa-na, ho-sa-na, ho-sa-na juu mbi-  
1. ngu-ni, ho-  
2. ngu-ni

A  
ngu-ni ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi-  
ngu-ni ngu-ni

T  
ngu-ni ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi-  
ngu-ni ngu-ni mba-ri-

B  
ngu-ni ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi-  
ngu-ni ngu-ni mba-ri-

36

S  
mba-ri - ki-wa ni a - ja - ye, ni a -

A  
mba-ri - ki - wa ni a - ja - ye, ni a -

T  
ki - wa, mba-ri - ki - wa ni a - ja - ye kwa ji - na la Bwa - na mba-ri - ki-wa ni a - ja - ye, ni a -

B  
ki - wa, mba-ri - ki - wa ni a - ja - ye kwa ji - na la Bwa - na mba-ri - ki - wa ni a - ja - ye

42

S  
ja - ye kwa ji - na la Bwa - na mba-ri - ki-wa ni a - ja - ye, ni a - ja - ye kwa ji - na la Bwa - na ho -

A  
ja - ye kwa ji - na la Bwa - na, mba-ri - ki - wa ni a - ja - ye, ni a - ja - ye kwa ji - na la Bwa - na

T  
ja - ye kwa ji - na la Bwa - na mba-ri - ki-wa ni a - ja - ye, ni a - ja - ye kwa ji - na la Bwa - na

B  
'ja - ye kwa ji - na la Bwa - na mba-ri - ki - wa ni a - ja - ye 'ja - ye kwa ji - na la Bwa - na

48

S sa - na, ho - sa - na, ho - sa - na juu mbi - ngu - ni, ho - sa - na, ho - sa - na, ho -

A ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi - ngu - ni ho-sa-na juu ho-sa-na juu

T ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi - ngu - ni ho-sa-na juu ho-sa-na juu

B ho-sa-na juu ho-sa-na juu ho-sa-na ju-u mbi - ngu - ni ho-sa-na juu ho-sa-na juu

54

S sa - na juu mbi - ngu - ni, ho - ngu - ni

A ho - sa - na ju - u mbi - ngu - ni ngu - ni

T ho - sa - na ju - u mbi - ngu - ni ngu - ni

B ho - sa - na ju - u mbi - ngu - ni ngu - ni

1. 2.



**Appendix 8: Repertoire- English Text Set to Homophony and Swahili Text Set to Counterpoint**



**Guide Me, O Thou Great Jehovah**

CWM RHONDDA

William Williams 1745

St. 1 tr by Peter Williams 1771

St. 2-3 tr. by William Williams, c. 1772

John Hughes, 1907

1. Guide me, O thou great Je - ho - vah, pil - grim through a bar - ren land;  
 2. O - pen now the crys - tal foun - tain whence the heal - ing stream doth flow;  
 3. When I tread the verge of Jor - dan, bid my anx - ious fears sub - side;

I am weak, but thou art might - y; hold me with thy  
 let the fire and cloud - y pil - lar lead me all my  
 Death of death, and hell's De - struct - ion, land me safe on

pow'r - ful hand; Bread of heav - en Bread of heav - en,  
 jour - ney through; strong De - liv - 'rer, strong De - liv - 'rer  
 Ca - naan's side; songs of prais - es, songs of prais - es,

feed me till I want no more, feed me till I want no more.  
 be thou still my strength and shield, be thou still my strength and shield.  
 I will ev - er give to thee, I will ev - er give to thee.

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# KAMA AYALA

By: Fr. Clement Mugash

Ka ma a ya la a i o ne a vyo ki u mi to  
 Ka ma a ya la a i o ne a vyo ki u mi to  
 Ka ma a ya la mwe nye ki u  
 Ka ma a ya la Mwe nye ki u

ya ma ji ndi vyo ni na vyo ku o ne a ki u Mu ngu wa ngu  
 ya ma ji ndi vyo na mi ni na vyo ku o ne a ki u Mu ngu wa ngu  
 ya ma ji ndi vyo ni na vyo ku o ne a ki u Mu ngu wa ngu  
 ya ma ji ndi vyo ni na vyo ku o ne a ki u Mu ngu wa ngu

1.

1. Ni na ta ma ni ku shi bi shwa kwa mwi li wa ko bwa na wa ngu  
 Ni na ta ma ni ku bu ru di shwa kwa da mu ya - - -

2. U me ni u mba kwaa ji li ya ko ndi yo ma a na si shi bi shwi  
 U ta ni tu li za na fsi ya ngu Mu ngu wa ngu - - -

3. Ka ri bu Bwa na mo yo ni mwa ngu ni i shi ki e ka ri sti a  
 I li ni pa te ra ha ya kwe li ni ku pe nde - - -

2.

1. ko Mu ngu wa ngu  
 2. u li ye ha i  
 3. ze si ku zo te

Copied By: Gervas M. Kombo  
 Capella 2008!

MELCHIOR B. SYOTE  
**UIPOKEE SADAKA**

U i po ke e sa da ka Ee Bwa na Mu ngu

Soprano/Alto

Tenor/Bass

tu si ki e Bwa na, U i po ke e

S./A.

T./B.

Ee Bwa na Mu ngu tu si ki e  
 i po ke e sa da ka ye tu Bwa

Mu ngu tu si ki e sa - da ka ye tu U i po

kwa we ma Ee Bwa na Mu ngu we tu.

S./A.

T./B.

U i po ke e kwa we ma Ee Bwa na Mu ngu we tu.  
 na u i po ke e Bwa na Mu ngu we tu.

ke e kwa we ma Bwa na Mu ngu we tu.

S./A.

1. Twa ku to le a sa da ka ya I ba da ye tu i ku pe nde ze i tu pa ti e wo ko vu



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