

**EFFECTS OF APPROPRIATING LUHYIA MUSICAL STYLES TO THE
AUTHENTICITY OF ANGLICAN HYMNS OF BUTERE DIOCESE, WESTERN
KENYA**

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ABSTRACT

The Anglican Church of Kenya (ACK) liturgical hymns have been greatly influenced by African indigenous music traditions. Singing of the hymns with appropriated Luhyia musical styles has had a profound effect on its authenticity in terms of performance style, harmony, rhythm, texture, form and structure, yet no study has been done to assess the extent to which these musical elements are altered. By examining the liturgical singing of ACK hymns in Butere Diocese, this study sought to determine the effect of appropriating Luhyia musical styles on both structure and performance. The article is underpinned on Nzewi musical theory of change and continuity which states that, for change to occur and be determined, there has to be an established cultural frame of reference. The study entailed collection of qualitative data done through use of interview schedules, observation check-lists, field notebook and tape recorders. The collected data was then organized in topics of discussions, analyzed descriptively and presented thematically and by use of staff notation. The findings of the study revealed structural changes that causes divided congregational perception on the performance of appropriated ACK hymns with some congregants opposing the resultant dance movements invoked by instrumentation as lost Anglicanism, while others approving of this new style of hymnody. Therefore, in order to strike a balance between Anglicanism and forces of appropriation, the study recommends the ACK choir directors to regulate instrumentation in liturgical hymnody. It is the authors' hope that findings of this study will encourage choir directors to compose ACK hymns within their diverse Kenyan indigenous idioms in order to localize their worship singing experiences more.

Key Words: Anglicanism, Africanization, Appropriation, Re-contextualization, Hybridization, Worship hymns.

INTRODUCTION

Appropriation of African indigenous musical styles into church liturgical singing has made worship culturally relevant and emotionally arousing, yet its effects should neither be ignored nor underestimated. As observed by Mkallyah (2016), liturgical music – and by extension Anglican Church of Kenya's (ACK) hymnody - has been greatly influenced by the global trend

of hybridization. The growth of church music in Africa has been an area of concern for ethnomusicologists such as Machlis (1955), Kidula (1995), Omolo-Ongati (2005), Sithole (2015) Bays (2017), Ross and Lohk (2017), Terpenning (2017), Torp (2017) and Biggs (2018). However, their scholarship focuses on the birth and development of European hymns with none paying attention on the effect of Africanization to the hymn structure and performance. For instance, Bays (2017) looked at birth of hymns during reformation while Machlis (1995), Sithole (2015) and Omolo-Ongati (2005) focused on text and effect of translating European hymns into other languages. Ross and Lohk (2017), Terpenning (2017) and Biggs (2018) directed their focus on the general Africanization of Western systems of music, including hymns by looking at the use of indigenous African folk song materials to yield a hybrid musical product. On the other hand, Torp (2017) and Kidula (1995) focused on the influence of Western derived musical traditions on the performance of African music. However, despite the growing concern of ACK clergy in Western region over lost authenticity in Anglican hymnody, no study has been done to determine the effect of appropriating *Luhya* musical styles into the singing of Anglican hymns. For instance, Were (2019) opines that Anglican hymns are being adulterated through indigenous instrumentation and singing styles hence, eroding the Anglicanism in them. Therefore, there was need to examine the effect of appropriated *Luhya* musical styles to the original Anglican hymns with a view to establishing how to strike a balance between maintaining the Anglicanism inherent in the music and yielding to the torrents of change and dynamism caused by the appropriation. In this study, *Luhya* musical styles included characteristic features of traditional African (*Luhya*) music such as solo-response, two-part harmony with parallel intervals and active instrumentation as observed by Kidula (1995), as well as rhythmic and melodic modification done on the existing Anglican hymns. Therefore, the study sought to determine the

effects of appropriating African (*Luhya*) musical styles into the performance of ACK hymns of Butere Diocese.

The historical background information retrieved from ACK Butere Diocesan website (www.ackkenya.org>butere, March 2020) holds that, Anglican Church of Kenya was established by the Church Missionary Society (CMS). The information further reveals that Archdeacon Walter Chadwick was the first missionary from Entebes, Uganda, to introduce Anglican Church in Western Kenya region in the year 1912 by first settling in Butere area hence, establishing Church Missionary Society (CMS), Butere station. From the CMS Butere station, Western Anglican Christianity was born along with six dioceses; Maseno North, Nambale, Katakwa, Bungoma, Mumias and Butere itself. However, Butere diocese remained a center of Anglican liturgical activities with deep rooted ACK doctrines in liturgical music. Butere Diocese is divided into thirteen Deaneries, each with ten churches on average. The Deaneries are headed by Rural Deans (RDs), parishes by Vicars while the churches are under Pastors and Lay Leaders. Information from the diocesan records further confirmed that ACK Church is the most popular denomination within the area with a mainstream administrative structure, running from the local church levels, parish levels and deanery levels up to the diocesan level; this is, despite the presence of other denominations.

ACK Church of Butere Diocese exists within two sub-communities of the entire *Luhya* community of Western Kenya; these are *Marama* of Butere sub-county and *Kisa* of Khwisero sub-county within Kakamega County. According to Osogo (1966) *Marama* and *Kisa* are part of the eighteen *Luhya* sub-communities, that is, *Samia*, *Marachi*, *Bukusu*, *Tachoni*, East *Nyala* of Kakamega, West *Nyala* of *Busia*, *Wanga*, *Kabras*, *Batura*, *Isukha*, *Idakho*, *Maragoli*, *Tiriki*,

Banyore, Bakhayo, Batsotso, Marama and Kisa. The two sub-communities, who inhabit Butere Diocese, share a common dialect in which most of the *Luhya* sub-communities translated and printed the ACK hymnal, *Tsinyimbo Tsiokhwitsoomia Nyasaye* (Songs to Praise God)(1979). This is a translation of the Anglican hymnal *Golden Bells* (1974).

According to Amukhale (2020) Butere diocese is a home to a battery of popular musicians such as Evangelist Joseph Shisia, the late George Mukabi, Peter Akwabi, and David Amunga, Sukuma bin Ongaro, Fanuel Amimo, John Mwale and Joseph Abasi. Joseph, George Mukabi, Peter Akwabi, David Amunga, Sukuma bin Ongaro and Joseph Abasi are musicians from Khwisero sub-county while Fanuel Amimo and John Mwale are from Butere sub-county. Despite this rich musical background and Butere being a center of ACK liturgical activities in western region, the diocese has not attracted any musicological study. This study was conducted at a time in history when Kenyan popular musicians intentionally invoked indigenous musical genres in local languages for commercial purposes and national distinctiveness at the expense of authenticity in church music as observed by Kidula (2010).

Before Christianity, Kenya's people had diverse cultural backgrounds based on different ethnic groupings, hence diversity in linguistic background. Kidula (2013) observes that Christianity, to some extent, became a factor of unity in the otherwise diverse ethnic groupings with deep-rooted cultural underpinnings, whereby for instance, *Kikuyu, Luos, Luhya* among other communities, could identify themselves as Anglicans regardless of their ethnic affiliations. Kidula (2013) continues to observe that, the cultural fabric within each ethnic group in Kenya could not be easily broken in favor of Western liturgical traditions that were being orchestrated by the missionary groups. Instead, the Kenyan converts especially from rural settings, took advantage

of the locally translated liturgical songs to appropriate their indigenous musical styles associated with specific ethnic groups. However, Omolo-Ongati (2005) observes that, in the process of appropriation, certain elements are altered while others are retained and new others acquired. Therefore, to determine which elements are altered, retained or acquired during appropriation of African indigenous musical styles into church liturgical singing, this article, focused on the effect of appropriating indigenous *Luhya* musical styles into the text and singing of Anglican hymns.

Hymnody translated into local languages, became the most popular way of early missionary evangelism. Therefore, the missionary-established churches such as ACK, adapted use of hymns prescribed for specific sections of the liturgy. For example, there is a hymn for procession, sermon, offering and recession as indicated in the Anglican service order. The hymn is prescribed to be performed in the classical four-voice harmonic structure with definite key, time and rhythm. Therefore, in assessing the ACK hymn features that are retained or changed, the current study sought to determine the effect of appropriating *Luhya* indigenous musical styles into performance of Anglican hymns. To achieve this objective, specific hymns that displayed use of *Luhya* musical styles, were purposively sampled and analyzed for comparison to establish the hymn musical elements that are affected.

THEORETICAL FRAMEWORK

This study was governed by the theory of music continuity versus musical change postulated by Nzewi (1997) which states that, for change to occur, and be determined, there has to be an established cultural frame of reference. Nzewi (1997) reiterates that for change to be realistically measured and evaluated there has to be a correct determination of traditionally accepted status quo. This study was built on the grounds set forth by this theory to examine the alterations in the

Anglican liturgical songs by tracing and analyzing the ACK liturgical hymns to help in determining what was accepted as indigenous ACK hymnody introduced by the missionaries. This approach was instrumental in juxtaposing the currently practiced genre against the missionary-prescribed ACK hymnal text. The approach also helped in finding out whether the results point towards musical change or continuity.

According to Nzewi (1997), there should be a clear distinction between change in musical meaning and change in musical sense. Nzewi (1997) explains that change in musical meaning occurs when there are contextual circumstances or visual features of a known music type. Conversely, change in music sense occurs when there is a change in structural or textual content of the significant sound. Therefore, the current study established that the structural changes noticed in the practice and performance of ACK hymns in *Luhya* language constitutes change in musical sense as observed by Nzewi (1997). However, change in musical meaning was witnessed when certain hymns were performed out of their prescribed contexts. For instance, hymns prescribed for pilgrimage and conflict such as *Stand Up for Jesus* and *Sound the Battle Cry* were sometimes heard during offertory sessions. This phenomenon did not affect the findings of the current study since it was not an appropriation technique of the *Luhya* musical styles.

METHODOLOGY

The study employed descriptive research design. Through quota sampling technique, two churches were selected from the ten (10) churches in every deanery representing 20% of the churches. This is in line with Creswell(2014) who proposed a sample size of 5 to 25 (20%) for an ethnographic study to be enough to allow generalization or transferability. Being the ACK

prescribed liturgical songs; hymns were purposively sampled for comparative analysis. Therefore, four hymns were recorded from every sampled church totaling to one-hundred and four (104) from the thirteen deaneries of Butere Diocese. Data collection methods included audio-recording and non-participant observation. Data collection instruments and tools comprised of observation check-lists for percussive instruments used to accompany the singing of ACK hymns as well as field notebook and tape recorders to record and notate live singing of hymns. The one-hundred and four (104) hymns were recorded for analysis and comparison to their corresponding Anglican versions in the existing *Golden Bells Hymnal* (1974) - which has remained the main source of the ACK hymn tunes. The *Luhya* translated version of *Golden Bells* hymnal *Tsinyimbo tsiokhwitsoomia Nyasaye* (1979), was only printed in word text without the tonic-solfa or staff notations. Data obtained was analyzed descriptively under topics of discussions then presented in prose and staff music.

FINDINGS AND DISCUSSION

This section presents information that was obtained from interviews and analysis of selected ACK hymns. The study focused on the structural alterations and performance of ACK hymns through the active interaction between the *Luhya* musical practices and the Anglican hymns as appropriated in the day to day liturgical singing. Scholars such as Kidula (1995) and Torp (2017) have discussed appropriation of derived musical styles into another musical culture to form hybrid musical product. Indeed, hybrid music is a common phenomenon, both within and without religious places due to globalization. Intercultural blending of music has become a global trend in liturgical singing of many religious formations whose effects should not be underestimated (Mkallyah, 2016). The following *Luhya* musical styles were evident in the performance of the ACK hymns during liturgical singing in Butere Diocese.

Use of Solo-response

Solo-response is a characteristic feature of indigenous African music. According to Kidula (1995) the style is also known as solo-chorus or antiphonal singing. The solo-response *Luhya* musical style was noted in the singing of ACK hymns in Butere Diocese. In many ACK congregational singing of hymns, the style was witnessed consistently occurring before every hymn stanza— except for a few rehearsed choirs - whereby, a soloist (a lead singer) usually provided verbal cues to be echoed by a choral group. The analysis of several recorded hymns revealed solo-response as a common phenomenon in most ACK Churches, not only as a pitch determining mechanism but also consistently appearing before each stanza as a style. The liturgical singing of ACK hymns in Butere Diocese experienced lead singer against the congregation as demonstrated in Figure 1a. This confirms the observation by Amuah (2018) that, the basic structure is that of a lead singer calling out a line or phrase with the rest of the group responding, In the ACK liturgical singing, the response group comes in after a phrase of two to four bars as illustrated in Figure 1a.

Omuhonia Abeetsanga ho

WM. HUNTER

J. H. STOCKTON

The musical score is written in 6/8 time and consists of three systems. The first system features Female Singers (Lead singer and Choir) and Male Singers (Choir). The lyrics are: oMu - ho - nia a - bee - tsa - nga - ho, Ou - si - li - kha - nga aba - ndu; Nou - nya - la - nga obu -

The second system continues the lyrics: - lwa - le - bwo, O - mwa - mi we - fwe Ye - su. eLii - ra lie - ne - lo ne - lli - ra, Bo - si ba - li - shie - la - nga po; iFwe

The third system concludes the lyrics: ne - nde aba - ma - la - i - ka khu - mwi - soo - mi - njie Ye - su.

Figure 1a: Luhyia Anglican Hymn No. 256

Source: Recorded and transcribed by Paul Nganyi

The hymn displays the solo-response characteristic feature of traditional African choral music. For example, a lead singer is joined up by the congregation (choir) after a two-bars cue. This style is repeated after every stanza. However, the expected way of performance as prescribed in the original hymn is that of all the four voices (soprano, alto, tenor and bass) singing together in every stanza with details of tempo choice and dynamic contrasts being left to the discretion and

interpretation of the singers in relation to the text and liturgical ritual associated with the hymn

(See Figure 1b)

The Great Physician

WM HUNTER.

J. H. STOCKTON

1. The Great phy - si - cian now is near, The sym - pa - thi - zing Je - sus; He speaks the droop - ing heart to cheer, Oh
2. Your ma - ny sins are all for - given! Oh hear the voice of Je - sus! Go on your way in peace to heav'n, And
3. All glo - ry to the ris - en Lamb! I now be - lieve in Je - sus! I love the bless - ed Sa - viour's name, I

hear the voice of Je - sus! Sweet - est note in ser - aph song; Sweet - est name on mor - tal tongue; Sweet - est ca - rol
wear a crown with Je - sus. Sweet - est note in ser - aph song; Sweet - est name on mor - tal tongue; Sweet - est ca - rol
love the name of Je - sus. Sweet - est note in ser - aph song; Sweet - est name on mor - tal tongue; Sweet - est ca - rol

e - ver sung; Je - sus bless - ed Je - sus.
e - ver sung; Je - sus bless - ed Je - sus.
e - ver sung; Je - sus bless - ed Je - sus.

Figure 1b: Original Anglican Hymn No. 256

Source: Golden Bells Hymnal (1974)

The original Anglican hymn begins in a block harmonic structure with all the four voices starting and singing together all through (see Figure 1b). On the other hand, Figure 1a illustrates the usual practice witnessed in the singing of the same hymn in *Luhya* language. Amuah (2018) further observed that form in songs that are drawn from indigenous African sources rely on the basic call-and-response structure so typical of African songs in general. Therefore, it should be noted that the block harmonic structure and strophic form of Anglican hymns for example, is affected by solo-response singing of the liturgical hymns by alternating the vocal passages. Consequently, the texture is made to alternate between monophonic (solo passages) and homophonic (choral response). In some ACK Churches however, the solo-response style is blended with western harmonies of voice parts creating a convincingly good harmonic variety. The musical example (see Figure 1a) illustrates solo-response with harmonic and texture variations. The original Anglican hymn in Figure 1b and its *Luhya* translated version in Figure 1a illustrate the effect of solo-response style of singing. When appropriated into the singing of Anglican hymns, the solo-response style alters the structure from homophonic to call-and-response form.

Active Instrumentation

In order to maintain the rhythmic motion and synergy associated with African music, a variety of indigenous instruments are used in most choral renditions. Kidula (1995) mentions active instrumentation as a key ingredient of traditional African choral music. In most ACK Churches of Butere diocese, singing of hymns was accompanied actively with percussion instruments such as drums, *Kayamba*, metal ring and hand-clapping. Though in some few Churches, hymn singing was done acapella, the study found out that the use of active instrumentation was a common phenomenon during singing of ACK liturgical hymns in Butere Diocese. The following *Luhya*

hymn was recorded during liturgical singing from one of the ACK Churches in Butere Diocese (see Figure 2a). The musical example illustrates how an original Anglican hymn has been accompanied with a variety of percussion instruments.

Likokolo

Number 36

ACK Luhyia Hymnal

The musical score for "Likokolo" is presented in two systems. The first system includes parts for Female Singers (treble clef, 6/8 time), Male Singers (bass clef, 6/8 time), Hand-clapping (bass clef, 12/16 time), Kayamba (bass clef, 3/4 time), and Drum (bass clef, 12/16 time). The lyrics for the first system are: "Nda - nyo - la omwa - mi no - wa - nje ya - khwe - sa no - bu-". The second system continues with lyrics: "- ya - nzi ya - nza - nga okhu - mu - ru - mi - shi - ra mu - bu - la - mu bwo-". The percussion parts use 'x' marks to denote rhythmic patterns.

The image displays a musical score for Luhyia Anglican Hymn No. 36. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is organized into three systems, each containing a vocal line and three accompaniment lines (piano and two bass lines).
The first system's vocal line includes the lyrics: "si. Li - ko - ko - lo lye ne - shi - ri - nga - shie, nda - nyo - la ne - bia -".
The second system's vocal line includes the lyrics: "ngu mu - no, ya - nza - nga okhu - mu - ru - mi - si - ra, tsi - kha - bi tsi - tsu -".
The third system's vocal line includes the lyric: "le."
The piano accompaniment consists of chords and arpeggiated figures. The two bass lines feature a rhythmic pattern of eighth notes, with the lower line often playing a more active role than the upper one.

Figure 2a: Luhyia Anglican Hymn No.36

Source: Recorded and transcribed by Geoffrey Akhwesa

His York is Easy

Daniel S. Warner

E. Barney. 1893.

I've found my Lord and He is mine, He won me by His love, I'll serve Him all my years of time and
2.No oth - er Lord but Christ I know, I walk with Him a - lone; His streams of love for - ev - er flow, with-
3.He's dear - er to my heart than life, He found me lost in sin. He calmed the sea of in - ward strife, And

dwel with Him a - bove.
- in my heart His throne. His yor - k is eas - y His bur - den is light, I've found it so, I've found it so, His ser - vice is my
bade me come to Him.

sweet - est de - light and bless - ings e - ver flow.

Figure 2b: Original Anglican Hymn No. 288

Source: Golden Bells Hymnal (1974)

It should be noted that the original hymn (see Figure 2b) is scored in compound-duple (six-eight) time while the *Luhya* version is performed in a variety of time signatures especially from the instrumental passages. For example, the hymn (see Figure 2a) is in six-eight time, while hand-clapping and drumming are done in twelve-sixteen time. On the other hand, *Kayamba* (a flat hand-shaken idiophone made of dry seeds enclosed in dry fastened sticks), sounds in simple-triple (three-four) time.

Playing of the drum, hand-clapping and *Kayamba* to accompany the liturgical singing of the ACK hymns added value to the original Anglican hymns by enhancing and enriching texture through alteration from the conventional four voice homophonic to a more sonorous and pompous product of liturgical singing. In addition, different rhythmic patterns created by the choir, hand-clapping and other percussions, resulted into polyrhythmic effect due to variety of complex rhythms. Arom (2004) described this phenomenon as being complex and sophisticated patterns of layers of apparently improvised rhythm that characterizes African music. Vuust et al. (2011) on the other hand, defines polyrhythm as a musical rhythm which consists of at least two different beat-levels within one bar-level. Vuust et al. (2011) continues to observe that active instrumentation creates rhythmic tension which is a characteristic feature of polyrhythmic phenomenon as witnessed during liturgical singing of ACK *Luhya* hymns in Butere diocese. Each member of the ensemble produces independent rhythmic pattern that counters the prescribed rhythm of the original ACK hymn. When artistically applied in music, Arom (2004) observes that polyrhythm creates tension between a counter meter and the main meter. This phenomenon was noted to have invoked dance movements amongst a large number of congregants, a practice that was perceived as lost Anglicanism by a few other congregants.

Two-part Harmony with Parallel Intervals

Most congregational hymns that were recorded during ACK liturgical singing in many churches within Butere Diocese sounded in unison. The male voices sounded an octave lower than their female counter parts as illustrated in Figure 3a.

Nyanzire Sefwe

ACK Luhyia Hymnal

The musical score is presented in three systems. The first system shows the vocal lines for Female Singers (Lead singer and choir) and Male Singers (choir). The lyrics are:

1. Nya - nzi - le see - fwe ou - li mwi - ku - lu, A - khu - boo - le - la - nga wa - khu - ya - nza;
 2. O - lwa nda - li ni - ngo - ra - nga kha - le, Ya - li ya - khaa - ba ni - ya - nga - lu - sia;
 3. O - lwi - mbo lu - no lwa - yo - mba tsio - si, Ndi - li - mba o - lwa endi - lo - la Omwa - mi;

The second system continues the vocal lines with lyrics:

so - ma - nga a - ma - khu - wa ama - la - yi, Aka - shi - la ko - si, Ye - su wai - ya - nza.
 Ni - mba ni - ndee - mwa o - khu - ru - la - khwo, Kho enzi - tsu - li - la Ye - su wai - nya - nza. Nya - nzi - le po, Ye - su wai - nya - nza,
 Ndi - li - mba emi - yi - ka ne - mi - yi - ka, Ako - bu - ya - nzi o - bwa wa - khu - ya - nza.

The third system shows the vocal lines with lyrics:

oMwa - mi Ye - su wa - khu - ya - nza; Nya - nzi - le po, Ye - su wai - nya - nza, Wa - khu - ya - nza i - fwe.

Figure 3a: Luhyia Anglican Hymn No. 717

Source: Recorded and transcribed by Nelson Indimuli

In most ACK congregational hymnody, male singers sounded an octave lower than their female counterparts with vocal lines moving in parallel to the main melody. This is in line with Kidula’s (1995) observation that African harmonic structure is in form of two-part harmony moving with

parallel intervals. Depending on the way this style is applied, some scholars describe it as perfect unison. For instance, Jordan (1973) observed that choral performance in perfect unison is another characteristic feature of traditional African melodies which involves male singers sounding a perfect octave below their female counterparts in a mixed choir resulting into a two-part parallel progression. Two-part harmonic structure with parallel intervals therefore, best describes the singing style of ACK hymns in many churches within Butere Diocese. However, Jordan (1973) later observes that harmonic concept in African music is achieved when there is choral overlap between solo passage and the choir. This was not witnessed with the singing of ACK hymns in *Luhya* language, but instead the harmonic concept was achieved when male and female singers sung at an interval of a perfect octave apart (see Figure 3a). The following music illustrates the corresponding Anglican hymn for the *Luhya* hymn in 3a.

Jesus Loves Even Me

P. P. B

P. P. BLISS

1. I am so glad that our Fa-ther in heav'n Tells of His love in the book He has giv'n; Won-der-ful things in the Bi-ble I see;
2. Tho' I for-get Him, and won-der a - way, Still He doth love wher - ev - er I stray; Back to His dear lov-ing arms do I flee;

This is the dear-est, that Je-sus loves me, I am so glad that Je-sus loves me, Je - sus loves me, Je - sus loves me.
When I re-mem-ber that Je-sus loves me, I am so glad that Je-sus loves me, Je - sus loves me, Je - sus loves me.

Figure 3b: Original Anglican Hymn No.717

Source: Golden Bells Hymnal (1974)

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Analysis of the above musical examples demonstrate how an Anglican hymn *Jesus Loves Even Me* (see Figure 3b) is performed in perfect unison when sung in *Luhya* language *Nyanzire Sefwe Ouli Mwikulu* (see Figure 3a) from bar 1 to bar 11. However, from bar 12 – 14, the female voices split into soprano and alto while male voices split into tenor and bass. It should be noted that even after the split, tenor and soprano voices sounds an octave apart as it is the case with bass and alto voices. The discord effect in bar 11 (see Figure 3b) is intentionally prescribed in the hymnal though this does not sound in the *Luhya* version of the hymn. The *Luhya* two-part harmonic style in performance of Anglican hymns that are otherwise scored for voice-parts alters the original harmonic structure of these hymns thus losing their harmonic authenticity.

Use of Appropriated Rhythms

Rhythm is the fundamental component in African music and is therefore given emphasis during performance. As observed by Vuust et al. (2011), rhythms in music refer to acoustic sequences with patterns of duration and accentuation. From the analysis of ACK hymns recorded during liturgical singing, the worshippers always gave prominence to rhythmic ingredient of *Luhya* language as guided by the basic *Isukuti* (set of three tuned drums) patterns, when singing the Anglican hymns. According to Akuno (2013), the dotted quaver pulse of the *Luhya Isukuti* drums contributes immensely in the creative development of skills and knowledge supportive of both music education and music practice in higher learning institutions. The study revealed a common rhythmic phenomenon in the singing of ACK hymns whereby the prescribed rhythms of some original Anglican hymns were modified in some cases to fit the traditional *Luhya Isukuti* dotted quaver beat as observed by Akuno (2013) and illustrated in Figure 4a.



Figure 4a: Basic *Luhyia Isukuti* Rhythm

The authentic *Isukuti* drum beat is evident in the following *Luhyia* hymn as recorded from one of the ACK liturgical singing. The music is scored in twelve-sixteen time together with the drum (See Figure 4b).

Ndalinji Ehale

Number 200

ACK Luhyia Hymnal (C115)

S & A

1.Nda - li - nji cha - le, nda-ti - ma - nga-yo. Ye-su omwe-ne yee - tsa ni - ya - mbu - ku-la.
 2.Olwa e - ndi mu-shi - bi Ye-su a - li - ho, Nya-la o - khu-sa - ya ha-bwe-ne ya-ho.
 3.Na - we - nya Ye - su? Ru-la mu - tsi-mbii, Khu-pa o - mu-ko - ngo khu-nji - ra i - mbii.

T & B

Drum

Ya - mboo-tse-le - sia no-mu-le - mbe-kwe, Ma - ko aka Ye - su na-ma-la - yi po.
 Ya-kha-ngo - bo-she - ra ni-mba ni - nji - khwa, Ma - ko aka Ye - su na-ma-la - yi po.
 A - li no - mu-le - mbe no-khu-le - she-rwa, Ma - ko aka Ye - su na-ma-la - yi po.

Figure 4b: *Luhyia* Anglican Hymn No. 200

Source: Recorded and transcribed by Jackson Abuti

The original corresponding Anglican hymn for the music in Figure 4b is illustrated in Figure 4c. It should be noted that, the original hymn is scored in simple quadruple time with a crotchet as the main beat (See Figure 4c).

Just a Little Talk with Jesus

C. DERRICKS

C. DERRICKS

1. I once was lost in sin but Je-sus took me in, And then a lit-tle light from heav-en filled my soul; It
2. Some-times my path seems drear, with-out a ray of cheer, And then a cloud of doubt may hide the light of day; The
3. I may have doubts and fears, my eyes be filled with tears, But Je-sus is a friend who watch-es day and night. I

bathed my heart in love and wrote my name a-bove, And just a lit-tle talk with Je-sus made me whole.
mist of sin may rise and hide the star-ry skies, But just a lit-tle talk with Je-sus clears the way.
go to Him in prayer, He knows my ev-'ry care, And just a lit-tle talk with Je-sus makes it right.

Figure 4c: Original Anglican Hymn No.293

Source: Golden Bells Hymnal (1974)

Analysis of the two hymns reveal rhythmic modification of the original Anglican hymn to fit into *Luhya* traditional idiom as argued by Lebaka (2018) that hymns sung in a church with indigenous musical traditions possess qualities quite different from Western style as they stress an African sense of rhythm. Analysis of the Anglican hymn *Just a Little Talk with Jesus* (see Figure 4c), reveals alteration in rhythmic structure when the *Luhya* version *Ndalinji Ehale* (see Figure 4b), is performed. In example 4c, the original Anglican hymn is scored in simple-

quadruple (four-four) time while the Luhya version (see Figure 4b) is sounded in twelve-sixteen time, a rhythm typical of *Luhya Isukuti* drum pattern. The text message is the same in both hymns with similar melodic lines. This song was recorded from one of the ACK rehearsed choirs who performed it in four-part classical harmony as prescribed in the original Anglican hymnal.

Use of Appropriated *Luhya* Folk Melodies

Some ACK hymns were adapted and appropriated from existing *Luhya* folk melodies. Analysis of recorded hymns revealed a phenomenon whereby, certain hymn texts were adapted and fitted on existing secular or sacred *Luhya* folk tunes for worship singing.

Muhulire Muhulire

Number 123

ACK Luhya Hymnal (C149)

The musical score is arranged in three systems. The first system is for Ladies (treble clef, 9/16 time) and Men (bass clef, 9/16 time). The Ladies part includes a Soloist section and a Response section. The Men part includes a Response section. The Hand-clapping part is shown as a series of rhythmic patterns on a staff. The lyrics are provided below the musical notation.

Ladies

Soloist

Response

1. Mu - hu - li - re, mu - hu - li - re li - khu - wa li - la - yi.
 2. Ya - khu - soo - la, ya - khu - soo - la, na - ma - tsa - yi ke - ke.
 3. A - ba - na - bee, a - ba - na - bee, Ba - fwa - na tsi - nyu - ma.
 4. O - lwa ali - tsa, o - lwa ali - tsa, a - lie - nda a - be - be.

Men

Response

Hand-clapping

Soloist

Response

Mu-fu - chi - li - re a - ba - na mwi-tse khwi-sie.
 A-khu-yi - nie mu-bu-bii khwi-nji - re mwi-ku - lu.
 Ba-la - ba - nga mu-no-noo - no mu - lu - si - mbi lu - lwe. Kha-ndi lee - ro tsi-nga - li,
 A - ba - la - yi na-ba-koo - si, a - be - be a - bee - ne.

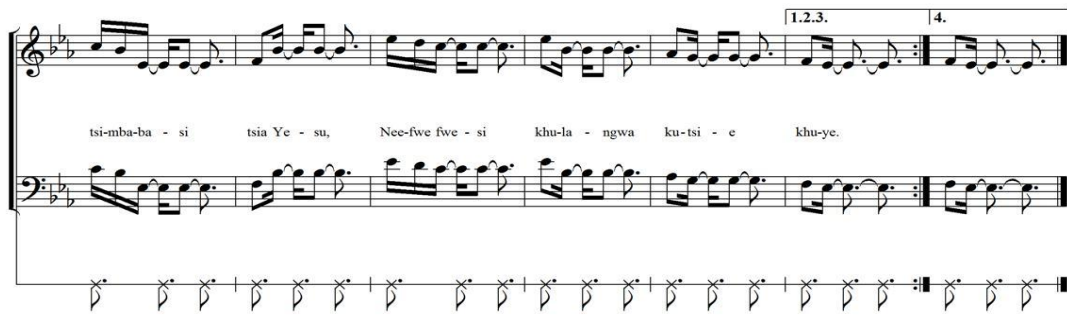


Figure 5: Appropriated *Luhya* Folk Melody

Source: Recorded and transcribed by Fred Angaya

The hymn in Figure 5 illustrates the adaptation and arrangement of a traditional *Luhya* secular folk tune in ACK hymnody of Butere Diocese. The characteristic *Luhya Isukuti* basic pulse and rhythmic pattern as illustrated in Figure 4a, have been maintained in both vocal and accompaniment passages. Appropriation of *Luhya* folk melodies in composing new hymns is confirmed by an observation by Machlis (1955) that, Luther and his aides made the first chorales by adapting a number of tunes from Gregorian chant, from popular sources as well as secular art music. The *Luhya* hymn in Figure 5 is a combination of existing hymn text and a traditional *Luhya* folk melody. As such, the prescribed tune and rhythm of the original hymn is lost.

CONCLUSION

This paper introduced the commonly used *Luhya* musical styles into the day today liturgical singing of Anglican hymns within Butere Diocese of Western Kenya. These styles included use of local language, solo-response singing, instrumentation, two-part harmonic structure with parallel intervals and improvised or appropriated rhythms. Comparisons were made between the original Anglican hymns and the way the ACK *Luhya* hymns sounded during liturgies in Butere Diocese. The results showed changes in rhythms, texture and harmonies. In the first examples,

the translation of Anglican hymn into *Luhya* language resulted into rhythmic alteration of the original hymn, while in the second examples, solo-response *Luhya* musical style resulted into modified musical form from homophonic to call and response and harmonic variation. The third musical examples illustrated how active instrumentation altered rhythmic structure and enriched texture in the original Anglican hymns invoking congregational response through dance movement. This practice was however disapproved by a fraction of the congregants with a perception of lost Anglicanism in hymn performance. The fourth examples illustrate how unison singing of ACK hymns in Butere Diocese resulted into changed harmonies from four-part to unison. Lastly, the fifth musical examples demonstrated use of appropriated rhythms into the singing of Anglican hymn resulting into total rhythmic overhaul. The changes discussed are characteristic features that have given the hymn a new outlook. This study has therefore; indicated that music in religious outfits can be studied to demonstrate changing trends in musical attributes such as harmony, rhythm, texture, form and structure.

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