

**ANALYSIS OF ASSIMILATED ELEMENTS OF CONTEMPORARY MUSIC INTO  
TRADITIONAL WORSHIP MUSIC IN AFRICA INLAND CHURCH, MUKAA  
DISTRICT CHURCH COUNCIL, MAKUENI, KENYA**

**BY**

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**SCHOOL OF ARTS AND SOCIAL SCIENCES**

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## DECLARATION

### Declaration by the Student

I certify that this is my original work and that it has not been presented with any degree award in any other university. I have edited the work, and all the sources of the information have been acknowledged.

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## **DEDICATION**

I dedicate this Thesis to my wife Josephine and our children: Jonah, Daniel, Judith, David, Jacinta, Christine and Grace.

## ABSTRACT

Worship music is a genre which is lyrically focused on matters concerned with christian faith. Assimilated elements of contemporary music into AIC traditional worship music (TWM) expressions are becoming more popular with modern Christian worship practice. Worshippers show either pleasure and/or discontentment towards these elements of contemporary music such as the use of loud music and popular dance music idioms in what would otherwise be solemn liturgies, a reaction that has triggered schism between the old and young christians. It is this ambivalent reaction to the contemporary worship music that this study purposed to establish by analysing the assimilated elements of contemporary music into traditional worship music in AIC. The specific objectives were: (i) to establish and analyse the characteristic features of traditional worship music, (ii) identify the elements of contemporary popular music (CPM) that have been assimilated into AIC worship service, and (iii) determine the effect of the assimilated elements on the worshippers' socio-cultural life and level of involvement in the worship service. The study was carried out in Mukaa District Church Council on the assumption that there exists traditional worship music and also, contemporary worship music. The inquiry was limited to congregation and choir songs. The study was guided by the syncretism theory, which was first advanced by Nettl, (1983), who asserts that two musical systems in a state of confrontation have compatible central traits that are becoming acculturated; the culture in either system is superimposed on that of the other with both styles remaining distinct. The theory was expounded by Shitandi, (2010); and Omolo Ongati R. (2002), who assert presence of paradoxical hybridity and, distortions and irregularities in traditional worship music. The study adopted historical and descriptive research designs. A population of 30 churches, with approximately 2000 worshippers, with an average of 60-70 worshippers per church, was targeted; and 20 churches were purposefully sampled and constituted one pastor, one local church council (LCC) elder, one choirmaster, one Christian youth in action, one woman representing Christian women fellowship (CWF), one man representing Christian men fellowship (CMF) and one Christian cadet /Star. This gave rise to a total of 20 pastors, 20 LCC elders, 20 choirmasters, 20 Christian youth in action, 20 CWF, 20 CMF and 20 Christian cadets, totalling to a sample of 140 informants. Face-to-face interview schedules were administered to the pastors, while observation schedules and questionnaires were administered to the christian groups. A pilot survey of 20 churches, which did not form part of the study sample, was done to test the reliability and validity of the instruments. Quantitative Data was analysed using descriptive statistics, while qualitative Data was analysed using thematic statements and representations. The study found that elements of contemporary worship music, have been assimilated and hybridized into AIC worship music effecting a distinctive style in the singing of hymns by the congregation and choirs. It is hoped that the findings of the study will be used to develop the AIC School of Music Curriculum.

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## **ABBREVIATION**

<b>ACC</b>	Area Church Council
<b>AIC</b>	Africa Inland Church
<b>AIM</b>	Africa Inland Mission
<b>Arr.</b>	Written abbreviation for arrangement of music
<b>CCC</b>	Central Church Council
<b>CCM</b>	Contemporary Christian Music
<b>CD</b>	Compact Disc
<b>CED</b>	Christian Education Department
<b>CME</b>	Contemporary Music Elements
<b>CMF</b>	Christian Men Fellowship
<b>CMS</b>	Church Missionary Society
<b>CPM</b>	Contemporary Popular Music
<b>CWF</b>	Christian Women Fellowship
<b>CWM</b>	Contemporary Worship Music
<b>DCC</b>	District Church Council
<b>Freq.</b>	Frequency
<b>LCC</b>	Local Church Council
<b>MKN</b>	Mbathi sya Kumutaiia Ngai

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## **OPERATIONAL DEFINITION**

<b>Appropriation</b>	The taking of significant elements of music from one culture to another culture, and using them in the former culture or latter culture.
<b>Assimilation</b>	The process of taking in, absorption and integration of other music cultures.
<b>Compact Disc (CD)</b>	Compact Disc, commonly abbreviated as CD is a small optical disc on which data such as music, text, or graphic images is digitally encoded.
<b>Hybridization</b>	Hybridization is assimilation of musical cultures. It is the process of creation of new musical cultures.
<b>Iterative</b>	A form of music where the same phrase is repeated over and over
<b>Kithembe</b>	A Kamba membranophone which refers to a cylindrical, leather honey-like container. It is used in religious dances.
<b>Moving Picture Expert Group</b>	An audio layer-3, a compression systems for music.
<b>Rhythm and blues (R&amp;B)</b>	Rhythm and Blues, universally abbreviated as R&B is a genre of popular music that begun in African American communities in the 1940's. Contemporary R&B is a music genre that combines elements of rhythm and Blues, pop, souls, funk, hip hop and electronic music.
<b>Rock 'n roll</b>	A form of roaring, popular music that may disturb listeners during its performance (especially in church set up), due to its loudness. It originated in the United States in the late 1940's and early 1950's.
<b>Schism</b>	A split or a separation between members of a group of an organization or a religious group.
<b>Syncretism</b>	Syncretism in worship music is blending of two or more musical systems that result to hybridized worship music.
<b>Traditional Worship music</b>	Singing of hymns. Hymns were introduced in AIC by AIM Missionaries in Kalamba, Nzau District, Ukambani.
<b>Westernization</b>	Assimilation of western culture; becoming familiar with the customs and practices of western civilization; absorption of one cultural group into harmony with another.

## CHAPTER ONE

### 1.0 INTRODUCTION

#### 1.1 Preamble

This study discusses the background to the study, statement of the problem, research questions, objectives of the study, assumptions of the study, area and scope of the study, limitations of the study, theoretical framework and rationale of the study.

#### 1.2 Background to the study

Contemporary Worship Music (CWM) is defined as a genre of Christian music which is stylistically similar to pop music. It has developed over the past sixty years, becoming a common genre of Christian music (Howard and Streck, 2004). The rationale is the loud music played in the church today; a phenomenon that is more pronounced particularly in Pentecostal churches. Furthermore, non-charismatic protestant churches use this type of music, either exclusively or having services that are just traditional along with services that are just contemporary. Other Christians simply blend this type of music with traditional worship music expression.

Additionally, Contemporary Christian Music (CCM) is CWM's counterpart, and it is defined by Grant et.al. (1975); Benward and Saker, (2003); and Howard and Streck, (ibid.), among others, as a genre of modern popular music which is lyrically focused on matters concerned with Christian faith. This genre emerged in the late 1960's, with reference to the emerging pop and rock "Jesus music", the musical product of the Jesus Movement of the time. Again CCM is typically used to refer to the Nashville, Tennessee-based pop, rock, and worship Christian music industry. According to Benward and Saker, (ibid.), the Nashville Tennessee-based pop is the structures or musical forms of songs in popular music that are typically sectional, repeating forms, such as strophic form, and the foundation of popular music is the "verse" and "chorus". Both are essential elements with the verse usually played first. Assimilated elements of contemporary music into traditional worship makes the songs inspirational and brands the music as "praise songs" or "worship songs", led by a worship team, and instrumentation include guitars and keyboards (Howard and Streck, ibid.).

This study adopts the first definition specified in the first paragraph on p.1 to analyse the assimilated elements of contemporary music into traditional worship music; a blend that is evident in AIC in Kenya.

It is worth emphasizing that AIC in Kenya resulted from preaching of the gospel of Jesus Christ by the African Inland Mission (AIM). The AIM was mainly preoccupied with preaching the Gospel of Jesus Christ and the mission of the Pennsylvania Bible Institute to train those who would engage in cross-cultural evangelism (Billy, 2011).

In Ukambani, the AIM initially started its work under the leadership of the Reverend Peter Cameron Scott at Kalamba in Nzau District in 1895. The AIM explored possibilities to start

mission centers in Kilungu, Mbooni, Mumbuni, and Kangundo but Scott, the servant of God suffered an ailment and died in 1897. The growing force of missionary activities called for an alliance and distributed missionary zones. This way, the AIM began spreading the gospel in Ukambani, displacing the CMS at Mukaa in 1914. The AIM later spread into Central Kenya, Rift valley and Nyanza. Many Kenyans, who positively responded to the gospel, became believers and eventually Africa Inland Church was born. Soon the church grew and unfolded throughout Kenya and began to support its ministries according to Billy, (2011). The Christian Education Department (CED) that deals with music in worship became one of the departments in the church ministries and took full charge of the development of worship music (Mulwa, Chumba, & Mwikya, 2008).

The Music repertory in Mukaa DCC introduced by the missionaries was characterized by hymnal singing. The hymns were sung in English by the missionaries themselves. The missionaries later learnt the native languages, Kikamba and other African languages and translated the hymns into the native language. The hymns were sung acapella.

Moreover, preliminary results provided by Kitale, (Personal communication, October 4, 2015) disclose that by 1960's, the guitar gained popularity in AIC and it was used to accompany hymns and vocal solos, especially in mission stations along the main road. Today, vocal solos are the current music trend because this wave of change has picked up fast in the AIC Mukaa DCC since 1960s. Contemporary gospel music is becoming more popular with the young people responding positively to worship services than the traditional hymns that were introduced by the early Christians and which form the pillar of worship music in many churches.

Accordingly, the AIC traditional worship music which was introduced by the AIM missionaries acquired elements of contemporary worship music in the late 1960's deviating from some characteristics of traditional worship music. For example, the music being a channel for correct doctrine, lyrics that conform to Bible truth, score that does not overshadow the passage, character that depict worshipful attitude of Christians, worshippers standing still as they sing from the hymns. Furthermore, they sing acapella and in unison. A song leader conducts/beats time and leads the congregation sing through the hymn (Ric, 1999; Billy, *ibid.*). This has attracted two distinct groups in worship music, One, there are those who would wish to continue being conservative and continue singing the hymns that were taught by the missionaries. Two, there are those who have been attracted by contemporary worship music because they love using elements of contemporary music such as: loud music and popular dance music idioms. This reaction has triggered a looming schism in the AIC worship music, and this takes me to the statement of my problem.

### **1.3 Statement of the problem**

The AIC Kenya has managed Mukaa DCC administratively since 1914. The missionaries brought with them hymns and taught natives to sing them for worship. Their works are contained in the church hymnbooks such as "Sacred Songs and Solos" (SSS), "Redemption Songs" (RS),



“Hymns Ancient and Modern” (HAM), “Alexander’s Hymns” (AH) and “The Psalter in Meter and Church Hymnody” (TPMCH) among other hymn books.

The old style of worship has acquired elements of contemporary music. Both the old and the young christians show either pleasure and/or discontentment towards these elements of contemporary music such as the use of loud music and popular dance music idioms in what would otherwise be solemn liturgies. TWM and rock music have caused a taste / despising relationship, and has diverted the youth and undermined TWM and christian moral values. This reaction has triggered schism between the christians.

It is this ambivalent reaction to the contemporary worship music that this study purposed to analyse the characteristics of traditional worship music that have been affected by contemporary worship music in Africa Inland Church (AIC); and determine the socio-economic benefits of the contemporary worship music in AIC. While scholars have discussed contemporary music in worship, none has pivoted on the assimilated elements of contemporary music into traditional worship of the AIC Mukaa DCC in particular. This study, therefore, sought to fill the gap by identifying features that characterize traditional worship music of the AIC and establish the elements of contemporary music that have been assimilated into traditional worship music of AIC besides determining the effects of the same on the worshippers’ level of involvement in the worship service and their general socio-cultural life.

#### **1.4 Research questions**

The following research questions guided this study:

1. What features characterize the traditional worship music of the AIC today?
2. Which elements of contemporary music have been assimilated into worship service of the AIC Mukaa DCC?
3. How has the assimilated elements effected on the worshippers’ level of involvement in the worship service and their general socio-cultural life?

#### **1.5 Objectives of the study**

The main objective of this study was to establish the assimilated elements of contemporary music into traditional worship in Mukaa DCC besides determining the effects on the same on the socio-cultural life of the worshippers.

Specifically the study sought to:

1. Establish and analyse features that characterize traditional worship music of the AIC today.
2. Identify the elements of contemporary music that have been assimilated into AIC worship service.

3. Determine the effects of the assimilated elements on the worshippers' level of involvement in the worship service and their general socio-cultural life.

### **1.6 Assumptions of the study**

This study was carried out on the assumption that there exists traditional worship music and also, there exists contemporary worship music.

### **1.7 Area and scope of the study**

This study was carried out at Mukaa District Church Council, Mukaa District, Eastern Province, Kenya. Mukaa District is in Ukambani; the beginning of AIC Kenya. Sacred songs include choir songs, hymns, vocal and instrumental ensembles applied in the making of church music.

### **1.8 Limitations of the study**

This study would have extended its research to other church councils but was limited by financial and time constraints.

### **1.9 Theoretical framework**

The theory of syncretism advanced by Nettl (1983), asserts that two musical systems in a state of confrontation have compatible central traits that are becoming acculturated; the culture in either system is superimposed on that of the other with both styles remaining distinct. This theory was expounded by Shitandi, W. (2010), who asserts presence of paradoxical hybridity in worship music especially masses in Legio Maria Church; the blend is simply a state of in-betweenness in the two diverse cultures. Also, Omolo Ongati, R. (2002) asserts presence of distortions and irregularities in hymns and affirmed the rule of parallelism governing text-melody relationship in Dholuo songs. This would correct the distortions in the process of appropriating Western hymns.

Nettl, (ibid.) further examines syncretism as a blending of cultures. It is a synthesis of elements from two cultures or more musical systems in confrontation. Westernization occurs through incorporation of Western music traits into non-compatible Western traits. He points out that some societies appear to have changed their traditional music culture in the direction of the Western styles of music by taking from the latter those elements they consider to be central to it. He further explains Westernization as the adoption of Western musical traits and elements; the adoption of Western instruments, in place of traditional African instruments. Therefore, gospel music in Kenya is an institution that depicts part of the wide range of contemporary musical systems that exist as a result of syncretism (Kidula, 2008).

The present study relied upon Nettl's theory, and Shitandi's, and R. Ongati's assertions as a backdrop to identify and analyse features that characterize traditional worship music of the AIC today; establish the elements of contemporary music that have been assimilated into traditional worship music of AIC; and determine the effects of the same on the worshippers' level of involvement in the worship service and their general socio-cultural life.

The syncretism theory has been used to justify the cultural dynamism and processing, musician creativity and the assimilated elements of contemporary music into traditional worship, within genres and styles that seem to incorporate contemporary archetype in AIC worship music. This generate findings that focus on the assimilated elements of contemporary music into traditional worship, that induce inter-culturalism upon the structural signposts in African music; the assimilated elements; the characteristics of traditional worship music and the effect of the assimilated elements.

Once more, the theory was used as backdrop, to trace the historical arena of the traditional worship music and the indigenous music practices of AIC that have been challenged by acculturation, resulting to use of variants such as contemporary music styles and elements that have been marked by adaptation of vocal and dance styles, foreign musical instruments and abandonment of some African musical instruments.

Yet again, the paradoxical hybridity theory was used to establish the sources and types of church music, styles used in worship, and the assimilated elements of contemporary music into traditional worship in AIC. This denotes that the appreciation of similar or analogous traits in the two cultures in worship music occur when the archetypes or central traits of the particular cultures is understood. This includes the following factors of African structural models: pulse, form, meter, rhythm, tempo, harmony and phrasing. The present study uses these elements to analyze their effects in the singing of hymns and choir songs.

### **1.10 Rationale and significance of the study**

Academic studies on assimilation of contemporary worship music into traditional worship music are available in addition to churchly debates and papers from spiritual perspective. Studies by artists such as: Mercy et.al. (1975), show elements of sedimentation and layering in worship music that indicate cultural dynamism based on pop, rock and Christian music industry.

The present study cited works by Billy, (2011); Ric, (1999); Sanga, (2008); Omolo Ongati, R. (2002); Shitandi, (2010); Musumba, (1992); Kidula, (1986); Shelemay, (1990), but was majorly guided by the syncretism theory advanced by Nettl (1983), as backdrop to justify the assimilated elements of contemporary music in AIC. Thus the study has analysed variables that emanate from confrontation, sentimentation, acculturation and interchange of music culture such as keyboard and electronic guitar music.

While scholars have discussed contemporary music in worship, none has engaged with the assimilated elements of contemporary music into traditional worship of the AIC; Mukaa DCC. This study will fill the gap by identifying features that characterize traditional worship music of the AIC and establish the elements of contemporary music that have been assimilated into traditional worship music of AIC besides determining the effects of the same on the worshippers' level of involvement in the worship service and their general socio-cultural life.

In addition, the present study determined the effects of the sentimental elements on the socio-cultural life of the worshippers. Also, the inquiry exposes data to the AIC administration, scholars, old and young Christians, ethnomusicologists and historians, who may use the study finding to develop the AIC School of music curriculum and make more inquiries towards assimilated elements of contemporary music into worship music in addition to respecting other Christians' worship music respectively.

Furthermore, it is hoped that the outcome of the study will be significant to the AIC administration and the Christian age sets that may use the assimilated elements of contemporary music to teach the church the right way to perform Christian music. The choir members/choir masters may thus appreciate the creation of new songs agreeable to the church leadership, and put up a repertoire of the composed songs for future reference.

Academically, this study hopes to contribute useful information to the curriculum developers in the AIC school of music, who may use the assimilated elements of contemporary music in the development of their syllabi. They may specify the acceptable manner of sedimentation into Christian music, and appreciate the layering of the assimilated elements of contemporary music by composing AIC Music Festival set pieces. In addition, they may provide music subscriptions for contemporary Christian music upon traditional Christian music (Mercy et. al., 1975). Furthermore, the present study may effect the worshippers' socio-cultural life both spiritually and economically.

Moreover, pastors may also use this study to specify the confrontation of elements of contemporary music into sermons (Veenstra, 2004); and lead the Christians to tolerate other Christians worship music. Again other AIC Christian groups: church elders, Christian women fellowship (CWF), Christian men fellowship (CMF), Battalion/Youth and Cadets/stars, may appreciate and appropriate the assimilated elements of contemporary music into new musical Christian works agreeable to the church leadership.

The study may also give artists and ethnomusicologists additional highlights to the historical collection, analysis and presentation of information about the musical trends of AIC; Ukambani, which, historically, marks the founding of AIC; Kenya. They may yearn to make inquiries related to the historical music genres to create further improvisational techniques through confrontation of assimilated elements of contemporary music into traditional worship (Nettl, 1983).

### **1.11 Conclusion**

This chapter presents background to the study, giving a brief history of AIC traditional worship music which was introduced by the missionaries in 1895 and thereafter. Next, the study highlights background of contemporary worship music that emerged in the late 1960's music. Additionally, the present study points at the statement of the problem, and exposes syncretism into traditional worship music. Again, this study discusses research questions, objectives of the

study, assumptions of the study and the area and scope of the study. Furthermore, it discusses limitations of the study, theoretical framework, and rationale and significance of the study. The next chapter examines Literature Review.

## CHAPTER TWO

### 2.0 REVIEW OF RELATED LITERATURE

#### 2.1 Introduction

This section presents selected literature relevant to the present study. Academic studies on hybridization of borrowed styles to contemporary worship music have been done by selected scholars and churchly debates and papers from spiritual perspective. This section will combine reviews from both perspectives to inquiry and analyze the assimilated elements of contemporary music into traditional worship music of AIC.

#### 2.2 Hybridization in the worship music

Hybridization is assimilation of musical cultures; a non-Western response to Western music which has occurred often as a function of the creation of nation-states (Nettl, 1978; Nettl, 1983). The idea was geared to creation of compositions from Western-European influence (Veenstra, 2004). This affects the characteristics of TWM as analysed in section 2.4 p. 19 and 4.7 p. 75.

##### 2.2.1 Characteristics of traditional worship music

The first objective of this study was to identify and analyse features that characterize traditional worship music of AIC. A study by Billy, (2011) identifies elements of traditional worship music of AIC which include: worshippers standing still as they sing, singing accappella, singing at sight, singing in unison, song leading and conducting time.

Ric, (1999) ascertain the following features that describe TWM: the music being a channel for correct doctrine, lyrics that conform to Bible truth, score should not overshadow the message and the character of the music should depict worshipful attitude of Christians.

Sanga, (2008) reiterates that church art music is normally performed either unaccompanied or accompanied by organ or electric keyboard, notated music, in staff or sol-fa notation, traditional musical structural organization and traditional language.

MacCracken, (2007) in a discussion with Gawron, (2007), examined some of the elements of worship music which include the melodic line, chord progressions and harmonies, biblical lines which include theme, life situation and application, lyrical twists and turns and above all the worship song should be composed out of inspiration.

Findings by Billy, (ibid.); Ric, (ibid.); Sang, (ibid.) and MacCracken, (ibid.) are vital to the present study because while the scholars list some of the characteristics of traditional worship music, the present study analyses these characteristics to establish how they have been affected by assimilation of contemporary music elements into TWM of AIC; a study that was not addressed by the scholars mentioned on pages 8-9; par(s). 2-9.

Omolo Ongati, R. (2002) and Shitandi, (2010) assert hybridization as appropriation of music from another culture with reference to the singing of European hymns into dho-luo, and the singing of the Legio Maria into Western and Roman Catholic Church music expressions respectively.

Shitandi (ibid.) observes through works of Musumba, (1992) and Kidula, (1986) who discuss syncretism and adaptation on Christian music in Kenya. The cited scholars established that it was possible to illustrate characteristics of African Traditional Music through the examination of Christian hymns that have been adapted and synchronized into African music by African ethnic groups.

Nyakiti, (2003) notes that contemporary music genres came as a result of adoption and appropriation of in-coming song-dances and musical instruments from Europe and Arabia. He defends that Luo came into contact with Arabs and as a result, the seed of acculturation grew, bringing in foreign musical instruments such as onanda and gita among others.

Finally, assertions by Omolo Ongati, R. (ibid.), Shitandi, (ibid.) and Nyakiti, (ibid.) are essential because the present research has used the scholars' appropriation and hybridization concepts to identify and analyse features that characterize traditional worship music of the AIC today; an analysis that was not done by the selected scholars mentioned on p.9 para(s). 1-3.

### **2.2.2 Contemporary worship music**

Saveouryouths, (2011); observes Kent's video and compares contemporary worship music with traditional worship music. The video draws two biblical comparison of the issue after placing the two side-by-sides. He draws the following variables concerning traditional worship music, that: traditional worship music depicts the structural variables such as, use of piano or organ; it is designed for daylight worship, modesty and reverence are always a priority; melody, harmony and rhythm emphasize message, and instruments pronounce words and necessary repetitions are emphasized.

Saveouryouths, (ibid.) study is a framework to the present research because it highlights some of the characteristics of traditional worship music, which give the present research a base to analyze the assimilated elements of contemporary music into traditional worship music of AIC by identifying and analyzing features of traditional worship music that have been affected by contemporary worship music.

Nettl, (1983) provides example of some African musicians whose purpose is to create a nationally recognized music of Israel from a number of once more distinct Western traditions. Hybridized music strongly reflect the actions of African composers, for example, Ben-Haim (Veenstra, 2004) and various other Jewish-Israel composers of the time, who have composed their music as a result of frequent contact with a variety of people, cultures and music's. These musical styles, their religious and social contexts, and the instruments used in Palestine were

likely similar to those used in Egypt, Phoenicia, Assyria and Babylon. Although we know little about what Palestinian music actually sounded like, we can presume that it was similar to that of Middle Eastern communities.

### **2.2.3 Influence of the local music**

Even though Ben-Haim moved away from Western-European influence in his composition and replaced it with influence of the local music styles of Israel, there must be a part of his music that reflects his original compositional style if his music is truly to be considered a form of hybridization. There is, in fact, some carry-over from his early style, and it seems to be most prominent in the musical forms he used in his compositions. Two, examples of this have already been cited: his use of imitative counterpoint, and his composition of “Three Songs without Words”. However, Ben-Haim's body of work also comprises suites, quartets, variations, concertos and sonatas (Veenstra, 2004).

Hybridization in music evoke a form of music that include: greater attention to programmatic aspects, with certain passages intentionally evoking images of the landscape of Palestine; the frequent use of open harmonies and parallel treatment of fourths and fifths, that reveal the co-opting of techniques from Impressionism, but the larger formal structures clearly derive from Central European traditions (Veenstra, *ibid*).

Paul Ben-Haim compositional work in Palestine centered on creating a Jewish musical idiom that could serve as a national standard. One can gather from merely skimming over the titles on his list of works that he succeeded in this goal. To the average listener, there is something in his music that sounds "Jewish." Having poured his energy into creating a national music style, Ben-Haim and his music are a treasure for the music critics who have been searching for a genuine Israeli composer. Ben-Haim is by no means the only German-born Jewish-Israeli composer to have attempted such a task, but he is without doubt one of the most successful (Veenstra, *ibid*).

While Ben-Haim's study focuses on the local music styles of Israel, with some carry-over from his early Western-European styles, producing the effects of hybridization, the present study examines Ben-Haim's (Father of Modern Israeli Music), as backdrop to focus the hybridization of AIC worship music that has affected elements of traditional worship music or fusion of elements from diverse cultural sources that have been assimilated into traditional worship music of AIC.

### **2.3 Elements of contemporary worship music**

The second objective of the present study was to establish the elements of contemporary music that have been assimilated into worship service of AIC. The findings have established the following elements that give the musical identity of contemporary worship music of AIC:



### **2.3.1 Structural designs of contemporary christian music**

Hunt, (2012) observes that traditional services have a blending of old hymns and contemporary choruses. He highlights his perception towards contemporary music in worship on selection, instrumentation and “feel.” In addition, he observes that, selected songs are perceived as choruses, orchestral instruments especially acoustic guitars and drums are used, and one should love contemporary music by accepting the transition from traditional worship music to contemporary music.

Corell, (2011) stipulates his examination towards modern Christian music. He observes that, modern Christian worship is a kind of a show and a means to manipulate the masses into feeling the pleasant side of spirituality rather than the fullness of God; the purpose of music should be redefined to make it “worship music”. He observes that most songs bring us into a deeper intimacy with the music and each other rather than worshipping God. The songs are perceived trendy worship tunes and they execute theologically unsound music.

MacCracken, (2007) discusses with Zak, (2007) and observes that some songs are worthless. He asserts the need to distinguish songs of praise from teaching, sermons, speeches and numberless topics. He noted that the purpose and function of a praise song differed in the scope of its instructional and contemplative capacity. The present study uses MacCracken’s examination to analyse the elements of contemporary worship music which have been assimilated into the worship music of AIC. This includes the language, themes, contemplation and freedom to worship God.

Smith, (2012) observes the following structural designs of contemporary Christian music that, it is based on pop, rock and worship Christian music industry, it blends modern styles of music that includes rhythm and blues (R&B), hip hop and other styles, and it entertains rather than exalting God. He further observes the undeniable growing trend toward more modern music in Christian worship services. He asserts some people experience God through hymns and others through words of today’s songwriters, singers and musicians.

Smith, (ibid.) observes that some traditional churches have opted to conduct two separate services. One with worship services featuring hymns for christians who love them, and second for those who prefer to worship God through less traditional music. This transition has been realized in Africa Inland Church-Kenya. The church is changing from the traditional hymnal worship to contemporary Christian music. Old Christians and young Christians have developed different attitudes towards contemporary music in worship. This study, therefore, seeks to examine the assimilated elements of contemporary music into traditional worship in AIC Mukaa DCC.

Corell, (ibid.), Smith, (ibid.), Hunt (ibid.), highlight sentiments that are basic to this study notably the showy trend of more modern music, borrowing of variables like loud rhythmic rock, music that is above the melody, the blending of contemporary choruses to traditional worship

music, and the instrumental variability of the new contemporary genres such as encroachment of contemporary music genres into AIC worship music; modernism has been assimilated into contemporary music in worship. This includes, blending of modern music styles such as rock, hip hop and other styles that have been realized in AIC.

Nettl, (1983) asserts that two musical systems in a state of confrontation have compatible central traits that are becoming acculturated; the culture in either system is superimposed on that of the other with both styles remaining distinct.

Kidula, (1986) affirms that culture, tradition and music are vitalized in time through sedimentation and layering since secular popular musical trends in Africa have become subjects of inquiry as they clearly show cultural dynamism and processing due to urbanization, interethnic interaction as well as pan-African and intercontinental contact.

Shelemay, (1990), asserts that when two human groups, which are in sustained contact, have a number of characteristics in common in a particular aspect of culture, exchange of ideas therein will be much more frequent than if the characteristics of those aspects differed markedly from one another. This is termed acculturation and Merriam, (1964), defines acculturation as an interchange of musical traits and ideas between two cultures in which the systems have a considerable number of characteristics in common.

The present inquiry relied upon the theory of syncretism advanced by Nettl, (ibid.), with a backup by assertions by Kidula, (ibid.) and Merriam, (cited in Shelemay, ibid.), to identify and analyse features that characterize traditional worship music of AIC that have been affected by syncretism.

MacCraken, (2007) views posts by Mags, (2007) and Amy, (2007). He exclaims that a blending of contemporary Christian songs and hymns is good because the church is composed of a variety of ages and backgrounds. He studied that worship music is any music, art, or experience that moves us towards Godly way, and observed that a song, liturgy or hymn are instruments that we use to give honour to God. He challenged the notion that worship music was an industry, but asserted that worship music was the total sum of a believer's realization of God.

Furthermore, he observes that a selection and composition of worship music should complement with the scripture and aesthetic wisdom. Additionally, worship music should be theologically sound; lyrically interesting and most non-singers should be able to participate in the singing.

MacCracken, (2007) sights Brett, (2007) and Whitman, (2007) and examined worship music. He asserted that worship music is emotionally rich, and hymns are theologically rich and aesthetically superior church music, descent and orderly. While their study encouraged worship music that had these characteristics, they wondered why some hymns were not prioritized for performance.

MacCracken's assertions are vital to the present study because he discusses some of the elements of contemporary worship music that the present research analyzes to establish the elements of contemporary music that have been assimilated into worship service of AIC; and the effects of the same on the old and young worshippers' involvement in the worship service.

### **2.3.2 Elements of worship music**

MacCracken, (2007) points out some elements of worship music by defining non-traditional music as any music, art or experience that moves us in an inspirational way. This comprise: things made by Christians and things made by secular hedonists; wordless music, formless painting, and rated movies; books, poetry, and talking, chatting with friends; silence and unmediated experience of God.

MacCracken, (ibid.) sights Becky, (2007) and David, (2007), regarding choosing worship music that talked about how an encounter with God affected our encounter with the world. They observed that the church needed to wake up because the enemy used music to bring confusion in the church. For example, a female believer at an international fellowship in Beijing, witnessed French kissing Jesus in her thoughts, and though the incident was reported, the leadership was not worried.

Additionally, MacCracken, (ibid.) foresights John, (2007) in an argument to the focus on worship music and observed that pseudo-romantic language was used to talk about us rather than talking about who God is, what he has done and what He will do. He concludes that a rich hymn with some modern music would make him happy.

He concluded his observations by examining the following elements of worship music. First and foremost the music should be honest and excellent artistically that is not forced to formulas but should be organically and creatively composed. This makes it worshipful rather than being commercial which is promoted by raged and fumed worship music.

Furthermore, MacCracken, (ibid.), foresights Michael, (2007), and examines sentiments of modern worship music and remarks that "film" music sometimes lacked inspiration. He described worship music as an industry; sold to the local church and performed by secular artists and awarded "rock stars" rewards.

Also, the present study uses MacCracken's worship language, artistic creativity and formulas to establish the elements of contemporary music, which have been assimilated into worship service of AIC. MacCracken, too, observes that worship music is contemplative, experiential, emotional, and full of love and desire of God's presence, reformative, knowledgeable, fearsome, reflective and satisfying.

### **2.3.3 Text-melody relationships**

Omolo Ongati, R. (2002) addresses the problem of translation of European hymns into dho-luo, with specific emphasis to text and melody, in the Seventh-Day-Adventist (SDA), focusing on the

introduction of Western hymns into the SDA. Some effects studied by the scholar are that Luo performers have altered the European melodies and rhythms to agree with Luo performance practice.

Omolo Ongati, R. (2002) observes that Luo performers have changed the European melodies, and rhythms to fit the Luo performance practice. The scholar targeted Dho-luo speaking SDA converts of Rachuonyo District, Kendu Bay division, using the Gendia Mission Congregation. The outcome of her study was existence of distortions and irregularities in terms of syllabic accents, speech rhythm and intonation in the translated Luo hymns, and she addresses this problem using the rule of parallelism governing text-melody relationship of Dholuo songs. The present study uses this assertion to establish the elements of contemporary music, in form of dance movements and rhythms and other alterations that have been appropriated into worship service in AIC; Mukaa DCC.

#### **2.3.4 Theology and lyrics**

MacCracken, (2007) studied theology and lyrics and observed that lyrics are sometimes intimate because the language of relationship is used, for example: ‘You’ and ‘I’ are used rather than ‘God’ and ‘we’; and lyrics such as “I am desperate for you”, and ‘Hungry I come to you for I know you satisfy, I am empty but I know your love does not run dry’ both characterize some CWM popular love songs. Also, slang is used to demonstrate friendliness of persons and informal charismatic theology that relates God on personal terms. For example: ‘We wanna see Jesus lifted high’ and ‘Open the eyes of my heart, Lord, I want to see You’.

MacCracken, (ibid.) also observes the physical responses included in the lyrics. For example: “So we raise up holy hands”; “I will dance, I will sing, I will be mad of my King”. Moreover, drums and popular rhythm in the songs encourage full body worship. Metaphorical language, which is usually misinterpreted is used to emphasize personal encounter with God and does not always balance with intellectual understanding. Secular and popular and rock relationships; images, such as captivity and freedom, life and death, romance, power and sacrifice, are employed to facilitate relationship with God.

Contemporary worship music is sung communally; there can be a practical and theological emphasis on its accessibility, to enable every member of the congregation to participate in a corporate act of worship. The lyrics manifests in simple, easy-to-pick-up melodies in a mid-vocal range; repetition; familiar chord progressions and a restricted harmonic progressions. Unlike hymns, the music notation may primarily based around the chords, with the keyboard score being secondary. Some use complex rhythms and metres, and harmonies. Members of the congregation may harmonise freely during worship songs and may sing in tongues. The worship leader, who seeks to be led by the Holy Spirit, may improvise and mix musical material from one song into another. These sentiments are essential to the present study because the scholar uses elements of CWM theology and lyrics to establish the elements of contemporary music that have been

assimilated into worship service of AIC. The study goes further to analyzing some of the elements of contemporary worship music that have been affected by the elements of CWM.

### **2.3.5 Characteristics of contemporary worship music**

Saveouryouths, (2011) draws conclusions on contemporary or modern worship music which reflects structural elements like, multi-color stage and wearing every casual, use of acoustics (guitars and drums), and loud rock concert; the signposts include rhythm that is above melody which stimulates dancing and entertains; there are unnecessary repetitions of sections and the music is aimed at relaxing the wall between the world and the church. The present study uses these elements to analyse the effects of the guitars and drums and dance movements on the worshippers' level of involvement in the worship service and their general socio-cultural life.

While Saveouryouths, (ibid.) discusses the issues correlated to contemporary worship music with traditional worship music; giving a number of variables that differentiates both contemporary worship music and traditional worship music, the present study aims at establishing how contemporary against traditional worship variables, affect the involvement of older Christians and young Christians in worship service of AIC and their general socio-cultural effect.

Baker, (1885) examines contemporary Christian music and confirms that artists have developed music in various styles: folk, Jesus music, rock, jazz, and others. Since 1978, musicians and artists have come from all fields of pop and gospel music to become part of the contemporary Christian music family. Baker, (ibid.) adds that there are two major categories of contemporary gospel (stemming from the traditional church and gospel music) and Jesus music (stemming from secular pop-music styles).

### **2.3.6 Music as a cultural representation**

Kidula, (1986) asserts (in her argument towards a definition of tradition) that tradition is dialectic between the reality of culture and the forming of its identity. The identity of a culture is tied to its self-representations in signs and works which belong to the creation, transmission and preservation of values, meanings and practices.

Kidula, (ibid.) says tradition is the primary phenomenon in which sediment practices and cultural values also hold the promise of continuing meaning and relevance of a way of life. She adds that tradition consists of sedimentation through reinforcement of those values that affirm consistence and connotation, constantly layered with new values brought about by new people and experiences.

Sanga, (2008) observes other scholars works: Askew, (2002); Stokes, (1994); Wade, (2000); Turino, (2000); Chitando, (2002); and asserts that music is a system of cultural representation. He observes these scholars participate in the construction of Western nationalism and national identities and in the construction of "traditions" through which national identities are sustained, through the art of music. He distinguishes between two genres of Christian music in Tanzania namely: Gospel music and choir music. The former is characterized by contemporary elements

such as employing body movements, incorporating improvisation, and featuring the use of electric guitars and keyboards. The music is performed in various popular music styles such as rumba, soukous, R&B, reggae, zouk, rap, salsacharanga and taarab, among others. It is composed in a larger scale, transmitted, and preserved orally and aurally.

Sanga, (2008) further observes that when the music is taken from its traditional context into the contemporary church context, musical change in terms of musical instruments, musical structural organization, language, costume, and performance practice becomes inevitable. Some of these changes involve the use of foreign music materials; and it is evident that Sanga's ethno-musicological work, clearly points at traditional worship music structural elements of Tanzanian music, against the contemporary genres that seem to challenge traditional music in worship. This transition is evident in AIC because contemporary music elements seem to have been added to traditional worship music.

Studies by Omolo Ongati, R. (2002); Shitandi, (2010); Savetheyouths, (2011); Baker, (1985); Smith, (2012); Sanga, (ibid.); and Kidula, (1986) are basic to the present study because they lay ground to the study's analysis of the assimilated elements of contemporary music into traditional worship music of AIC; and particular concern laid on the characteristics of traditional worship music of AIC that have been affected by contemporary worship music in addition to determining the effects of the assimilated elements into the worshippers' level of involvement in the worship service and their general socio-cultural life.

### **2.3.7 Traditional music**

Howard and Streck, (2004) observes that some Protestant churches avoid contemporary worship music and remain traditional. Also, Roman Catholic churches are using this type of music in some parishes. Some mix it in with more traditional music; others have certain masses with just contemporary worship music along with traditional masses; others only use contemporary; many others steer clear of contemporary worship and stick with traditional. The type of music used in such churches both catholic and protestant has little bearing on theological ideology or whether a church is liberal, moderate, or conservative.

Katuli, (1998, quotes Nketia, 1958) in his discussion on African culture to Christian worship. He observes that the inquiry of African attitude towards Africanisation of Christian music in Africa is harshly divided because there is the opinion of those people who have a negative attitude towards their own culture; they find no necessity of introducing Africa into Christian music because it is a practice of paganism which they believe to be saved from. But there are those who believe that, if Christian music is to have meaning, it should be built upon the culture of the particular group of people.

Katuli's sentiments are basic to this study because he insists the use of semiotics of music upon the culture of a particular institution. He observes specific aspects of Akamba traditional music in the liturgy of the Catholic Church in a specific area of study-Mwingi Deanery. This study

embarks particularly on Kamba Christian music in AIC Mukaa DCC and attempts to examine the assimilated elements of contemporary music into traditional worship in AIC Mukaa DCC.

### **2.3.8 Changes in church music**

Musumba's (1992) study (as cited in Katuli, 1998) observes that changes have occurred in the music of the church; and attributes this to contact with different ethnic groups in Kenya particularly the Luhya community. This is basic to this study because she does not elaborate the factors that influence the changes. This study goes deeper into examining reasons the youth prefer borrowed tunes and rhythms to hymnal singing.

Agawu, (1992) observes art music in Nigeria provides a platform and a forum for native composers to experiment with the combination of indigenous musical resources with foreign idioms. He contemplates that contemporary social arena in the form of the concert hall for musical performance, encourages a meditative encounter of the audience. Thus traditional experiences such as clapping of hands, dancing and playing of traditional instruments, is expounded by contemporary stylistic genres.

The musical change mentioned above encourages creativity and expands the cultural music archetype of societies. Agawu, (ibid.) restates the African response towards western classical music during the missionary and colonial era, experience that initiated the genesis of intercultural music practice, between the continent of Africa and other foreign cultures. This study intends to test and analyze the hybridized elements of intercultural music into AIC worship music.

MacraCken, (2007), glimpses Ricardo, (2007) and examines the various trends of praise and worship has been undergoing changes that are comparable to hair make-ups and clothing designs. He observes that modern worship has hybridized elements of rock 'n roll. This change has effected modern life styles, for example: dressing like "Rock stars", tattooing. The present study uses MacraCken's examination to establish the elements of contemporary music, regarding the instruments that have been used into the worship service of AIC.

### **2.3.9 Analyzing contemporary music and hymns**

Aaron et al. (2012) analyses contemporary Christian music and observed the kind of worship we choose depends on our posture of our hearts. Also, hymns are gravitational because they move. The scholar called Christian music "ear candy" but noted that contemporary music can be very theologically heavy; it entertains and brings glory to the artist. On the contrary, the scholars encouraged people to select worship music that has a sense of progression and songs that fit together to take people on a journey. In addition, they recommended a good "armory" of different songs and hymns that help worshippers explore who God is and who we are in Him. Furthermore, hymns or psalms music (traditional worship music) are rich in theology and bring glory to the creator.

Corell, (2011); Savetheyouths, (2011); Smith, (2012); Hunt, (2012); Aaron et al. (ibid.) highlight sentiments that are basic to this study notably the showy trend of more modern music, borrowing of variables like loud rhythmic rock, music that is above the melody, the blending of contemporary choruses to traditional worship music, and the instrumental variability of the new contemporary genres such as encroachment of contemporary music genres into AIC worship music; modernism has been assimilated into contemporary music in worship. This includes, blending of modern music styles such as rock, hip hop and other styles that have been realized in AIC.

The scholars mentioned on page 17-18 studied the assimilated elements of Contemporary music which are performed in worship music, and this study examines these elements to establish the response of the old and young Christians in the worship service, and the effects caused the assimilated elements of CWM.

Mccracken, (2007) observed that modern worship music is unoriginal, second hand music; it is a fickle, trendy industry which sells and earns money to the CCM. He adds, “It” songs filters down to every evangelical church across the world. After one month or so, the songs are replaced by other “It” songs. He contemplates that there are no more standards; no more canons.

Again, most worship music expertise in bad water imagery, fire metaphor, and pseudo-sexual verbiage. It creates an emotional response than provoking a philosophical spiritual reflection. The spiritual leader determines good worship through raising of hands out of own violation. This creates a happy, self-satisfying mood. Mccracken observes that Christian music should be contemplative on its own and both instrumental and lyrical songs should be should harmonize with the message.

The present study uses MacCraken’s sentiments mentioned on page 18 to establish the elements of contemporary music, with reference to the lyrics and metaphor used, that have been assimilated into worship service of AIC; among other elements of CWM; and their effects on the worshippers involvement in the service.

Along these assertions, this study observes that none of the literature reviewed focuses on the challenge to the analytical contemporary issues; be applied structural contemporary genres such as contemporary musical instruments, dance styles, for instance rumba, rap and even twist dance that seem to overshadow traditional worship music genres. For example, hymns and the formal worship plan that seems to surround worship music in AIC Mukaa DCC. The current study thus looks into backdrops in these writings, establishing the characteristics of traditional worship music, identifying the elements of contemporary music that have been assimilated into the AIC worship service.



## **2.4 Effects of assimilated elements on worshippers**

The third objective of the present study was to determine the effects of the assimilated elements on the worshippers' level of involvement in the worship service and their general socio-cultural life.

### **2.4.1 Theological meaning in hymnody**

Shitandi, (2010) analyzes the musical and theological meaning in the hymnody of Legio Maria of the African Mission Church (LMC) in Kenya; and asserts presence of paradoxical hybridity in the hymn singing of the Legio Maria, in a seemingly disjunction to Luo culture and modern innovations. He adds: The church stood opposed to certain aspects of traditional and modern world systems yet on the other hand they appropriated hymns from Roman Catholicism, musical expressions that they had earlier objected to and on the other explored songs that exhibited Isuo traditional idioms.

Shitandi, (ibid.) observes the objection of the LMC to utilization of instrumental accompaniment, dancing and other gesticulations associated with traditional and contemporary music cultures; a mixture which is destructive and belonging to the world circus. He observes the conflict between on one hand, the age-old RCC and Luo traditional music expressions preferred by the old generation and on the other hand, and the neo-traditional and contemporary African idioms identifiable with the young people.

Howard, R. (1992) observes that religion and rock music have long had a love/hate association. Rock music perverts youth and undermines Christian moral values. This fear exists even today and the effects include CWM performances using rock music.

The assertion by Shitandi, (ibid.) and Howard, (ibid.) is essential because the present research has used the conflict between the age-old RCC and the young people of the SDA to determine the effects of the assimilated elements on the worshippers' level of involvement in the worship service, and their general socio-cultural life of the AIC Mukaa DCC today. This analysis was not done by the scholar mentioned in the current paragraph, who examined theological meaning in hymnody of the Legio Maria.

### **2.4.2 Criticisms pegged against contemporary worship music**

MacCracken, (2007) examined and recorded the following criticisms from a discussion that involved Gary's Parrett, Samuele Bacchiocchi, Martin Percy and Pope John Paul II, assessed in Annie, (1974). The latter made the following observations concerning assimilated elements of contemporary music into traditional worship music:

#### **2.4.2.1 Congregational participation and theological content**

One, the volume of assimilated elements into traditional worship music drowns out congregational participation, and therefore makes it a performance. MacCracken, (ibid.), views Annie, (1974) and Parrett (1974), who sights Ephesians 5:19, in which St. Paul tells the church in Ephesus to be "speaking to one another with psalms, hymns and songs from the Spirit", and

inquires whether the worship band, which amplifies and plays like a rock band, replace and/or enable the worshipers praise.

Two, use of the rock idiom; Samuele Bacchiocchi, (1974, noted in Annie, 1974), argues that music communicates on a subconscious level, and elements of rock music stands against christian culture; the physical response induced by drums in a worship context is evidence that rock takes peoples' minds away from contemplating on the lyrics and God, he suggests that rock is actively dangerous for the Church.

Three, the theological content too has raised questions for some, including Martin Percy, (1974), who argues there is too great an emphasis on a very intimate relationship with God, using terms such as 'I' and 'you' instead of 'we' and 'God' and very passionate, physical language, and argues that this bias needs urgent correction. He explains how the emphasis on emotion can encourage hype and a need to create an atmosphere which evokes a sense of encounter with God, rather than allowing God to do so.

Four, assimilated elements of contemporary worship music into traditional worship music tends to exclude systematic use of the psalms in weekly worship, sidelining lament from regular worship practice despite the biblical basis employed to underpin CWM, such as Ephesians 5:19, which underscores the christian culture.

In addition, MacCracken, (2007), examines Ricardo, (2007) and observes that contemporary worship music trends has gone "rock 'n roll"; Christians are dressed like "Rock stars" with tattoos; screaming guitars and loud drums. He asserted that while worshipers make a joyful noise unto the Lord, modern worship music has drowned participation of the congregation, which has become an audience.

#### **2.4.2.2 Psalms versus praise songs**

Five, the stress on praise, and on an interpretation of "worship" that is overwhelmingly positive, can lead to avoidance of the psalms of lament. MacCracken, (ibid.) observes "Scripture is, of course, full of lament and devotes its finest literary creation to warning the godly against quick and easy answers concerning life issues. Psalms command divine authority because they are inspirational, and founded on Biblical passages. Comparerable, contemporary music has little or no echo on Biblical teachings.

Six, whereas denominational churches generally use a weekly lectionary that gives a broad range of scriptural themes, including selected psalms on those themes, CWM churches tend not to have an agreed lectionary and the consequent agreement on using a broad range of material.

Seven, contemporary worship songs often reflect the social climate of individualism as the lyrics emphasize personal relationship with God, even within a group context.

Eight, MacCracken, (2007) sights Andy, (2007) who asserts that some people are drawn into contemporary worship music due to the experiential reality of God, who is not comparable to flowery poetry and propositions.

MacCracken, (ibid.) examines Andy, (2007); Fish, (2007); Michael, (2007); Neula, (2007); Robert, (2007); Ricardo, (2007) and Anonymous, (2007); and agrees that praise songs engaged worshippers' emotions freely to praise God. Often the emotions are outwardly physical beyond mere singing, and include dance, cries of repentance and joy among other emotional acts.

Again, the young generation writes songs which have nothing to do with traditional worship music. The songs sometimes glorify the composer; they have made many people give their lives to Jesus. Also, a worship song must focus on glorifying God but not the person who wrote the song. For example, the traditional hymns: "It is well with my soul" and "Amazing Grace" reflect God's attributes and glory but not the artists who wrote the songs, which have become too much of a production than worship songs. Additionally, worship, being the expression of reverence and adoration for a deity; it should be considered idol if it was made for the glory of man.

MacCracken, (ibid.) examines Richart, (2007) and observes that the Catholic worship music is programmed on masses compared to praise worship songs, which surfaces with rocking effects during youth ministry and/or the charismatic worship. He would determine true worship amidst praise band, instrumental and sound shows. He admitted that Catholic worship was behind modern worship music, with a bit of trasses of worship music mentioned above.

While MacCracken, (ibid.) encourages Christians to pray, study the scripture, worship God and discriminate the world's influences, the present study determines the effects of the assimilated world's influences, such as the rocking effects, on the worshippers' level of involvement in the worship service and their general socio-cultural life.

#### **2.4.2.3 The role of musicians in the church**

Nine, Pope John Paul II, (traced in Annie, 1974), concerning the role of musicians in the church, and observed that musicians, composers, liturgical chapel cantors, church organists and instrumentalists should be exposed to professional training. They should be especially conscious of the fact that each of their creations or interpretations cannot escape the requirement of being a work that is inspired, appropriate and attentive to aesthetic dignity, transformed into a prayer of worship. In worship, it should express the mystery of faith in sound.

Observations by MacCracken, (ibid.) are essential to the present study because it uses the characteristics of CWM theology and lyrics to show their effects on traditional worship music. This include: worship music drowning out congregational participation; rock taking peoples' minds away from contemplating on the lyrics and God; worship music excluding systematic use of the psalms in weekly worship; CWM interfering with the broad range of scriptural themes, including selected psalms on those themes and deviating from the requirement of being a work that is inspired. The present study analyses the effects of the assimilated elements on the

worshippers' level of involvement in the worship service of AIC and further determines the worshippers' general socio-cultural life.

#### **2.4.2.4 The role of technology in worship**

Wanyama, (2005), studied form and content of African music among the Bukusu in Kenya. He asserts that technological products among other life changes have led to remarkable adjustments in the social behaviour and other ways of life in African communities. While he establishes stressed socio-cultural patterns of African traditional ceremonies leading to a shift in the form, content, significance and performance of music in ceremonies, the present study determines the effects of the assimilated technological products on the AIC worshippers' level of involvement in the worship service, and their general socio-cultural life.

Annie, (1974) observes Technological advances applied in Christian worship music and makes the following conclusions:

First, technological advances have played a significant role in the development of CWM. In particular the use of projectors means that the song repertoire of a church is not restricted to those in a song book, and so CWM has a much greater rate of turnover than other Christian genres, because songs and styles go in trends.

Two, the internet has increased accessibility, enabling anyone to see lyrics and guitar chords for many worship songs, and download Moving Picture Expert Group (MP3/MPEG) tracks. This has also played a part in the globalisation of much CWM. Some churches have their own publishing companies, and there is a thriving Christian music business which parallels that of the secular world, with recording studios, music books, CDs, MP3 downloads and other merchandise.

The present study uses Annie's examination to analyse the technological appliances used in AIC worship music. In addition, it will determine the effects of the assimilated elements on the worshippers' level of involvement in the worship service and their general socio-cultural life.

#### **2.5 Conclusion**

This chapter presented literature review that backed up this study. It critiqued the selected scholars' views and church debates about church music. Again, the characteristics of traditional worship music were analysed, side by sides with the structural elements of contemporary worship music. The role of technology was briefly analysed. The present study, therefore, projects on the worship music of AIC; and analyzes the assimilated elements of contemporary music into traditional worship music, in addition to determining the effects of the same elements on the worshippers' level of involvement in the worship service and their general socio-cultural life. The next chapter explores Methodology.

## CHAPTER THREE

### 3.0 METHODOLOGY

#### 3.1 Introduction

This section outlines the study design, study area, study population, sample and sampling technique, study sample, data collection, research tools and equipment, research instruments, data analysis and presentation and ethical consideration.

#### 3.2 Study design

This study adopted historical and descriptive design. Descriptive research includes surveys and fact-finding enquiries of different kinds. The major purpose of descriptive research is description of the state of affairs as it exists at present. (Young, 1950). The design was used for its appropriateness to collect data rapidly, and ability to understand a population from a section of it (Fallmans, 2008).

Historical studies are presumed to report events and/or conditions that occurred in the past, and establish facts in order to arrive at conclusions concerning past events or predict future events (Key, 1997). This study presumed a historical design to establish the assimilated elements of contemporary music into traditional worship in Mukaa D.C.C. The design was used for its suitability to collect unavailable primary data concerning the elements of contemporary music that have been assimilated into traditional worship music in A.I.C. Mukaa D.C.C.

#### 3.3 Study area and scope

This study was done at Mukaa DCC in Makueni Area Church Council, Mukaa District, which was recently created from the vast Makueni District of Eastern Province, Kenya. Mukaa DCC lies in an area covered by three locations namely: Mukaa, Kitaingo and Kiimakiu locations. The area of study borders the Maasai community to the western regime and Kamba speakers occupy the southern, eastern and northern regimes, forming the northern part of the Kilome constituency. The Nairobi-Mombasa road traverses Mukaa DCC almost at the center, leaving Kiimakiu location to the West. Kilome - Nunguni road divides Mukaa location into two landmasses. The area of study was suitable because Mukaa DCC lies in Ukambani, which is the origin AIC in Kenya (Billy, 2010). The inquiry was limited to congregation and choir songs. The map pasted on page 126, Plate I, shows the study area.

#### 3.4 Study population

The target population of this study comprised all the 30 A.I.C. churches in Mukaa District Church Council. Each church consists of Christian groups namely, pastors, church elders, choirmasters, Christian women fellowship (C.W.F), Christian men fellowship (C.M.F), Battalion/Youth and Cadets/stars, which include aged and youthful believers.

### 3.5 Sample and sampling technique

The present study employed purposive sampling technique to sample 20 churches which have assimilated features of contemporary music expressions. The advantage of purposive sampling is its focus on the 20 A.I.C. churches that have the data that this study required. (Dane, 1990).

Further purposive sampling was used to sample one category of the following groups from the 20 churches: one pastor, one local church elder, one choirmaster, and one Christian youth in action, one woman representing C.W.F., one man representing C.M.F. and one Christian Cadet /Star. The total number of participants of the sample was 20 pastors, 20 Local Church Councils of elders, 20 choirmasters, 20 Christian Youth in Action, 20 women representing Christian Women Fellowship, 20 men representing Christian Men Fellowship and 20 Christian cadets as shown in table 1, page 25.

#### 3.5.1 Study sample

A total of 20 churches, which employ electric musical instruments in worship, were sampled. Seven Christian groups from each church were further sampled. This included: one pastor, one local church elder, one choirmaster, one Christian youth in action, one woman representing C.W.F. one man representing C.M.F. and one Christian Cadet /Star. The total was 20 pastors, 20 Local Church Councils of elders, 20 choirmasters, 20 Christian Youth in Action, 20 women representing Christian Women Fellowship, 20 men representing Christian Men Fellowship and 20 Christian cadets. This gave a total sample of 140 informants. The sampled churches were: A.I.C. Mukaa, A.I.C. Lyuki, A.I.C. Kavila, A.I.C. Kavuti, A.I.C. Kathemboni, A.I.C. Kiumoni, A.I.C. Yongoni, A.I.C. Kisyani, A.I.C.Kitumbuuni, A.I.C. Vumbu, A.I.C. Musukini, A.I.C. Ivia-ituni, A.I.C. Tangu, A.I.C. Kwawetolo, A.I.C. Kima, A.I.C. Kavuko, A.I.C. Ngaamba, A.I.C. Kathiiani, A.I.C. Kiu and A.I.C. Kalembwani.

Figures that show the number of worshippers and the number of christians' groups in the sampled churches are shown in table 1 on page 25. These figures were retrieved from the questionnaires that were filled during data collection at Mukaa DCC on October 4<sup>th</sup>, 2015 to November 15<sup>th</sup>, 2015. The questionnaires were filled by the interviewees, and later scanned and appended on pages 111 – 122; and 142 - 155. Also, a copy of the interview schedule administered to pastors is appended on pages 123 -124. Data that was collected from the pastors and the Christian groups is tabulated on pages 129-138.

Additionally, the present study used the median as the measure of central tendency to capture the number of members of the Christian groups and the worshippers. For example, AIC Ivia-itune; CWF had the following figures:

Scores: 35, 55

Median:  $(35+55)/2 = 45$ ; which is the score in the middle of the distribution; a representation of the number of CWF members, which is captured on page 25; table 1.

**Table 1: Christian groups sampled against number indices**

S/No	L.C.C.	Pastor/s	Elders	Choir	C.W.F.	C.M.F.	Battalion	Cadets
1.	A.I.C. Mukaa	1	7	80	14	20	40	23
2.	A.I.C. Lyuki	1	7	40	10	35	30	25
3.	A.I.C. Kavila	1	7	30	10	8	35	15
4.	A.I.C. Kavuti	1	7	20	10	35	20	30
5.	A.I.C. Kathemboni	1	7	40	35	35	50	30
6.	A.I.C. Kiumoni	1	7	35	15	25	25	30
7.	A.I.C. Yongoni	1	7	30	20	40	40	30
8.	A.I.C. Kisyani	1	7	30	30	40	40	30
9.	A.I.C. Kitumbuuni	1	7	25	10	12	32	30
10.	A.I.C. Vumbu	1	7	40	30	35	40	30
11.	A.I.C. Musukini	1	7	35	35	30	35	40
12.	A.I.C. Ivia-ituni	1	7	60	45	50	35	25
13.	A.I.C. Tangu	1	7	60	30	30	60	15
14.	A.I.C. Kwawetolo	1	7	102	30	40	35	35
15.	A.I.C. Kima	1	7	28	21	40	138	17
16.	A.I.C. Kavuko	1	7	25	10	10	30	83
17.	A.I.C. Kathiiiani	1	7	40	35	40	60	60
18.	A.I.C. Ngaamba	1	7	70	10	40	70	30
19.	A.I.C. Kiu	1	7	60	25	25	70	40
20.	A.I.C. Kalembwani	1	7	60	30	40	50	40
	Totals	<b>20</b>	<b>126</b>	<b>1096</b>	<b>425</b>	<b>630</b>	<b>935</b>	<b>488</b>

### 3.5.2 Christian groups sampled

A total of seven Christian groups, which comprise pastors, church elders, and choirmasters, C.W.F, C.M.F, Battalion/Youth and Cadets/Stars, which include aged and youthful believers, were sampled. This is shown in Table 1, page 25 and accounted 100% of the sample interviewed.

The first question was to establish the number of Christians in each Christian group because most of the sample population has superimposed contemporary music elements into traditional worship music. According to the data collected, choirs in Mukaa D.C.C registered large numbers

(1096 choir members) compared to the other Christian groups namely: pastors, church elders, C.W.F, C.M.F, Battalion/Youth and Cadets/Stars which registered the totals shown on page 25; table 1. This may have been caused by the emerging music trends such as assimilation of contemporary music into traditional worship music. A.I.C. Kwawetolo Choir registered the highest number of choir members (102) followed by A.I.C. Mukaa Choir with 80 choir members. The choirs that seem to have small numbers of choir members include: A.I.C. Kavuti Choir (20), A.I.C. Kavuko (25), A.I.C. Kitumbuuni (25) and A.I.C. Kima (28) which may have been caused by either dominance of traditional music trends and/or music dexterity.

Battalions registered an average of 47 members with the highest registering 138 members and the least registering 20 members. This drop may have been caused by poor encroachment of contemporary genres though the population in the battalion groups may be low.

The results reflected in table 1; p.25 indicates that, 20 sampled churches answered the questionnaires. This good response to this study may be attributed to the researcher's initiative, to seek informed consent and dispatch the questionnaires to individual churches promptly. This translated to the targeted sample of 140 informants, a representation of 100%. Pastors' representation and participation in this study was optimal, representing 100% of the total pastors sampled population. Elders too represented their churches well and their participation was 100%. Three choirs namely: Kwawetolo, Mukaa and Ngaamba had an average of 84 choir members each while the choir with the least members was Kavuti with 20 singers. This, as mentioned in part 3.5.1 on page 24, has been caused by the emerging music trends such as assimilation of contemporary music into traditional worship music and, dominance of traditional music trends and/or music dexterity in Mukaa D.C.C. The respondents keep visiting other choirs to learn music by practice or observation.

### **3.6 Data collection**

Data included both primary and secondary data. Primary data was collected from the local church council, choirmasters, Christian Women Fellowship, Christian Men Fellowship, Christian Cadets/Stars, pastors and Christian Youth in Action/Battalions, and comprised participant observation where the researcher proposed to indulge in worship singing in addition to oral interviews. The researcher examined secondary data from knowledgeable sources, for instance, books, scholarly journals, and theses, references books, grey literature from Maseno University Library, Kenyatta University Library and computer search.

#### **3.6.1 Research instruments**

The key instruments of data collection were interview schedules and observation schedules and questionnaires/structured surveys. The researcher too, used a tape recorder, still camera and fieldwork notebooks.



### **3.6.1.1 Interview schedules**

Oral interviews were mainly administered face-to face to pastors, and partly to the Local Church Council Elders, choirmasters, Christian Women Fellowship, Christian Men Fellowship, Christian Cadets/Stars and Christian Youth in Action/ Battalions. Oral interviews mainly collected data based on the background information of the church and the perception of the pastors, church elders, choirmasters, Christian women fellowship (C.W.F), Christian men fellowship (C.M.F), Battalion/Youth and Cadets/stars, towards current music trends in A.I.C. The sample of the interview schedule is shown on page 123-124, Appendix G.

### **3.6.1.2 Observation schedules**

Triangulation technique was used by the researcher to increase the credibility of results. (Manion, 2000). The researcher thus used participant and non-participant observation to collect data on behavioral response on the different music styles sung and danced in the church by the local church elders, choirs, Christian women fellowship, Christian men fellowship, Christian cadets/stars, youth in action/battalion and pastors. Also, the researcher used tape recorder and the camera to record the assimilated elements of contemporary music into traditional worship, the songs sung, the rhythms played and the sources. Behavior such as clapping of hands, dancing, ululations and other notable behaviors were identified through observation, and recorded in the checklists.

### **3.6.1.3 Questionnaires**

Structured surveys utilized the questionnaires shown on pages 111-122. The questionnaires consists open ended and closed questions, which were administered to church elders, and choirmasters, C.W.F, C.M.F, Battalion/Youth and Cadets/Stars. The researcher used the questionnaires/surveys for their quick and effective collection of both quantitative and qualitative data as observed by Dowson, (2002); Kothari, (1985) and Kumar, (2005). Again, the respondents were able to answer the research questions freely. This was an advantage to the research because it collected broad information (for further analysis), related to the assimilated elements of contemporary music into traditional worship music in Mukaa DCC. The questionnaires captured music language, instruments, hymnals, dances, and vocal styles, as shown on pages 111-122; and 129 -138.

### **3.6.1.4 Tape recorder and still camera**

The researcher used a Tape recorder and still camera to collect responses from live performances and photographs respectively. Data drawn for the performances included music in worship services and other liturgical activities, and was availed by choirmasters, pastors, local church elders, Christian youth in action, women and men representing CWF and CMF respectively, and Christian Cadets /Stars. The justification of these tools is their efficiency towards data collection and preservation of data concerning the assimilated elements of contemporary music into traditional worship for future retrieval and analysis.

### **3.6.1.5 Fieldwork notebooks**

A number of fieldwork notebooks were used to record first hand interview responses and observation from the subjects. The rationale was to keep track of the study and organize the research by making reference to the respondents' responses.

### **3.7 Data analysis and presentation**

The data was analyzed using both quantitative and qualitative method; descriptive form using thematic statements. The indices such as dancing, clapping and ululating related certain phenomena such as, the AIC musical and dance styles that were described using prose. The report of the findings is shown in chapter 3, page 25; table 1; and chapter 4; plates 2-5; pages 127-128 shows some of the live performances that were captured during data collection on 4<sup>th</sup> October to 15<sup>th</sup>, November, 2015. Samples of the questionnaires and interview schedule, which were filled during data collection, are appended on pages 111 – 122; and 129-138.

### **3.8 Ethical consideration**

The researcher sought permission from the School of Post Graduate Studies to be away to collect data. In addition, the researcher was permitted by the District Church Council chairman, Reverend Samuel Musyimi, to visit the seven Christian groups that comprise: pastors, church elders, and choirmasters, CWF; CMF; Battalion/Youth and Cadets/Stars. The purpose was to get informed consent from the informants, dispatched the questionnaires to individual churches three weeks before the research and promised the informants anonymity. This would protect their uniqueness from physical or psychological harm. For example, the researcher would preserve the subjects' data in form of statistical descriptions, or qualitative data. The data may, otherwise be used for personal economic benefits. This may harm the subjects whose compositions may be used otherwise. Works of scholars were cited and acknowledged. A Sample showing evidence for ethical consideration is attached on page 139; Appendix K.

### **3.9 Conclusion**

This chapter examined the methodology used that enabled the researcher carry out the present study. It comprises the study design, and outlines both historical and descriptive research designs. In addition, it explains the study area, study population, sample and sampling technique, study sample, and lists of names of the 20 churches and the 7 Christian groups sampled. Furthermore, it presents research tools and equipment, research instruments, data analysis and presentation and ethical consideration. The next chapter discusses results and discussion.

## CHAPTER FOUR

### 4.0 RESULTS AND DISCUSSION

#### 4.1 Introduction

This chapter deliberates upon results and discussion of data collected from the sample against the objectives of this study. It analyses the results and discusses the variables in the findings.

#### 4.2 Data presentation and analysis

The main objective of this study was to establish by analysing the assimilated elements of contemporary music into traditional worship music in AIC. The specific objectives were:

- (i) To establish and analyse the characteristic features of traditional worship music.
- (ii) Identify the elements of contemporary popular music (CPM) that have been assimilated into AIC worship service.
- (iii) Determine the effect of the assimilated elements on the worshippers' socio-cultural life and level of involvement in the worship service.

Data collected from the sample, through questionnaires and interview schedules, and tabulated on pages 29 - 97; tables 2 - 12 indicate that 95% of the sample has assimilated contemporary music elements, which include: keyboard and electronic guitar among others. These elements have confronted some of the conventional music universals which include: rhythm, pitch, key, time signature among others. Different dance styles: hands – raised dance, and flying dance among others; keyboard, electronic guitar; and clapping of hands among other elements, have been assimilated and hybridized into AIC traditional worship music.

##### 4.2.1 Characteristic features of traditional worship music

The first objective of this study was to establish and analyse the characteristic features of traditional worship music. Data drawn using questionnaires, interview and observation schedules establish the following characteristics of CPM:

- (a) Standing still and using hymn books

The AIC worshippers stand still as they sing from the hymn books. For example, when worshippers sing TKH “A”: Nina wathi nendaa kwina; which is shown in Figure 1; and section 4.3.0 on pages 36 and 38 correspondingly, they sing from the hymn book as they stand still. Plate 5 on page 128 substantiates this observation. The respondents believe that hymns contain sound doctrinal values. They claim this kind of worship brings them into a holy spiritual mood and presence of God is experienced.

The Church's foundation that was initiated by the AIM missionaries introduced hymnal singing and its characteristics between 1985 and 1914 (Billy, 2010). They taught the Kamba worshippers to sing from them and they introduced still standing during hymn singing. The tabulations are shown on table 2; and plate 5, pages 30 and 128 respectively.

**Table 2: Hymn used in the church service**

What hymn books are used?			Title of Hymn book
Hymn book	Frequency	%	-
Kikamba	20	100%	Mbathi sya kumutaia Mwaii
Kiswahili	20	100%	Nyimbo za Sifa Sifuni Bwana
Kiswahili	4	20%	Nyimbo /Tenzi za Rohoni
English	2	10%	Golden Bells
Praise songs/hymns of faith	20	100%	-
Own compositions	4	20%	-
Church hymnal	3	15%	Sacred Songs and Solos

#### 4.2.2 Music features used in the church service

The purpose of one of the questions in the questionnaires was to capture the language(s) and the hymn books used in the church service. Most of the respondents (100%) said they use the local language (Kikamba) because *Kikamba* speakers are the majority in the area of study. Thirty percent (30%) use both Kikamba and Kiswahili which has credited use of Kiswahili hymn books (*Nyimbo za Sifa*, *Tenzi za Rohoni* and *Sifuni Bwana*). A seventy (70%) use Kikamba, Kiswahili & English hymn books (*Golden Bells*). This is attached to the fact that some of the sampled churches (A.I.C. Mukaa, A.I.C. Kiu, A.I.C. Kisyani and A.I.C. Kima) neighbour other institutions (Polytechnics and secondary schools). This calls for delivery of service in both English and native languages sermons. Assimilation of elements of CPM into TWM, with reference to text analysis, has occurred in multi languages (English, Kiswahili and Kikamba among others). The study findings are shown on page 30; table 2-3.

**Table 3: Music languages used in the church service**

What music language(s) is/are used in the church service?			Hymn Books Used
Language(s)	Frequency	%	-
Kikamba only	0	0%	<i>Mbathi sya kumutaia Ngai</i>
Kiswahili only	0	0%	Nyimbo za sifa; Tenzi za Rohoni
English only	0	0%	Golden bells

Both Kikamba & Kiswahili	6	30%	<i>Mbathi sya kumutaiia Ngai</i> ; Nyimbo za sifa; Sifuni Bwana
Kikamba, Kiswahili & English	14	70%	Nyimbo za sifa; Golden bells
Total	20	100%	-

#### 4.2.3 Hymn books used in church service

With regard to hymn books, respondents using Kikamba “Mbathi sya kumutaiia Ngai” and Kiswahili “Nyimbo za Sifa” reflected a 100% score respectively because Kikamba is the native language in the area of study, and Kiswahili is the creole language. Again, the Kikamba hymns are sung with the aid of notated hymn books in either staff or solfa-notations. The books are used by a few professional musicians in AIC and they include: Redemption Songs (RS); Sacred Songs and Solos (SSS); Alexandar’s Hymns (A.H); Church Hymnal (CH); among others. They were written by Charles Wesley (1707-1888) among others. The Missionaries brought them and taught African worshippers to sing them for worship. (Kaleli, 2002; Shitandi, 2010).

The researcher has analysed the hymns on pages 37 – 97 to justify the elements of contemporary music that have been synchronized into traditional worship music of AIC. There are some limitations that this study wishes to identify: One, though the missionaries later learnt the native languages: Kikamba and other African languages and translated the hymns into the local languages, most of the hymns translation (Kikamba to English) are distorted and do not observe note pitch; the song leader may give any convenient key. Two, note value and rhythm may not be observed at times, according to the hymnal tunes. This was observed in the study entitled: “Text – Melody Relationship” (Omolo Ongati, R. (2002).

##### (b) Inspirational singing

Inspirational worship music is spirited worship music. Personal communication with Kitale, J. on October, 4, 2015 reveals the manner in which worship music should be executed unto God - with respect and fear; with one’s heart, mind and soul. This is inspired music and this study observes that AIC worshippers are involved in such worship (Scott & Kitale, (1981).

According to Saveouryouths, (2011); Kent’s video, traditional worship music depicts the structural variables such as, use of piano or organ; it is designed for daylight worship, modesty and reverence are always a priority; melody, harmony and rhythm emphasize message, and instruments pronounce words and necessary repetitions are emphasized.

##### (c) Singing at sight

Different types of sacred songs are used in the church service and a few professional musicians/composers; a representation of 20% as shown in table 2; p.30. Majority of the worshippers sing them from the Kikamba, Kiswahili and English worship songs books. Out of the 20 sampled churches, 10% of the respondents use English books especially “The Golden bells” to cater for non - Kikamba speakers; and 100% use both Kikamba “Mbathi sya kumutaiia Ngai”, Kiswahili “Nyimbo za Sifa”.

The study, too, noted low frequencies against respondents using English hymn books (10%) especially samples that are inland, where the local language dominates. Church hymnals users were only 15% because most of the sample (85%) was not conversant with notational hymns. The study findings are shown in table 2 - 3; and plate 5 on pages 30 – 33 and 128 respectively.

Praise songs were performed by 100% of the respondents because the entire worshippers stood up, clapped hands and danced prior to sermon delivery. The percentage of respondents possessing “Praise songs/hymns of faith” hymn books was low (10%), a finding attributed to the Church’s foundation mentioned in characteristic (a) on page 29 - 30. Table 3 shows responses collected through questionnaires, interview and observation schedules confirm this observation.

The sixth question in the questionnaires aimed at determining participation of the informants in hymnal singing, especially the youth, who show either pleasure and/or discontentment towards the singing of hymns against contemporary worship music.

The findings of this study, shown in table 2, and 4; pages 30, and 32, indicates half of the youth (50%) do not possess hymn books. They embrace worship music that reflects structural elements like, multi-color stage, wearing every casual, use of acoustics among others. The signposts include rhythm that is above melody which stimulates dancing and entertains; there are unnecessary repetitions of sections. This study revealed total use of the hymn book by pastors (100%) and members of LCC, CMF, CWF, who claimed that hymns contained sound doctrinal values Saveouryouths, (2011).

The other informants (Christian battalions, choirmasters, and Christian cadets/stars) used other sources other than the hymn book, a representation of 15% - 50%. They claimed the songs synchronized with assimilated elements of contemporary music and were inspirational. Nevertheless, Personal communication carried out on October, 04/ 11/18 & 25, 2015 & November 01/ 8 & 15, 2015 reveal that the youth perceive hymns boring, though they stated hymns were applauded by the older Christians.

Though the youth do not commonly possess hymn books, with a representation of 50% of them singing hymns, they applaud praise songs as shown in Tables 2 - 4 on pages 30 - 32 respectfully.

**Table 4: Participation in hymnal singing**

Christian groups	Response towards participation in hymnal singing	Frequency	%	Brief response	Frequency	%
	Yes/No					
Pastors	Yes	20	100%	The youth perceive them boring.	5	25%

L.C.C.	Yes	14	70%	They don't commonly use hymn books.	6	30%
Choirmasters	Yes	17	85%	They perceive them boring.	3	15%
C.W.F.	Yes	12	60%	Prefer active styles like dances.	8	40%
W.M.F.	Yes	15	75%	They perceive them boring.	5	25%
Battalion/youth	Yes	10	50%	The aged applaud hymns.	10	50%
Cadets/stars	Yes	11	55%	They perceive them boring.	9	45%
Total/average %	100%					

(d) Observing modesty and reverence

In addition to TWM characteristics (a - c) on page 30 - 31, worshippers involve themselves in the singing of hymns. They observe modesty and reverence as observed by Saveouryouths, (2011). They don't wear casually but decently. Data tabulated on page 32 -33; table 4; and plate 5, page 128 establish that more than 75% of the respondents; mostly the old worshippers are fully involved in the singing of hymns, observing modesty and reverence. Again, hymns reflect all the characteristics of traditional worship music in AIC mentioned on pp. 29 – 34, part 4.2.1.

(e) Acappella singing

Acappella singing in the performance of traditional worship music is evident in this study. Data drawn using questionnaires, interview and observation schedules show that 100% of the respondents sing hymns in unison. Pastors, choir masters, song leaders and CED leaders claim acapella style of singing relays the message well and has doctrinal value as observed earlier in this chapter.

Shitandi, (2010), analyses four performative styles of singing (monastic, ritualistic, communicative and dramatic) which are evident in the hymnody of the Legio Maria of African Mission Church (LMC) in Kenya. Monastic style of singing is strophic in nature and employs unison congregational singing with no instrumental or gesticulatory accompanment. The present study further observes that traditional worship music in AIC is monastic thus the congregations sing acappella.

(f) Giving the key

The key is traditionally given by the song leader using either the piano or the organ. Then the song leader vocalizes the key for emphasis; he might distort the key (Omolo Ongati, R. 2017), pitching lower or higher, and leads the congregation sing through the hymn. Data collected through questionnaires and observation schedules, and plate 5, on page 128 substantiates this assertion.

Shitandi, (2010) observes that the lead singer started the opening phrase to queue in the congregation which sung the hymns in Dholuo, Kiswahili or English and particular modes – Aolian, Dorian among other modes are used when giving the key of a particular mass.

(g) Observing meter

Furthermore, the song leader conducts the hymns in either simple or compound time signatures, using the dotted crotchet or crotchet respectfully as the main beat. All the analysed Kikamba traditional hymns sung in Kikamba are conducted in either simple or compound time signatures. This is evident in Figures 1 – 17; 20; and 19 (transcribed in Kiswahili); on pages 36 - 67; 96; and 88 independently.

Therefore, with reference to findings (a) – (g) mentioned on pages 29 – 34, it is evident that traditional worship music has been maintained in AIC for more than 95 years since the beginning of TWM which was introduced by the AIM missionaries between 1895 and 1914. Table 2; page 30 confirms the findings of this study.

### **4.3 Elements of contemporary worship music**

The second objective of the present study was to identify the elements of contemporary popular music (CPM) that have been assimilated into AIC worship service. Figures 1, and 2; on pages 36 and 39 shows a model Kikamba hymn “A” No.196, R.S. 379, C.H. 401, followed by the lyrics and the original text of the hymn. Some of the appropriated elements discussed in this study have been substantiated, and the researcher observes that the same contemporary music elements recur in the other Kikamba traditional hymns. Thus this investigation reveals the following findings:

(a) Contemporary musical instruments and equipment

Contemporary musical instruments have been assimilated and hybridized into traditional worship music of AIC. This includes keyboard, guitar, and mixers among others as shown in Table 5; page 68. According to Shitandi, (2010); Ongati, R. (2002); and Nyakiti, (2003), choirs and congregations display and assimilate distinct styles, which are largely influenced by the emerging country music. While this social change is applauded by the youth in Shitandi’s study, the present study identifies the elements of CPM that the youth admires particularly in Mukaa DCC which Shitandi, (ibid.); Ongati, R. (ibid.) and Nyakiti, ibid.) did not examine.

This research observes that the traditional hymns sung in AIC have synchronized contemporary music elements. This was determined by the results obtained through observation schedules and interviews. Figure 1 on page 36 shows Traditional Hymn “A” (*Nina wathi nendaa kwina*) and expounds the contemporary music elements that have been hybridized into AIC worship music. Additionally, this study observes that all the selected hymns “A – T” have synchronized keyboard and electronic guitar music. Thus, hymn “A”; TKH. No.196, R.S. 379, C.H. 401 (which has been notated in staff notations by the researcher) has assimilated the following contemporary music elements:

1. Music electronics

These fall under two categories:



a. Synthesized keyboard, drums and electronic guitar

The present examination, has determined that TKH No.196; hymn “A” has assimilated synthesized keyboards (the makes of Casio and Yamaha among others), drums and electric guitar. The notated TKH “A”; Nina wathi nendaa Kwina (Since I have been redeemed; R.S. No. 379. C.H. No. 401) as exposed in Figure 1 on page 36, shows the blended chordal progressions described in No. 2 below.

b. Microphones and amplifiers

These are devices that increase sound and are used by the sample in AIC worship music as indicated in Table 5 on page 68. The song leader announces the number of the hymn on the microphone and sings audibly the melodic line through all the verses and chorus. Also, soloists and SATB lead singers in AIC choirs use microphones and amplifiers for audibility and clarity. This is substantiated by the findings of objective three of the present study on page 75.

2. Chordal progressions

Chordal progressions assimilate the three Primary triads mainly as analysed in numbers (i), (ii) and (iii) on page 35: (i) Tonic triad (I), (ii) Subdominant triad (IV), and (iii) Dominant triad (V). The Tonic triad, which comprises the Root, Third and Fifth above the Root forms the Tonic chord. This chord progresses from bars Nos. 1, 2, 3 to bar No. 4 “Nina wathi nendaa kwina kuma natangii-“completing the word with the syllable “-wa” ending on the Dominant triad which builds up the Dominant chord. The Tonic triad picks up again in bars Nos. 6, 7 and 9 “kumukathaa Mutangii” and the last syllable “-wa” in “natangiiwa” leading to the refrain. The chords in the refrain progress as follows: (a) Tonic Triad (I) in bars 11 and 12, 14, 15, 16 and halfway in bar 17 in the words and phrases: “Kuma nyie natangiiwa; nindaiaa syitwa yake; kuma nyie natangiiwa, nindaia syitwa ya Mutangiii.” (b) Subdominant triad (IV) in bar No. 13 (c) Dominant triad (V) in bars Nos. 5, 9 and the last half of bar No. 17. In addition, the instrumentalist shown in Plate 4 on page 128 blends the TKH No.196, R.S. 379, C.H. 401 (Nina wathi nendaa kwina) with different electric keyboard technology sounds, for example 012: Techno party and drum beats within his choice. Ninety five percent of the sample participates in hymnal singing on synchronized synthesized keyboards, drums and electronic guitars.

Figure 1: Traditional hymn “A - i”; Nina wathi nendaa kwina (Since I have been redeemed; R.S. No. 379. C.H. No. 401

Nina wathi nendaa kwina (KIK. 196)

Joseph N. Kiamba

Original TEH : *Since I have been redeemed* (E.O. Excell, nd.) ; R.S 379. C.H. 401

1

Keyboard accompaniment

5

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### 4.3.0 Analysis of selected Traditional Kamba hymns

The present research has selected 20 Kamba traditional hymns (A to T) which have been appended on pages 37 – 97 alongside results and discussion in this chapter. The model hymns selected by the researcher are: hymn “A”: Nina wathi nendaa Kwina (Since I have been redeemed; R.S. No. 379. C.H. No. 401), and hymn “D”: Twisisya kuya kaivali (O for a thousand tongues to sing; M.K.N. No. 102. R.S. 57. S.S.S. 243 Nyimbo 520. G.B. 16. A.M. 522). These model hymns were used by the researcher to analyse the assimilated elements of contemporary music into traditional worship music. The hymns are labeled “A” (i) (=original Kamba lyrics and literal translation), and “A” (ii) (=Analysis of the Kamba hymns); and have been numbered Figure 1 – 20.

1. “A” (i): Nina wathi nendaa Kwina (R.S. No. 379. C.H. No. 401)  
Since I have been redeemed (E.O. Excell)

Original Hymn Text	Literal Translation
1. I have a song I love to sing..., Since I have been redeemed..., Of my Redeemer, Savior, King, Since I have been redeemed. Since I have been redeemed..., Since I have been redeemed..., I will glory in His name..., Since I have been redeemed..., I will glory in the Savior's name.	1. Nina wathi nendaa kwina... Kuma natangiiwa... Wa kumukatha Mutangii... Kuma natangiiwa Kuma nyie natangiiwa... Kuma nyie natangiiwa... Ni ndaia syitwa yake..., Kuma nyie natangiiwa... Ni ndaia syitwa ya Mutangiii...
2. I have a Christ that satisfies..., Since I have been redeemed..., To do His will, my highest prize..., Since I have been redeemed.	2. Nina Yesu wa kunzuviaa... Kuma nyie natangiiwa... Na ningwiw’a kwenda kwake... Kuma nyie natangiiwa
3. I have a witness bright and clear, Since I have been redeemed, Dispelling every doubt and fear, Since I have been redeemed.	3. Nina ukusi wa w’o ki... Kuma nyie natangiiwa... Wa kumbetea nzika na wia..., Kuma nyie natangiiwa
4. I have a joy I can’t express..., Since I have been redeemed..., All thro’ His blood and righteousness..., Since I have been redeemed.	4. Nina utanu munene..., Kuma nyie natangiiwa Kwonderu wa nthakame yake... Kuma nyie natangiiwa
5. I have a home prepared for me..., Since I have been redeemed..., Where I shall dwell eternally..., Since I have been redeemed.	5. Ninakiwe musyi mutheu... Kuma nyie natangiiwa... Ngekalaa vo tene wonthe... Kuma nyie natangiiwa

1. “A” (ii): Nina wathi nendaa kwina

An analysis of traditional hymn A (Nina wathi nendaa kwina) shows assimilated elements of contemporary music into the traditional hymn. This was determined by the results obtained through the observation schedules appended on pages 125 and 138. Thus hymn “A” has assimilated the following elements of CPM among others.

- (i) Synthesised keyboards that include different electric keyboard technology sounds, for example 012: Techno party, electric drums and electric guitars drum beats and song sounds
- (ii) Clapping hands and dance movements (swaying)
- (iii) Use of loud music for the masses with the aid of electric keyboards and guitars.
- (iv) Music signs: The following signs have been used in the transcribed hymn on page 38 to cater for Text –melody agreement:

(i) Slurs in bars nos. 2 and 6 in the words “wa – thi” and “ne – nda” respectively and binds in bars nos. 11 and 15 in the words “nyie” and again, “ nyie” respectively. The study has established music lines that were not analyzed fully and appreciates study by Omolo Ongati, R. (2002), entitled “Text-melody Relationship”. She observes in her study existence of distortions and irregularities in terms of syllabic accents, speech rhythm and intonation in the translated Luo hymns (Omolo Ongati, R. 2002). Rose addresses this problem using the rule of parallelism governing text-melody relationship of Dholuo songs.

Thus verse 1 line 3: Wa kumukatha Mutangii, (Of my Redeemer, Savior, King,) should read: To praising my savior, because the words: “wa,” “kumukatha” and “Mutangiii” literary means” of”, “praise” and “savior” respectively. Line 2, chorus, means: “To praising my Savior”, not “Of my Redeemer, Saviour, and King.” This is evident in the literal translation of the hymn on page 39.

(ii) Fermata: Fermata in music is a prolongation of indefinite length on a note or rest. (shown in Figure 1 (b) below shows assimilation of fermata in hymn “A” (bar number 4), on the second syllable of the word re-deemed. The Kamba word is: “Na-tangii-waa” and the underlined syllable (...waa) shows the position of the fermata. It is shown in the hymn transcribed by the researcher in bar no. 5 on page 36.

Figure 2: Traditional hymn “A – ii”; Since I have been Redeemed (Nina wathi nendaa Kwina)

*Christian Life and Service*

379 Since I have been Redeemed.

E. O. E. E. O. EXCELL.

1. I have a song I love to sing, Since I have been re - deemed, Of  
 2. I have a Christ that sat - is - fies, Since I have been re - deemed, To  
 3. I have a wit - ness bright and clear, Since I have been re - deemed, Dis -  
 4. I have a joy I can't ex - press, Since I have been re - deemed, All  
 5. I have a home pre - pared for me. Since I have been re - deemed, Where

1. my Re - deem - er, Sa - viour, King, Since I have been re - deemed.  
 2. do His will my high - est prize, Since I have been re - deemed.  
 3. pel - ling ev - ry doubt and fear, Since I have been re - deemed.  
 4. thro' His blood and right - eous - ness, Since I have been re - deemed.  
 5. I shall dwell e - ter - nal - ly, Since I have been re - deemed.

REFRAIN. I . . . . have been redeemed,  
 Since I have been redeemed, Since I have been redeemed, Since

I . . . . have been re -  
 I have been redeemed, I will glo - ry in His name, Since I have been redeemed, Since  
 deemed,  
 I have been redeemed, I will glo - ry in the Sa - viour's name.

2. “B” (i): Ve nzia ya kuthi Ituni (M.K.M. No. 153. R.S. No. 154)

The Royal Road (P.J. Mansfield)

Original Hymn Text

1. There's a royal highway leading,  
 To the King's sublime abode,  
 And I seek a home in Glory,  
 Walking in that royal road.  
 O the blessed royal road,  
 O the blessed royal road,  
 Will you go with me to glory,

Literal Translation

1. Ve nzia ya kuthi ituni,  
 Vala ve mwiaii waitu,  
 Ningumantha musyi mutheu,  
 Ngithi na nzia ya Mwiaii,  
 Nzia ya uathimo,  
 Nzia ya uathimo,  
 Tuendany'e musyi mutheu,

Walking to the royal road.

2. O'er the highway Jesus travelled,  
Up the hill of Calv'ry trod,  
That He might a path make open,  
Leading to the throne of God.

3. As I journey o'er the highway,  
To the country of my King,  
Oft by faith I hear the echo,  
From the land where angels sing.

4. Oft a glad entrancing vision,  
To my spirit is bestowed,  
This city bright eternal,  
Whither leads the royal road.

2. "B" (ii): Ve nzia ya kuthi Ituni

This study observes that the same contemporary music elements discussed in hymn "A" recur in hymn "B" as well as "C" to "T". Thus hymn "B" has assimilated the following elements of contemporary music:

(i) Synthesised keyboards inclusive of different electric keyboard technology sound, for example 012: Techno party.

(ii) Electric drums and drum beats

(iii) Electric guitars

(iv) Keyboard song sounds

(v) Use of loud music for the masses among others

Assimilated elements of contemporary music into traditional worship music are evident in traditional hymn "B": "Ve Nzia ya Kuthi Ituni". The borrowed elements have confronted hymn "B" and this change has caused hybridized worship music. The transcribed hymn retrieved from R.S. is shown on page 41.

Tuthi na nzia ya Mwiaii.

2. Niyo Mwiaii waendele,  
Kiimani kya Kaivali,  
Nikana avingue muomo,  
Wa kuthi usumbini.

3. Ngithi na nzia ya Mwiaii,  
Ngavika musyi Mutheu,  
Kwa muikiio ningwiw'a,  
Wasya wa alaika ituni.

4. Ngatana navika iyuni,  
Namwona Mwiai wakwa,  
Ngamwona musyi mutheu,  
Nathi na nzia ya Mwiaii.

Figure 3: Traditional hymn B; The Royal road (Ve nzia ya kuthi ituni)

*The Gospel*

**154** **The Royal Road**

JENNIE WILSON L. E. JONES

1 There's a roy - al high - way lead - ing To the King's su - blime a - bode;  
 2 O'er the high - way Je - sus trav - ell'd, Up the hill of Cal - v'ry trod,  
 3 As I jour - ney o'er the high - way To the coun - try of my king,  
 4 Oft a glad, en - tranc - ing vis - ion To my spi - rit is be - stow'd;

1 And I seek a home in glo - ry, Walk - ing in that roy - al road.  
 2 That He might a path make o - pen, Lead - ing to the throne of God.  
 3 Oft by faith I hear the e - cho From the land where an - gels sing.  
 4 'Tis the cit - y, bright, e - ter - nal, Whi - ther leads the roy - al road.

REFRAIN

O the bleas - ed roy - al road! O the  
 . . . Bless - ed, roy - al road, . . . bless - ed, roy - al road, . . .

bleas - ed, roy - al road! Will you go  
 Bless - ed, roy - al road, . . . bless - ed, roy - al road, Will you go with me to glo -

with me to glo - - ry, Walk - ing in . . . that roy - al road?  
 ry, Will you go with me to glo - ry, . . . Walk - ing in that roy - al road?

The tune POLEMOS is on the preceding page

Figure 4: Traditional hymn “C”; Close to thee (Mwiai wikwatyo wakwa)

*Christian Life and Service*

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Close to Thee

FANNY J. CROSBY

SILAS J. VAIL

1 Thou, my ev - er - last - ing Por - tion, More than friend or life to me ;  
 2 Not for ease or world - ly pleas - ure ; Nor for fame my pray'r shall be ;  
 3 Lead me thro' this vale of sha - dows ; Bear me o'er life's fit - ful sea ;

1 All a - long my pil - grim jour - ney, Sa - viour, let me walk with Thee.  
 2 Glad - ly will I toil and suf - fer, On - ly let me walk with Thee.  
 3 Then the gate of life e - ter - nal May I en - ter, Lord, with Thee.

REFRAIN

1-3 Close to Thee, close to Thee, Close to Thee, close to Thee.

1 All a - long my pil - grim jour - ney, Sa - viour, let me walk with Thee.  
 2 Glad - ly will I toil and suf - fer, On - ly let me walk with Thee.  
 3 Then the gate of life e - ter - nal May I en - ter, Lord, with Thee.

3. “C” (i): Mwiai wikwatyo wakwa (M.K.N. No. 197. R.S. No. 367. S.S.S. 574. C.H. 235)

Close to thee (Silas J. Vail)

Original Hymn Text

Literal Translation

1. Thou my everlasting portion...,  
 More than friend and life to me...,  
 All along my pilgrim journey...,  
 Savior let me walk with thee.  
 Close to thee, Close to thee ...,  
 Close to thee, Close to thee ...,  
 All along my pilgrim journey...,  
 Savior, let walk with thee.  
 2. Not for ease or worldly pleasure,  
 Not for fame my prayer shall be...,

1. Mwiaii wikwatyo wakwa...  
 Mwiaii munyanyawa...  
 Kyaloni kyakwa kuu nthi...  
 Ngaendaanasya naku  
 Ninaku, ninaku...  
 Ninaku, ninaku...  
 Kyaloni kyakwa kuu nthi...  
 Ngaendanasya naku  
 2. Ndikwendaa uthwii wa nthi...  
 Ndikethwe na ndaia...



Gladly will I toil and suffer...,  
Only let me walk with thee.

Kavaa nithiwe na thina...  
Oundu we watilyi

3. Lead me through this vale of shadows,  
Bear me o'er life's fitful sea,  
Then the gate of life eternal,  
May I enter Lord with Thee?

3. Ndongoeasya kyaloni...  
Tuendanasye ungwete...  
Ndonyeleele ninaku...  
Muomoni wa ituni

### 3. "C" (ii): Mwiai wikwatyo wakwa

Assimilated elements of contemporary music into traditional worship music are evident in traditional hymn "C": *Mwiai wikwatyo wakwa* (Close to thee). These observations are similar to those of hymn "A" and hymn "B" because hymn "C" has encountered appropriation of contemporary music elements such as:

(i) Body movements, for example, swaying side by side and incorporating improvisation in form of short motifs

(ii) Synchronized contemporary music elements (keyboard music, electronic guitar music, synthesizers and amplifiers, among other elements)

(iii) Keyboard mixtures (string instrument)

(iv) Drum beats and other additional improvisational techniques on the keyboard have encroached hymn "C."

(v) Call – response singing

The song leader sings the chorus motif "Ninaku" in the form of call – response from the congregation (Ninaku...) to the song leader who answers: "Ninaku". This is improvisation and it is inspirational.

The present study observes inappropriate translations of text – melody analysis in some sections of hymn "C" (Rose, *ibid.*). This is discussed in Chapter 5 of the present study.

### 4. "D" (i): Ningukuvoya Mwovosya (M.K.N. No. 240. R.S. No. 586)

Hear and Answer Prayer (Wm. J. Kirkpatrick)

Original Hymn Text

Literal Translation

1. I am praying, blessed savior,  
To be more and more like Thee,  
I am praying that Thy spirit,  
Like a dove may rest on me.  
Thou who knowest all my weakness,  
Thou who knowest all my care,  
When I plead each precious promise,

1. Ningukuvoya Movosya,  
Nithiwe ndilyi taku,  
Ninguvoya Veva waku,  
Ekalae ngooni yakwa.  
We niwisi wonzu wakwa,  
Na wi usuvio wakwa,  
Ngika kwenda kwaku kwonthe,

Hear, oh, hear and answer prayer.

Nzungiaa mboya syakwa.

2. I am praying blessed savior,  
For a faith so clear and bright,  
That its eye will see Thy glory,  
Thro' the deepest, darkness night.

2. Ningukuvoya Mwovosya,  
Na, muikiio waw'o,  
Niwone usumbi waku,  
Ona kweethwa utuku.

3. I am praying to be humbled,  
By the pow'r of grace divine,  
To be cloth'd upon with meekness,  
And to have no will but thine.

3. Ninguvoya nusuw'e ni,  
Vinya wa mumo waku,  
Mbwika na muuo waku,  
Utonyini waku Ngai.

4. I am praying blessed Savior,  
And my constant prayer shall be,  
For a perfect consecration,  
That shall make me more like Thee.

4. Ningukuvoya Mwovosya,  
Mboya syakwa syithwe uu,  
Nguthukume naw'o wonthe,  
Ngethwa ndilyi taku Ngai.

Figure 5: Traditional hymn "D"; Hear and answer prayer (Ningukuvoya Mwovosya)

*Prayer and Consecration*

586 **Hear and Answer Prayer**

FANNY J. CROSBY

RIVERSIDE 8.7. 8.7. D.

WM. J. KIRKPATRICK

1 I am pray-ing, bless-ed Sa-viour, To be more and more like Thee ;  
2 I am pray-ing, bless-ed Sa-viour, For a faith so clear and bright  
3 I am pray-ing to be hum-bled By the pow'r of grace di-vine,  
4 I am pray-ing, bless-ed Sa-viour, And my con-stant pray'r shall be,

1 I am pray-ing that Thy Spi-rit Like a dove may rest on me.  
2 That its eye will see Thy glo-ry Thro' the deep-est, dark-est night.  
3 To be cloth'd up-on with meek-ness, And to have no will but Thine.  
4 For a per-fect con-se-cra-tion, That shall make me more like Thee.

REFRAIN

Thou who know-est all my weak-ness, Thou who know-est all my care,

While I plead each pre-cious pro-mise, Hear, oh, hear and an-swer pray'r !

4. “D” (ii): Ningukuvoya Mwovosya

Additionally, hymn “D”: *Ningukuvoya Mwovosya* (Hear and Answer Prayer), whose transcription is shown on page 44, has assimilated elements of contemporary worship music discussed on pages 37-97. These are:

(i) Body movements, for example, swaying side by side

(ii) Keyboard music

(iii) Electronic guitar music

(iv) Dance styles

(v) Clapping hands

Layering has modernized and restructured Hymn “D”. It has undergone syncretism (Nettl, 1983; Shitandi, 2010; Omolo Ongati, R. 2002).

5. “E” (i): Vakuvi Naku Ngai (M.K.N. No. 43. R.S. No. 569. S.S.S. 581. G.B. 365. A.M. 277)

Nearer my God to thee (J.B. Dykes)

Original Hymn Text

Literal Translation

1. Nearer my God to Thee, Nearer to Thee!  
Ee'n through it be across  
That raiseth me,  
Still all my songs shall be, Nearer my God to Thee,  
Nearer my God to Thee, Nearer to Thee Nearer to Thee!

1. Vakuvi naku Ngai, Asa wakwa,  
Mavinda onthe, Ngai,  
Nithengeea mbee,  
Ndetheesya yu muno, Nilume kuu kwaku,  
Nziani syonthe, Ngai, Ndongoeasya

2. Though like the wonderer, The sun gone down,  
Darkness be over me,  
My rest astone;  
Yet in my dreams I'd be, Nearer my God to thee;  
Nearer my God to Thee, Nearer to Thee Nearer to Thee!

2. Ueni uu wakwa ni kuku nthi,  
Vandu va uthumua,  
Nivambaie;  
Na yila ngukoma nithwe nisi wivo,  
Na yila nguamuka ndongoeasya.

3. There let the way appear steps unto heav'n,  
All that Thou sendest me in mercy given;  
Angels to beckon me Nearer my God to thee;  
Nearer my God to Thee, Nearer to Thee Nearer to Thee!

3. Na kwa wendo waku, Mwene syonthe,  
Mathina makwa kuu, ndetheasya mo,  
Matw'ike ma muyo, nimatale muuo,  
Mandetee utanu nundu ni waku.

4. Then with my waking thoughts Bright with thy praise,  
Out of my stony griefs Bethel I'll raise;  
So by my woes to be Nearer my God to Thee,  
Nearer my God to Thee, Nearer to Thee!

4. Na musyi waku; Ngai Asa wakwaa,  
Namina thayu uu, mbita nuke vo;  
Na muyo munene nith'we vakuvi mbee,  
Vamwe na ovosye, vakuvi naku.

5. Or if on joyful wing cleaving the sky,  
Sun, moon and stars forgot Upward I fly,  
Still all my songs shall be Nearer my God to Thee,

5. (This verse was not translated)

-

Nearer my God to Thee, Nearer to Thee!

Figure 6: Traditional hymn “E”; Nearer to thee (Vakuvi naku Ngai)

*Prayer and Consecration*

**569 Nearer to Thee**

SARAH F. ADAMS      EXCELSIOR 6.4.6.4.6.6.4      LOWELL MASON

1 Nearer, my God, to Thee, Nearer to Thee!  
 2 Though, like a wan-der-er, The sun gone down,  
 3 There let the way ap-pear Steps un-to heav'n;  
 4 Then with my wak-ing thoughts Bright with Thy praise,  
 5 Or if on joy-ful wing Cleav-ing the sky,

1 E'en though it be a cross That rais-eth me,  
 2 Dark-ness be o-ver me, My rest a stone;  
 3 All that Thou send-est me In mer-cy giv'n;  
 4 Out of my sto-ny griefs Beth-el I'll raise;  
 5 Sun, moon, and stars for-got, Up-ward I fly,

1 Still all my song shall be, Nearer, my God, to Thee,  
 2 Yet in my dreams I'd be Nearer, my God, to Thee,  
 3 An-gels to beck-on me Nearer, my God, to Thee,  
 4 So by my woes to be Nearer, my God, to Thee,  
 5 Still all my song shall be, Nearer, my God, to Thee,

*p Slow*      *pp Slower*  
 1-5 Nearer, my God, to Thee, Nearer to Thee!

The tunes HORBURY and NENTHOEN are on the following pages

5. “E” (ii): Vakuvi Naku Ngai

An analysis of hymn “E”: Vakuvi naku Ngai (Nearer my God to thee), which is shown in Figure 6 on page 46; and pages 45 – 46; exposes hybridized traditional worship music. The hymn has synchronized the following elements of contemporary music:

- (i) Dynamics: Terms related to intensity have been synchronized into the Kamba hymn “Vakuvi naku Ngai”. This occurs in the last four bars (the third to fourth lines in each

verse); contrasting from piano (p) to pianissimo (pp). In addition, terms related to speed have been assimilated in the last four bars. The hymn is performed adagio (slow) to a performance close to lento (slower); against the Kamba lyrics in the third to fourth lines in each verse.

- (ii) Electronic guitar music
- (iii) Keyboard music
- (iv) Dance styles
- (v) Clapping hands among others

Musical systems have confronted western music culture and acculturation has occurred resulting to creation of compositions from Western-European influence according to (Veenstra, 2004). Whole non spiritual rhythms, for example: rock ‘n roll have found their way into worship music. Layering has modernised Hymn “F” which has undergone syncretism (Nettl, 1983).

6. “F” (i): Ninguikiia Yesu (M.K.N. No. 257. R.S. No. 580. S.S.S. 235. G.B. 350)

My Faith looks up to thee (Lowell Mason)

Original Hymn Text	Literal Translation
1. My faith looks up to thee, Thou lamp of Calvary, Savior divine; Now hear me while I pray, Take all my guilty away; O let me from this day, Be wholly Thine.	1.Ninguikiia Yesu, Nake ni museo, Mwana wa Ngai, Athesye ngoo yakwa, Avete nai syonthe, Nitwike wake vyu, Myunthi yonthe.
2. May Thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, O may my love to thee; Pure, warm, and changeless be, A living fire.	2.Anthusye na mumo, Ambomgele vinya, Wa kumwendaa, Angw’iie mutini, Yu ndikasililwa, Na ningumukatha, Mumbonokya.
3. While life’s dark maze I tread, And griefs around me spread, Be Thou my guide; Bid darkness turn today, Wipe sorrow’s tears away; Nor let me ever astray, From Thee aside.	3.Yila ni kuku nthi, Nditiiia kuthina, na kunyamaa; Ithiwa muithi, Wa kundongoeasya; Ii ndongoeasya, Muithi wakwa.
4. When ends life’s transient dream, When death’s cold sullen stream	4.Na thayu uu wakwa, Wathela kuku nthi,

Shall o'er me roll,  
 Blest savior then in love,  
 Fear and distrust remove;  
 O bear me save above,  
 A ransomed soul.

Mwii wakwa,  
 Nenga kumanya vyu,  
 Ni na thayu ungi,  
 Ula wumaa kwa Ngai,  
 Utathela.

Figure 7: Traditional hymn "F"; My faith looks up to thee (Ninguikiia Yesu)

*Prayer and Consecration*

580

**My Faith Looks Up**

RAY PALMER

OLIVET 6.6.4.6.6.6.4

LOWELL MASON

1 My faith looks up to Thee. Thou Lamb of Cal-  
 2 May Thy rich grace im-part Strength to my faint-  
 3 While life's dark maze I tread, And griefs a-round  
 4 When ends life's trans-ient dream When death's cold sul-

1 va-ry. Sa-viour di-vine, Now hear me while  
 2 mg heart, My zeal in-spire; As Thou hast died  
 3 me spread, Be Thou my Guide; Bid dark-ness turn  
 4 len stream Shall o'er me roll. Blest Sa-viour then

1 I pray: Take all my guilt a-way; O  
 2 for me, O may my love to Thee Pure,  
 3 to day, Wipe sor-row's tears a-way; Nor  
 4 in love. Fear and dis-trust re-move O

1 let me from this day Be whol-ly Thine!  
 2 warm, and change-less, be A liv-ing fire.  
 3 let me ev-er stray From Thee a side.  
 4 bear me safe a-bove A ran-som'd soul!

The tune GREENWOOD is on the following page

6. “F” (ii): Ninguikiia Yesu

Similarly, an analysis of hymn “F”: *Ninguikiia Yesu*; R.S hymn 257 *Mbathi sya kumutaia Ngai* (Hymns of praise to the Lord; 580 R.S; My Faith looks up to thee), shows hybridization of the of CWM elements such as:

(i) Keyboard music with “Voice” sounds

(ii) Electronic guitar music among other elements discussed in hymns “A” – “E” (pages 37 – 47).

(iii) Clapping hands

(iv) Dance movements (swaying)

According to Nyakiti, (2003), contemporary music genres came as a result of adoption and appropriation of in-coming song-dances and musical instruments from Europe and Arabia. Thus AIC worship music has confronted elements of CWM; and acculturation has occurred in Hymn “F”. The culture of one society (contemporary music) has been superimposed on that of another (traditional music) or material in the new style (contemporary music), has been added to the repertoire of the old style (Traditional worship music), with both styles remaining diverse. In some cases (contemporary music artists), whole secular rhythms (Rock and Pop music rhythms), have found their way into worship music (Nettl, 1983).

7. “G” (i): Yu ni wa Yesu (M.K.N. No. 259. R.S. No. 417. S.S.S. 873. G.B. 279)

Blessed Assurance (Joseph F. Knapp)

Original Hymn Text

1. Blessed assurance Jesus is mine  
Oh what a foretaste glory divine!  
Heir of salvation purchase of God;  
Born of His Spirit, washe’d in His blood.

This is my story, this is my song,  
praising my savior all the daylong;  
This is my story, this is my song,  
praising my savior all the day long.

2. Perfect submission, perfect delight,  
Visions of rapture, now burst on my sight!  
Angels descending, bring from above,  
Echoes of mercy, whispers of love.

3. Perfect submission, all is at rest,  
I in my Saviour am happy and blest,  
Watching and waiting, looking above,

Literal Translation

1. Yu ni wa Yesu we e weka,  
Nake ni wakwa, munyanya wakwa,  
Yu ndina nzika ngooni yakwa,  
Na yu twi umwe Yesu nakwa.

Nyie ndyisi undu, ate atii,  
Kukatha Yesu myunthi yonthe;  
Nyie ndyisi ungi, ate umwe,  
Kukatha Yesu myunthi yonthe.

2. Ngai anda ngiie ewe mwene,  
Na ambonisye mwovosya wakwa;  
Yu nimbitite wanangiko,  
Nundu wa Yesu, Muvonokya.

3. Veva mutheu nthini wan goo,  
Nutunengete inee na unyiau,  
Yu ndisonoka kutavan’ya,

Fill'd with His goodness, lost in His love.

Nyie ngekalaa ni ngusi yake

4. (This verse was not edited)...

4. -

Figure 8: Traditional hymn "G"; Blessed Assurance (Yu ni wa Yesu)

*Christian Life and Service*

417 **Blessed Assurance**

FANNY J. CROSBY JOSEPH F. KNAPP

1 Bless-ed as-sur-ance, Je-sus is mine! . O what a fore-taste of  
 2 Per-fect sub-mis-sion, per-fect de-light, . Vis-ions of rap-ture now  
 3 Per-fect sub-mis-sion, all is at rest. . I in my Sav-iour am

1 glo-ry di-vine! . Heir of sal-va-tion, pur-chase of God; .  
 2 burst on my sight; . An-gels de-scend-ing, bring from a-bove; .  
 3 hap-py and blest: . Watch-ing and wait-ing, look-ing a-bove, .

REFRAIN

1 Born of His Spir-it, wash'd in His blood. .  
 2 Ech-oes of mer-cy, whis-pers of love. . } This is my sto-ry,  
 3 Fill'd with His good-ness, lost in His love. . }

this is my song. . Prais-ing my Sav-iour all the day long; . This is my

sto-ry, this is my song. . Prais-ing my Sav-iour all the day long. .



7. “G” (ii): Yu ni wa Yesu

This hymn has superimposed elements such as:

(i) Keyboard music with “Voice” sounds

(ii) Electronic guitar music

(iii) Dance styles: Clapping hands among others

(iv) Music sign – bind: A bind has been assimilated at cadential points at the ending phrases of the Kamba hymn as follows:

Line 1: ...eweka; line 2 ...wakwa; line 3 ...yakwa; line 4 ...nakwa

Invariably, hymn “G” has assimilated the culture of other societies and added it to the repertoire of the old style (Traditional worship music), with both styles remaining diverse, though in some cases (Current music performers), whole secular rhythms (Rock and Pop music rhythms), have found their way into worship music (Nettl, 1983).

8. “H” (i): Nuuvanda mbeu ya usumbini? (M.K.N. No. 315. R.S. No. 875)

The seed of the kingdom (Fred A. Fillmore)

Original Hymn Text

1. Are you sowing the seed of the kingdom,  
Brother, in the morning bright and fair?  
Are you sowing the seed of the kingdom,  
in the heat of the noonday’s glare.

For the harvest time is coming on (coming on),  
And the reaper’s work will soon be done (soon be done);  
Will your sheaves be many, Will your garner,  
Any For the gathering at the harvest home.

2. Are you sowing the seed of the kingdom  
brother, in the still and solemn night?  
Are you sowing the seed of the kingdom,  
Brother for a harvest pure and white.

3. Are you sowing the seed of the kingdom,  
brother, All along the fertile way,  
Would you glean golden sheaves in the harvest,  
Brother, come and join the ranks today,

Literal Translation

1. We nuvandaa mbeu ya usumbini?  
Oyu kwi kioko na kutheu,  
We nuvandaa mbeu ya usumbini?  
Oyu kwina uvyuvu munene.brother,

Ivinda ya ngetha niyukite,  
Wia wa akethi ukilye uthela,  
Ngetha yaku ikethwa yi nyingi,  
Ila wumbanitye kuya ituni.

2. We nuvandaa mbeu ya usumbini?  
Oyu mwanya wivo uu wa Ngai,  
We nuvandaa mbeu ya usumbini?  
Ila itavukaa nzau na ntheu.

3. We nuvandaa mbeu ya usumbini?  
Nthini wa ngoo vala ve unou,  
We nukwasya thayu utathela,  
Oyu uka ulike umunthi.

Figure 9: Traditional hymn “H”; The seed of the Kingdom (We nuvanda mbeu ya usumbini)

Choir Pieces

875 The Seed of the Kingdom

FRED. A. FILLMORE

FRED. A. FILLMORE

1. Are you sow - ing the seed of the king - dom, brother, In the morn - ing  
 2. Are you sow - ing the seed of the king - dom, brother, In the still and  
 3. Are you sow - ing the seed of the king - dom, brother, All a - long the

1. bright and fair? Are you sow - ing the seed of the king - dom, brother,  
 2. sol - emn night? Are you sow - ing the seed of the king - dom, brother,  
 3. fer - tile way? Would you glean gold - en sheaves in the har - vest, brother,

CHORUS.  
 1. In the heat of the noonday's glare?  
 2. For a har - vest pure and white?  
 3. Come and join the ranks to - day. } For the har - vest time is com - ing

on (coming on), And the reap - ers' work will soon be done (soon be done); Will your sheaves be

man - y, will you gar - ner an - y For the gath'ring at the har - vest home?

An Alternative Tune is on the following page

8. “H” (ii): Nuuvanda mbeu ya usumbini?

An analysis of hymn “H”: *We nuvanda mbeu ya usumbini* (Sowing the seed), *Mbathi sya kumutaia Ngai*; hymn 315 (Hymns of praise to the Lord; R.S 875), has superimposed elements such as:

(i) Keyboard music

(ii) Electronic guitar music

(iii) Dance styles

(iv) Clapping hands among other elements of contemporary music

Thus the culture of one society (contemporary music) has been superimposed on that of another (traditional music) or material in the new style (contemporary music), has been added to the repertoire of the old style (Traditional worship music).

9. “I” (i): Mwiaii akwikie ata? (M.K.N. No. 319. R.S. No. 621)

Speak just a word (E.C. Avis)

Original Hymn Text

1. Tell what the Lord has done for you,  
Speak just a word, speak just a word;  
Stand for the right, be brave and true,

Speak just a word for Jesus.  
Gladly His love proclaim  
Tell what the Lord has done for you,  
Speak just a word for Jesus.

2. Early begin to bear the cross,  
Speak just a word, speak just a word;  
They who deny Him suffer loss,  
Speak just a word for Jesus.

3. Tell if the Lord has cleansed your sin,  
Speak just a word, speak just a word;  
it may to him some others win,  
Speak just a word for Jesus.

4. Fear not the world nor heed its frown,  
Speak just a word, speak just a word;  
They who endure shall wear the crown  
Speak just a word for Jesus.

Literal Translation

1. Mwiaii akwikie ata?  
Tavya ungi o kateto,  
Ithwa na ukumbau waw’o,

Tavya ungi ndeto yake,  
Wendo wa Mutangii,  
Tavan’ya undu wakwikie,  
Ndumutavan’ye Yesu.

2. Manyia ngelan’yo yake,  
Tavya ungi amimanye,  
Amilea ena wasyo,  
Ndumutavan’ye Yesu.

3. Yesu niwakutheisye nai?  
Tavya ungi athew’e yu,  
Nutonya kwilila kwake,  
Ndumutavan’ye Yesu.

4. Ndukamikie nthi nongi,  
Neena nayo ndeto yake,  
Ngovia nitukanengwa,  
Ndumutavan’ye Yesu.

Figure 10: Traditional hymn "I"; Speak just a ward (Mwiiakwkie ata?)

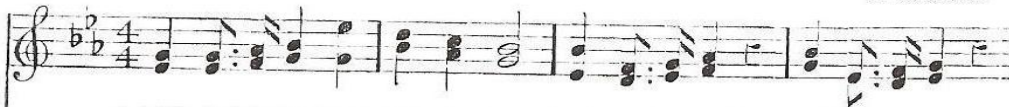
*Testimony and Assurance*

621

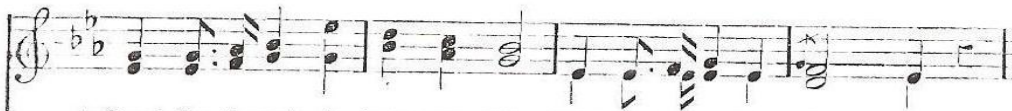
Speak Just a Word

E. C. AVIS.

E. C. AVIS.



1. Tell what the Lord has done for you, Speak just a word, speak just a word;
2. Ear - ly be - gin to bear the cross, Speak just a word, speak just a word;
3. Tell if the Lord has cleansed your sin, Speak just a word, speak just a word;
4. Fear not the world, nor heed its frown, Speak just a word, speak just a word;



1. Stand for the right, be brave and true, Speak just a word for Je - sus.
2. They who de - ny Him suf - fer loss, Speak just a word for Je - sus.
3. It may to Him some o - thers win, Speak just a word for Je - sus.
4. They who en - dure shall wear the crown, Speak just a word for Je - sus.



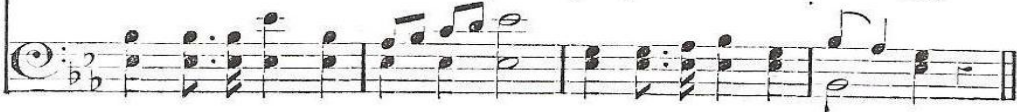
REFRAIN.



Speak just a word, speak just a word, Glad - ly His love pro - claim;



Tell what the Lord has done for you, Speak just a word for Je - sus.



9. “I” (ii): Mwiaii akwikie ata?

(Speak just a word; M.K.N. No. 319. R.S. No. 621)

In merit of hymn “I” contemporary music elements have superimposed

(i) Keyboard music with “Voice” sounds

(ii) Dance styles

(iii) Electronic guitar music

(iv) Clapping hands among others

Musical systems (Traditional worship music versus contemporary worship music), that have compatible central traits have confronted and acculturation has occurred in Hymn “J”.

Due to layering, Hymn “I” has undergone syncretism (Nettl, 1983). Literal translation of Hymn “I” is shown on page 53. This study observes that the hymn translation (Kikamba to English), was not fully interpreted. Over again, the main objective of this study was to establish the assimilated elements of contemporary music into traditional worship in Mukaa DCC. Issues of translation may be examined in another research as outlined in the recommendation at the end of this study.

10. “J” (i): Twikutaia Ngai (M.K.N. No. 1. R.S. No. 36)

We praise thee O God (English Air; W.M.P. Mackay)

Original Hymn Text

1. We praise Thee O God,  
For the Son of Thy love,  
For Jesus who died, and  
is now gone above  
Hallelujah! Thine the glory,  
Hallelujah, Amen.  
Hallelujah! Thine the glory,  
Revive us again.

2. We praise Thee O God,  
For Thy spirit of light,  
Who has shown us our Savior,  
and scattered our night.

3. All glory and praise,  
To the Lamb that was slain,  
Who has borne our sins,  
And has cleansed every stain,

Literal Translation

1. Twikutaia Ngai,  
Na ngoo situ syonthe,  
Kwonderu wa mwana waku,  
U wa tukwiie.  
Nitutaia syitwa yaku,  
Na makanywa na ngoo;  
Watumie mwana waku,  
Atune Uvoo.

2. Nthakame yake,  
Niyetikie nthi;  
Niwathiniw’e muno,  
Atutangiie.

3. Kyeni kyaku Ngai,  
Nikikenaa muno;  
Ngooni situ ve kyeni?  
Vati kivindu.

4. All glory and praise,  
To the God of all grace,  
Who has bought us, and sought us,  
And guided our way.

4. Wendo waku Ngai,  
Ni munene muno,  
Niwatumisye ithyi,  
Naini situ.

5. Revive us again;  
Fill each heart with Thy love;  
May each soul be rekindled, with fire from above

5. (This verse was not translated)

Figure 11: Traditional hymn “J”; We praise thee O God (Twikutaia Ngai)

*Praise and Opening*

**36** **Revive Us Again**

WM. P. MACKAY MORNINGSIDE English Air

1. We praise Thee, O God, for the Son of Thy love,  
2. We praise Thee, O God, for Thy Spir - it of light,  
3. All glo - ry and praise to the Lamb that was slain,  
4. All glo - ry and praise to the God of all grace,  
5. Re - vive us a - gain; fill each heart with Thy love;

1. For Je - sus who died, and is now gone a - bove.  
2. Who has shown us our Sav - iour, and scat - tered our night.  
3. Who has borne all our sins, and has cleansed ev - 'ry stain.  
4. Who has bought us, and sought us, and guid - ed our way.  
5. May each soul be re - kin - dled with fire from a - bove.

**CHORUS**

Hal - le - lu - jah! Thine the glo - ry, Hal - le - lu - jah, A - men.

Hal - le - lu - jah! Thine the glo - ry, Re - vive us a - gain.

10. “J” (ii): Twikutaia Ngai

Additionally, hymn “J”: Twikutaia Ngai (We praise thee O God); *Mbathi sya kumutaia Ngai*, number 1 (Hymns of praise to the Lord; RS 36; We praise thee O God), has superimposed these elements:

- (i) Keyboard music with “Voice” sounds
- (ii) Electronic guitar music
- (iii) Dance styles
- (iv) Clapping hands among other elements of contemporary music

Therefore, musical systems (Traditional worship music versus contemporary worship music), that have compatible central traits (Music universals: rhythm, pitch, key, time signature, among other music universals), have confronted and acculturation has occurred in hymn “J”.

Due to layering of the elements discussed in chapter 4, hymn “K” has undergone hybridization and appropriation (Shitandi, 2010; Omolo Ongati, R. 2002).

Literal translation of hymn “J” is shown on page 55 - 56.

11. “K” (i): Mumo wianie kwakwa (M.K.N. No. 216. R.S. No. 391)

His grace is sufficient (D.B. Towner)

Original Hymn Text

Literal Translation

1. His grace was sufficient for me!  
When in trembling and fear,  
To His side I drew near,  
And He cleansed me from sin.  
For me His grace is sufficient,  
For me His grace is sufficient,  
For me His grace is sufficient,  
For me His grace is sufficient,

1. Mumo wianie kwakwa!  
Yila nai thinani naini kuasa,  
Yesu anthengeesya, kwake anthesya ngoo,  
Na eanisia mumo kwakwa..  
Nundu.....wakwa,,  
Mumo wianie kwakwa,  
Nundu.....wakwa,  
Mumo wianie kwakwa.

2. His grace was sufficient for me!  
And whatever my lot, I can hear His “Fear not!”  
I am safe in His care, who can guard from each snare;  
His grace was sufficient for me!

2. Mumo wianie kwakwa!.  
Nina Yesu nditonya kukia kindu,  
Ninzuviawa niwe, na ndyonawa ni miisyo,  
Niwianisya vata wakwa.

3. His grace was sufficient for me!  
All my need He’ll provide,  
And my steps homeward guide,  
And in death I shall sing,

3. Mumo wianie kwakwa!  
Mavata makwa Mwiaii aka mbianisya,  
Kikw’uni ngatana

As I rest 'neath His wing,  
His grace was sufficient for me!

nisi ngathumua  
Niweanisye mumo kwakwa.

4. His grace was sufficient for me!

4. Mumo wianie kwakwa!

When in mansions of bliss, still my theme shall be this, Ona yila ngavika musyi ituni,  
And for aye I shall sing, to the praise of the King, Ngatana ngimukatha Musumbi wakwa,  
Whose grace is sufficient for me! Na akeanisya mumo kwakwa.

Figure 12: Traditional hymn "K": His grace is sufficient (Mumo wianie kwakwa)

*Christian Life and Service*

391 His Grace is Sufficient

R. M'NAUGHTON

D. B. TOWNER

1. His grace was suf - fi - cient for me! When in trembling and  
2. His grace is suf - fi - cient for me! And what - ev - er my  
3. His grace is suf - fi - cient for me! All my need He'll pro -  
4. His grace is suf - fi - cient for me! When in mansions of

1. fear, To His side I drew near, And He cleansed me from sin;  
2. lot, I can hear His "Fear not!", I am safe in His care,  
3. vide, And my steps homeward guide; And in death I shall sing,  
4. bliss, Still my theme shall be this; And for aye I shall sing,

1. Made my heart pure with - in, His grace was suf - fi - cient for me.  
2. Who can guard from each snare, His grace is suf - fi - cient for me.  
3. As I rest 'neath His wing, His grace is suf - fi - cient for me.  
4. To the praise of my King, Whose grace is suf - fi - cient for me.

REFRAIN.  
For me, For me, for me, for me, His grace is suf - fi - cient for me;  
For me, For me, for me, for me, is suf - fi - cient for me;

For me, For me, for me, for me, His grace is suf - fi - cient for me.

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11. “K” (ii): Mumo wianie kwakwa

An analysis of hymn “K” reveals the superimposition of the following elements:

- (i) Keyboard music with voice sounds
- (ii) Electronic guitar music
- (iii) Dance styles
- (iv) Clapping hands among others

The culture of contemporary music has been superimposed on that of traditional music, and whole secular rhythms have found their way into worship music. Due to layering, Hymn “K” has undergone syncretism (Nettl, 1983; Omolo Ongati R. 2002; Shitandi, 2010).

12. L. (i): Yesu niwe Musumbi (M.K.N. No. 7. R.S. No. 262. S.S.S. 433. G.B. 241)

Time is Earnest (Thibaut of Navarre)

Original Hymn Text

1. Time is earnest, passing by;  
Death is earnest drawing near;  
Sinner wilt thou trifling be?  
Time and death appeal to thee.
2. Life is earnest; when tis o’er,  
Thou returnest never more;  
Soon to meet eternity;  
Wilt thou never serious be?
3. God is earnest; kneel and pray,  
Ere thy season pass away;  
Ere be set his judgement throne-  
Vengeance ready, mercy gone.
4. O be earnest! Death is near;  
Thou wilt perish ling, ring here:  
Sleep no longer, rise and flee;  
Lo, thy Saviour waits for thee!
5. (This verse was not edited)

Literal Translation

1. Yesu niwe Musumbi,  
Nuthaasya ala ove,  
Tene na tene niwe,  
Musumbi wa Asumbi.
2. Na vati syitwa yingi,  
Iulu wa nthi yonthe,  
Yitueete wovosyo,  
Yituvikasya kwa Ngai.
3. Yesu niwathiniw’e,  
Atuthasya kwovwani,  
Twithiwe na thayu mweu,  
Ula utunengete.
4. Tumukathei ithyonthe,  
Ala twi atangiie;  
Tumunengei ngoo situ,  
Asumbike mwene tei.
5. Mwene vinya na inee,  
On the nukumeta yu,  
Methiwe atangiie,  
Mamunenge ngoo syonthe.

Figure 13: Traditional hymn “L”: Time is Earnest (Yesu niwe Musumbi)

**262** **Time is Earnest**

JAMES MONTGOMERY INNOCENTS 7.7.7.7 THIBAUT OF NAVARRE

1 Time is earn-est, pass - ing by; Death is earn-est, draw - ing night;  
 2 Life is earn-est; when 'tis o'er, Thou re-turn-est nev - er - more;  
 3 God is earn-est; kneel and pray, Ere thy sea - son pass a - way;  
 4 O be earn-est! death is near; Thou wilt per - ish, ling - ring here:

1 Sin - ner, wilt thou trif - ling be? Time and death ap - peal to thee.  
 2 Soon to meet e - ter - ni - ty; Wilt thou nev - er ser - ious be?  
 3 Ere be set His judg - ment throne - Ven - geance rea - dy, mer - cy gone.  
 4 Sleep no long - er, rise and flee; Lo, thy Sa - viour waits for thee!

12. “L” (ii): Yesu niwe Musumbi

Hymn “L” has superimposed the following elements:

- (i) Keyboard music
- (ii) Electronic guitar music
- (iii) Dance styles
- (iv) Clapping hands among others

Elements of contemporary music have encroached traditional worship music leading to assimilation of diverse music cultures. (Nettl, 1983; Omolo Ongati, R. 2002; Shitandi, 2010)).

Figure 14: Traditional hymn M: I am thine O Lord (Ni waku Yesu)

*Prayer and Consecration*

**561 Draw Me Nearer**

FANNY J. CROSBY W. H. DOANE

1 I am Thine, O Lord, I have heard Thy voice, And it told Thy  
 2 Con - se - crate me now to Thy ser - vice, Lord, By the pow'r of  
 3 Oh, the pure de - light of a sin - gle hour That be - fore Thy  
 4 There are depths of love that I can - not know Till I cross the

1 love to me; But I long to rise in the arms of faith, And be  
 2 grace di - vine; Let my soul look up with a stead-fast hope, And my  
 3 throne I spend! When I kneel in pray'r, and with Thee, my God, I com-  
 4 nar - row sea, There are heights of joy that I may not reach Till I

REFRAIN

1 clo - ser drawn to Thee. } Draw me near - er, near-er, bless-ed  
 2 will be lost in Thine. } near-er, near-er,  
 3 mune as friend with friend. }  
 4 rest in peace with Thee. }

Lord, To the Cross where Thou hast died; Draw me near - er, near - er,  
 near - er, bless - ed Lord, To Thy pre - cious, bleed - ing side.

13. M. (i): Ni waku Yesu (M.K.N. No. 192. R.S. No. 561. S.S.S. 607. G.B. 483. C.H. 244)

Draw me nearer (W.H. Doane)

Original Hymn Text

Literal Translation

1. I am thine, O Lord; I have heard your voice,  
 And it told thy love to me;

1. Niwaku Yesu, wasya waku yu,  
 Numbonetye wendo waku,

But I long to rise in the arms of faith,  
And be closer drawn to Thee.

Ningwenda muno ngwitikile vyu;  
Ngusya nuke vala ui.

Draw me nearer, nearer, blessed Lord,  
To Thy precious bleeding side,  
Draw me nearer, nearer, blessed Lord,  
To Thy precious bleeding side,

Yesu ngusya nuke vala ui,  
Nimanye kikw'u kyaku.  
Yesu, ngusya nuke vakuvi naku,  
Nuke utheuni waku.

2. Consecrate me now to Thy service, Lord,  
By the power of grace divine;  
Let my soul look up with a steadfast hope,  
And my will be lost in Thine.

2. Unenge vinya ndethasye wia,  
Wa kukuthukuma, Ngai,  
Nikae o undu ukwenda nikae,  
Na nduae ngwikwatitye.

3. Oh the pure delight of a single hour,  
That before Thy throne I spend!  
When I kneel in pray'r, And with Thee, my God,  
I commune as friend to friend.

3. Ningwiw'a muyo yila nguvoya,  
Yila nitulitye ndu,  
Nundu yu niw'o nguneena naku  
Niwiw'e wasya waku.

4. There are depths of love that I cannot know,  
Till I cross the narrow sea,  
There are heights of joy that I may not reach,  
Till I rest in peace with Thee.

4. Wendo waku ni munene muno,  
Na twa vika ituni,  
Tukatana vyu, na kukutaia,  
Tukathumua ithyi.

Transcription of hymn "M" is shown on page 61; Figure 14.

### 13. "M" (ii): Yesu niwe Musumbi

Hymn "M" has assimilated the following elements of contemporary music in addition to the elements discussed in hymns "A" – "L"; pp. 34-60.

(i) Fermata (pause) which stresses the word "...Lord" towards the end of the chorus.

(ii) Clapping hands

Observations by Shitandi, (2010) and Omolo Ongati, R. (2002) shows contemporary music elements have been hybridized and appropriated. Therefore hymn "M" has undergone syncretism (Nettl, 1983).

Figure 15: Traditional hymn “N”: I Love Him (Ngooni yakwa)

*Special Solos*

715 **I Love Him**

C. F. O. S. C. FOSTER Arr. by A. S. M.

1. Gone from my heart the world with all its charm, Now thro' the blood I'm  
 2. Once I was far a - way, deep down in sin, Once was a slave to  
 3. Once I was bound, but now I am set free, Once I was blind, but

1. saved from sin's a - larm; Down at the cross my heart is bend - ing low, The  
 2. pas - sions fierce with - in; Once was a - afraid to meet an an - gry God, But  
 3. now the light I see; Once I was dead, but now in God I live, And

*mp* CHORUS. *pp*

1. pre - cious blood of Je - sus wash - es white as snow. } I love Him, I love Him,  
 2. now I'm cleans'd from ev - 'ry stain thro' Je - sus' blood. }  
 3. tell the world a - round the peace that He doth give. }

Be - cause He first loved me, And purchased my sal - vation on Mount Cal - va - ry.

14. “N” (i): Ngooni yakwa (M.K.N. No. 192. R.S. No. 715)

I love Him (S.C Foster; Arr. A.S.M.)

Original Hymn Text

Literal Translation

1. Gone from my heart the world with all its charm,  
 Now thro' the blood I'm saved from sin's alarm;

1. Ngooni yakwa ndi na undu na nthi,  
 Na nai syakwa ninaekeiwe vyu.

Down at the cross my heart is bending low,  
The precious blood of Jesus washes white as snow,

I love Him; I love Him,  
Because He first loved me,  
And purchased my salvation on Mount Calvary.

2. Once I was far away, deep down in sin,  
Once was a slave to passions fierce within,  
Once was afraid to meet an angry God,  
But now am cleansed from every stain thro' Jesus blood.

3. Once I was bound, but now I am set free,  
Once I blind, but now the light I see;  
Once I was dead, but now in God I live,  
And tell the world around the peace that He doth give.

Kwonderu wa tei wa Yesu ninisi,  
Nthakame yake nintheasya ta ia.

Nimwendaa, nimwendaa  
Nundu ambendaa mbee,  
Na niwanengie utangiio Kaivali.

2. Tene ninekalile naini,  
O na nai ngombo, ndesi wakwika;  
Na ninakiie kuikiia Ngai;  
Yu nthakame ya Yesu ninthambitye vyu.

3. Nai mwove vyu nayu ninthaitwe,  
Ndyai na metho indi ningwona yu,  
Na ni mukw'u, Yesu anee thayu,  
Nitavye nthi uvoa wa muuo unengae

#### 14. "N" (ii): Ngooni yakwa

An analysis of hymn "N" exposes superimposed elements such as:

Keyboard music with "Voice" sounds

Electronic guitar music

Dance styles

Clapping hands

Music universals: rhythm, pitch, key, time signature, among others, have confronted and acculturation has occurred in Hymn "N" (Nettl, 1983; Shitandi, 2010; Omolo Ongati, R. 2002).

#### 15. "O" (i): Ninonete ni nthi nzeo (M.K.N. No. 162. R.S. No. 389)

Beulah Land (John R. Sweney)

Original Hymn Text

1. I've reached the land of corn and wine,  
And all its riches freely mine,  
Here shines undreamed one blissful day,  
For all my night has passed away.  
O Beulah land! Sweet Beulah!  
As on the highest mount I stand  
I look away across the sea,  
Where mansions are prepared for me,  
And view the shining glory shore,

Literal Translation

1. Ninonete ni nthi nzeo,  
Yila Mwai waendie,  
Yina kyeni kitisu vyu,  
Ningatana navika vo.  
Ni nthi nzeo, ni nthi nzeo,  
Nimyonete na ngoo yakwa;  
Ngisisya mawikaloni,  
Maseuvye nundu wakwa,  
Yina kyeni kitisu vyu,

My heaven my home for ever more.

Ningatana navika vo.

2. My savior comes and walks with me,  
And sweet communion here have we,  
He gently leads me by His hand,  
For this is heavens border land

2. Yila ngavika nthi isu,  
Ngaendanasya na Mwiaii,  
Na kutana twina Mwiaii,  
Nyie ngatana navika vo

3. A sweet perfume up on the breeze  
Is borne from ever vernal trees,  
And flowers that never fading,  
Where streams of life forever flow

3. Kwina malaa maseo muno,  
Miuke yamo ni miseo;  
Ya kutanithasya a me vo,  
Ningatana navika vo.

4. The zephyrs seem to float to me,  
Sweet sounds of heaven's melody,  
As angels with the white rob'd throngs  
Join in the sweet redemption song

4. Kwi na mbathi nzeo muno,  
O na alaika ala mevo;  
Nimekwina na utanu,  
Ningatana navika vo.

Figure 16: Traditional hymn O: Beulah Land (Ninonete ni nthi nzeo)

*Christian Life and Service*  
389 **Beulah Land**  
EDGAR PAGE STITES JOHN R. SWENEY

1 I've reach'd the land of corn and wine, And all its rich - es free - ly mine;  
2 My Sa - viour comes and walks with me, And sweet com - mun - ion here have we ;  
3 A sweet per - fume up - on the breeze Is borne from ev - er - nal trees,  
4 The zeph - yrs seem to float to me Sweet sounds of heav - en's mel - o - dy,

1 Here shines un - dimm'd one bliss - ful day, For all my night has pass'd a - way.  
2 He gent - ly leads me by His hand, For this is heav - en's bor - der - land.  
3 And flow'rs that nev - er fad - ing grow Where streams of life for - ev - er flow.  
4 As an - gels with the white - rob'd throng Join in the sweet re - demp - tion song.

REFRAIN  
O Beu - lah Land! sweet Beu - lah Land! As on thy high - est mount I stand  
I look a - way a - cross the sea, Where man - sions are pre - par'd for me,  
And view the shin - ing glo - ry shore, My heav'n, my home for ev - er more.

15. “O” (ii): Ninonete ni nthi nzeo

An analysis of hymn “O” shows the following elements of contemporary music that have been superimposed into the hymn among other elements:

- (i) Disco style, pop and rock music pronounced by keyboards and electronic guitars
- (ii) Dance styles
- (iii) Clapping hands

These elements have been layered and hybridized into traditional hymn “O” and acculturation has occurred (Nettl, 1983; Shitandi, 2010; Omolo Ongati, R. 2002).

16. “P” (i): Tutaiei Musumbi waitu (M.K.N. No. 4. R.S. No. 73. S.S.S. 11. G.B. 18. C.H. 9)

O Worship the King (William Groft)

Original Hymn Text

Literal Translation

1. O worship the King, all glorious above  
O great fully sing, His power and His love!  
Our Shield and Defender, the Ancient of Days,  
Pavilion'd in splendour, and girded with praise.  
2. O tell of His might, O sing of His grace!  
Whose robe is the light, whose canopy space;  
His chariots of wrath, the deep thunder clouds form,  
And dark is His path on the wings of the storm.  
3. This earth with its store of wonders untold,  
Almighty thy pow'r Hath founded of old,  
Hath 'stablish'd first by a changeless decree,  
And round it hath cast, like the mantle the seas.  
4. Thy bountifully care what tongue can recite  
It breathes in the air; it shines in the light:  
It streams from the hills, it descends to the plain,  
And sweetly distils in the dew and the rain,

1. Tutaiei Yesu, Musumbi waitu,  
Tutavany'ei yu, tukina na ngoo,  
Vinya ni munene, tutanei oyu;  
Kwa undu wa muyo tukwina muno.  
Ngai mutusuvii ni musumbi wa nthi,  
Na syo syindu syi vo, ni mwene wa;  
Maundu maseo ni make onthe,  
Tunengetwe niwe twikalae n'uvoo  
3. Yesu Mutangii wa andu on the,  
Niwokie kuu aete uvoo,  
Amaumye andu mavityoni moo;  
Na nunuutunenga kutana muno.  
4. Tukathei Yesu, na ngoo ithyonthe;  
Wendo na inee ni syake syonthe;  
Ndaia na muvea tutungei oyu,  
Tutaiei tuvoyei Musumbi waitu.

16. “P” (ii): Tutaiei Musumbi waitu

In addition to assimilated elements discussed in hymns “A” to “O”, hymn “P” has synchronized elements such as:

- (i) Keyboard music
- (ii) Electronic guitar music



(iii) Dance styles

(iv) Clapping hands

Musical systems (Traditional worship music versus contemporary worship music), that have compatible central traits (Music universals: rhythm, pitch, key, time signature, among other music universals), have confronted and acculturation has occurred in Hymn "P". Due to layering, hymn "P" has undergone syncretism, hybridization and appropriation (Nettl, 1983; Shitandi, 2010; Omolo Ongati R. 2002).

Figure 17: Traditional hymn P: O Worship the King (Tutaiei Musumbi waitu)

*Praise and Opening*  
**73** **O Worship the King!**  
ROBERT GRANT HANOVER 10,10, 11,11. WILLIAM CROFT

1 O wor - ship the King all glor - ious a - bove!  
2 O tell of His might, O sing of His grace!  
3 This earth with its store of won - ders un - told,  
4 Thy boun - ti - ful care what tongue can re - cite?

1 O grate - ful - ly sing His pow'r and His love!  
2 Whose robe is the light, Whose can - o - py space,  
3 Al - might - y, Thy pow'r hath found - ed of old,  
4 It breathes in the air; it shines in the light:

1 Our Shield and De - fend - er, the An - cient of Days,  
2 His char - iots of wrath the deep thun - der - clouds form,  
3 Hath 'stab - lish'd it fast by a change - less de - cree,  
4 It streams from the hills; it de - scends to the plain,

1 Pa - vil - ion'd in splen - dour, and gird - ed with praise.  
2 And dark is His path on the wings of the storm.  
3 And round it hath cast, like a man - tle, the sea.  
4 And sweet - ly dis - tils in the dew and the rain.

The tune Houghton is on the following page

#### 4.4 Musical instruments used in church service

One of the rationales of this study was to find out the musical instruments used by the sampled Christian groups in Mukaa DCC as shown in Table 5 on page 68.

**Table 5: Musical instruments used by the choir and congregation**

What musical instruments are available in your church?										
	LCC	Mixer	Amplifier	Key-board	Box guitar	Electric guitar	African drum	Microphone	Kayamba	Tambourine
1.	AIC Mukaa	1	1	1	1	2	1	1	0	0
2.	AIC Lyuki	1	1	1	-	3	1	1	0	0
3.	AIC Kavila	1	1	1	1	2	1	2	0	0
4.	AIC Kavuti	1	1	1	-	1	1	2	0	0
5.	AIC Kathe-mboni	1	1	1	1	1	1	2	0	0
6.	AIC Kiumoni	1	1	-	1	1	1	1	-	-
7.	AIC Yongoni	1	1	1	1	1	1	2	-	1
8.	AIC Kisyani	-	1	1	-	1	1	2	1	-
9.	AIC Vumbu	1	1	1	1	1	1	-	-	-
10.	AICKitumbuuni	1	1	-	-	1	1	-	-	-
11.	AIC Musuki-ni	1	1	1	1	1	1	2	-	-
12.	AIC Ivia-ituni	1	1	1	1	-	1	2	-	-
13.	AIC Tangu	1	1	1	1	1	1	-	-	-
14.	AIC Kwawe-tolo	1	3	1	1	-	1	3	-	-
15.	A.I.C. Kima	1	2	1	1	1	1	3	-	-
16.	A.I.C. Kavuko	-	1	1	1	-	1	2	-	1
17.	A.I.C. Kathiiani	1	1	1	1	1	1	2	-	-
18.	A.I.C. Ngaa-mba	1	1	1	1	-	1	2	-	-
19.	A.I.C. Kiu	1	2	1	1	-	1	3	-	-
20.	A.I.C. Kale-mbwani	1	2	1	1	1	1	2	-	-
	Totals	19	25	21	16	13	19	34	1	2

The study revealed that, the Christian groups had two sets of musical instruments namely: traditional musical instruments and contemporary musical instruments. The main traditional Kamba instrument is the “Kithembe” drum. Its appearance has been modernized to suit worship music. However, the instrument is not common nowadays because assimilated elements of contemporary music (keyboards, drums, etc.) into traditional worship have dominated churches in AIC Mukaa DCC.

The second group of musical instruments, utilized in AIC is non-electronic guitars and electronic musical instruments that consist of: keyboards, electronic guitars, mixers, microphones and amplifiers. These function with the aid of generators and/or electricity with the exception of the non-electronic guitars, commonly known as box guitars. Some of the box guitars were not maintained because contemporary musical instruments into traditional worship music have overshadowed worship music of AIC. In addition, the instrumentalists synchronize elements such as electronic guitar music, dance styles, clapping hands, use of loud music for the masses, use of synthesized keyboards and electric drums.

The instrumentalists, especially choir members, spent their time practicing on the musical instruments, confronting musical systems. The culture of one society, for instance, foreign musical instruments has been synchronized in AIC TWM. Material in any new style (rock and pop music) has found way to the repertoire of the old style (traditional worship music) with both styles remaining distinct (Nettl, 1983). A platform and a forum for AIC musicians to experiment with the combination of indigenous musical resources with foreign idioms has been exposed in the choirs and AIC school of music.

It is evident that the Christian groups in AIC Mukaa DCC especially the choirs, battalions and cadets/stars use the indigenous musical resources observed by Agawu, (1992), because they have assimilated contemporary music elements into traditional worship music. Keyboards, electronic guitars, mixers, microphones and amplifiers have been synchronized into traditional worship music of AIC. Nevertheless, this study endorses that the musical instruments used should not overshadow the message and the music character should depict inspirational attitude of Christians as observed by Aaron et. al. (ibid.). Table 5, on page 68, tabulates the musical instruments used against the sampled churches:

#### **4.4.0 Utility of musical instruments**

Exposure of the utility of the musical instruments is appended on appendices A-G on pages 111-122; question 3 (i), and tables 5 and 6 on pages 68 and 71 correspondingly. This study exposes utility of the musical instruments in worship music. Most of the respondents (70%) use mixers, amplifiers, keyboards, electric guitars and microphones with a majority of the respondents using keyboards (95%). This trend has been attributed to encroachment of contemporary instruments (keyboards, electronic guitars, mixers, microphones and amplifiers) on traditional worship music. Majority of the 20 sampled churches (85% -100%) occasionally play on box guitars and the Kamba *kithembe* drum respectively. A minority (25%) use the instruments in worship

because the kamba drums and box guitars are being replaced by contemporary musical instruments.

In addition, this study established that 95% of the sample use imported musical instruments (keyboards, electronic guitars, mixers, microphones and amplifiers) though Howard and Streck, (2004) observed that some Protestant churches avoid contemporary worship music and remain traditional. However, this study enhances use of contemporary instruments (keyboards, electronic guitars, mixers, microphones and amplifiers). Nevertheless, the lyrics should reflect worship music that is a channel for correct doctrine, lyrics that conform to Bible truth, score that does not overshadow the message and music character that depict contemplative attitude of Christians. Once more, worship music should have a sense of progression and songs that fit together to take people on a journey (Aaron et. al. (2012); Mercy, (1975); and Ric, (1999).

A 10% of the sample uses tambourines while a 90% of the respondents do not use it. This instrument have been rare in AIC though it is played in other churches, for example, the Roman Catholic Church and African Brotherhood Church (ABC).

Question 3 (ii) on appendices A - G on pages 111 -122, aimed at discovering the percentage of respondents who use maximally the musical instruments captured in table 5 on page 68. It is evident the majority of the respondents (95%) use the assimilated musical instruments because they perceive them to be their “ear sweetie” or favourable instruments (Aaron et. al., (ibid.). Traditional worship music has been hybridized. The result has been hybridized AIC worship music. For example, the instrumentalist at AIC Lyuki Choir, shown in plate 4 on page 128, is able to command the digital keyboard and synthesizer, to accompany hymn number 75 (*Nyie niniendete kyalo*), thus layering assimilated elements (keyboard and synthesizer) on the traditional hymn.(Nettl, 1983).

One choir (AIC Kiumoni choir), representing a minority population of the sample (5%), did not use the available musical instruments (keyboards, electronic guitars and mixers). They exclaimed that they lacked the expertise though they said they were planning to visit other choirs and learn to play the musical instruments. They also wished to call an expertise to teach them to play, first and foremost, the keyboard.

The present study establishes that most of the respondents (70%) use mixers, amplifiers, keyboards, electric guitars and microphones with a majority of the respondents using keyboards (95%). This trend has been attributed to encroachment of contemporary instruments on the traditional worship music of AIC. The assimilated instruments include: keyboards, electronic guitars, mixers, microphones and amplifiers.

**Table 6: Utility of the synchronized musical instruments**

Are the musical instruments being used?		
Response	Frequency	%
Yes	19	95%
No	1	5%
Total	20	100%

#### **4.5 Styles of dances**

These are techniques employed in dance, and involve body movements. Dance styles are evident in CWM; a blend that is evident in TWM in AIC. Assertions by Shitandi, W. (2010); and Omolo Ongati, R. (2002), confirm that dance styles, and instrumental accompaniment are appropriated into the singing of Luyia and Dholuo hymnals. This is in line with the underlying principle of the fourth question in the questionnaires on pages 111 -122; appendices A – G, which examines the styles of dances which accompany singing, and explains the sources of the dances, which Shitandi, (ibid.) and Omolo Ongati, R. (ibid.) did not analyze.

Question 4 (i) in the questionnaires investigates the dance styles and/or movements which are applied in singing. This study point at the following dance styles:

(i) Hands–raised dance

Hands–raised style of dance is shown in plate 2; page 127. AIC Lyuki church choir performed this dance when the researcher visited the church to collect data.

(ii) Flying dance

Flying dance style which is shown in plate 2; page 127. These observations are tabulated on tables 4 and 7 on pages 32 and 72 respectively. Contemporary worship music reflects structural elements like, multi color stage and wearing every casual, use of acoustics – guitars and drums and loud rock concert; rhythm that is above melody which stimulates dancing and entertains and unnecessary repetitions of sections (Saveouryouths, 2011).

With the aid of observation schedules, this study identified other dances which do not appear in the plates 2 - 3 on page 127. This analysis indicates varied scores that determine the assimilated elements of contemporary music into traditional worship music in form of dances. These dance styles include: Swinging/Swaying (5%), Leisure dance (5%), Flying (30%), Bending (15%), Jumping (5%), Shaking (40%), synchronized rumba (15%), Twist dance (5%), Circular (5%), Clapping (5%), Hands raised (25%), Stepping (10%), Wiper (5%), Turning (5%), Sub-genred Lingala dance (10%), Gospel dance (5%) and Skipping (5%). Most of the Christian groups in the entire sample exposed the dances which this study observed as shown on page 72, table 7.

The CED groups, (Personal communication, October, 4, 2015 – November, 15, 2015); (Computer search: Thesaurus Dictionary, 2015), establishes the dances and movements verified in tables 7 and 8 on pages 72 - 73 respectively; and plates 2 and 3 on page 125. The dances have been analysed briefly in the next paragraph on pp. 72 – 73.

**Table 7: Styles of dances**

What styles of dances accompany the singing?			
Dance style	Source(s)	Frequency	%
Swinging	CDs/visitation	5	25
Leisure dance	Observation/African music	1	5
Flying/Birds'	CDs/ borrowing	1	5
Bend	CDs/observation	6	30
Jumping	Observation/own development	3	15
Shaking	CDs	1	5
Developed Rumba	Observation/borrowing	8	40
Developed Twist	African music/observation	3	15
Circular	CDs	1	5
Clapping	African music	1	5
Hands raised	CDs/ observation	1	5
Stepping	Borrowing/ observation	5	25
Wiper	CDs/ videos	2	10
Turning	CDs/ borrowing	1	5
Sub-genred Lingala dance	Existing music	1	5
Gospel dance	CDs/observation	2	10
Skipping	Observation/own development	1	5
Sweeping	CDs/observation	1	5

Swinging; performers sing and Sway, Leisure; singers make slow movement at leisure, Flying/Birds'; performers imitate flying birds/aero plane, Bend; musicians sing and bow, Jumping; the singers may hop and leap, Shaking; performers tremble their bodies, developed rumba; singers dance the African waltz, Circular; dancing spherically; the performers revolve at

the dancing scene, Clapping; singers beat hands together, hands raised, the musicians raise their hands in the air and sway them, Stepping; the performers imitate footstep movement, Wiper; singers move their hands up and down, right to left and vice versa, Sub-genred Lingala; the performers whirl, crisscross hands, left and right hand throws, among others; Gospel dance; the musicians listen to played music and recreate matching dance movements, Skipping; performers bounce as they sing; sweeping; singers imitate broom sweeping dance style.

Looking upon the justification of the seventh question, in appendices A – G; pages 111–122, the analysis of the study reveals dancing styles was applauded by 75% of the youth as tabulated in tables 7; and 8; on pages 72 - 73. The respondents said it is lively and motivates them. Nevertheless, Western styles like popular music attained 5%. The respondents asserted it is popular nowadays.

According to Aaron et al., (2012); Mercy, (1975); and Ric, 1999), the kind of worship we choose depends on our posture of our hearts. Again, the lyrics should reflect worship music that is a channel for correct doctrine; lyrics that conform to Bible truth; score that does not overshadow the message and music character that depict sound attitude of Christians.

#### 4.6 Vocal music styles

3. Vocal music styles are embraced in contemporary worship music.

The fifth underlying principle established the vocal music styles applied in singing by the sample. The researcher got responses from the CED groups, (Personal communication, October 25, 2015), shown in Table 8 on page 73, revealed a 45% which applauded vocal African borrowed styles. For example, ululations amidst the performance of hymn(s) or spiritual songs have been assimilated into worship music of the AIC; a 10 %, mostly pastors, CWF and CMF praised occasional hymn style.

**Table 8: Favorite music style in church worship**

Which is your most favorite music style in Church Worship?			
Music style	Reason	Frequency	%
Dancing	Its lively and motivational	15	75
Hymnal style	Brings worshippers into a Holy spiritual mood and presence of God is experienced	4	20
Western styles	Its popular nowadays	1	5

The respondents in this category perceived hymns were theologically rich and quoted Bible verses directly. Twenty percent (20%) of the sample used instrumental appliances such as

keyboards and electric guitars. These were used by Christian Battalions, Christian Cadets/Stars, CWF and CMF.

The average music style shown on page 74; table 9 shows varied scores which translate to 100% of the respondents who applaude vocal music styles thus:  $(45\%+10\%+20\%+25\%) = 25\%$ .

#### 4 Loud music

Loud music for the masses is evident in contemporary music. AIC traditional worship music maintains accapela style in the performance of the hymns. The worshippers mostly sing in unison, and in truth and spirit as observed in the first objective of this study.

Today, loud music for the masses has been the order of the service except where the song leader gives instructions as concerns the performance of the hymns. On the other hand, the Christian batallions perceived hymns boring but loved appropriated worship music. Nevertheless, they stated hymns were applauded by the older Christians. Furthermore, some members of the Christian groups, (Personal communication, October, 04/ 11/18 & 25, 2015 & November 01/ 8 & 15, 2015; Nettle, 1983.), preferred active music styles such as Hip-hop and Jazz in the subgenres shown in the third objective of this chapter. Nevertheless, according to Saveouryouths (2011), this study acknowledges the two side by side worship music (traditional worship music versus contemporary worship music) to avoid being hesitant to the assimilated elements of contemporary music into traditional worship music.

**Table 9: Music styles applied in singing**

What vocal music styles do you apply in singing?			
Music style	Source/acquisition	Frequency	%
African	Borrowing	9	45
Hymn style	Hymns	2	10
Instrumental	Musical instruments	4	20
Contemporary singing	CDs and observation	5	25

Therefore, the dancing styles, (employment of body movements, incorporated improvisation), and other contemporary music elements, which include: use of electric guitars and keyboards and performance in various popular music styles such as rumba, have been hybridized in AIC worship music. However, this study observes that worship music should be performed with modesty and reverence, the melody, harmony and rhythm emphasize message, and instruments pronounce words and necessary repetitions are emphasized as asserted by Saveouryouths, (2011) who made similar assertions. This means the AIC worship music plan has been upheld for more than 95 years since the genre was assimilated in AIC between 1895 and 1914.



#### 4.7 Effects of the assimilated elements on the worshippers

The third objective of the present study was to determine the effects of the assimilated elements of contemporary music on the worshippers' level of involvement in the worship service and their general socio-cultural life. This study outlines the findings below:

##### 1. Technological appliances

Technological appliances are used in the production of CD's that this study observed through questionnaires, interview and observation schedules. This is substantiated by the data shown on pages 72 - 73 tables 7 – 8 respectively. Table 10, on page 78, shows sources of choir music, for example, use of CD's, which translate to 100% representation.

Assertion by Wanyama, (2005), who studied form and content of African music among the Bukusu in Kenya expounds this point. He postulates the changes brought by technological products have led to a shift in the form, content, significance and performance of music in ceremonies as shown in the subsequent paragraphs. This study further uses Wanyama's observations to determine and analyse the appliances used by the worshippers' in AIC Mukaa DCC. This includes computers, CD's and flash discs used to store and play contemporary worship music. It is evident that youthful and aged worshippers have been drawn into the church, and selling of CD's by choirs has improved their economic socio-cultural life. Majority of the christian groups, represented by 80% preferred active styles like dances, among other assimilated contemporary music elements. These motivated them (Personal communication, October, 04/ 11/18 & 25, 2015 & November 01/ 8 & 15, 2015).

##### 1. Harmony

Spontaneous harmony in form of combination of voices (SATB) has been hybridized into acapella singing in AIC. The hymns analysed on page 37 – 97; and the transcribed hymns on pages 36 – 96; substantiates this assertion. Worshippers sing voice parts (SATB) for harmonious progressions. Other effects include pitching the hymns for convenient singing; application of dynamics and use of musical instruments (piano, organ and guitar) to pronounce the melody.

##### 2. Vocal music styles

Vocal music styles have been hybridized into traditional worship music. For example, AIC choirs make use of ululations. They vocalize and articulate the hymns. In addition, a blending of hymns and selected contemporary choruses and orchestral instruments especially keyboards, acoustic guitars and drums are lovely. This was observed by Hunt, (2012); and this study examines this effect because one of the choirs, AIC Kwawetolo choir, (Personal communication, October, 18, 2015), assimilated an interesting vocable “*rrrrrrrrchwa*” in their performance “*Toka kwa shetani*” (Keep off satan's Domain), and sounded clear on the microphones and amplifiers. “*Rrrrrrrchwa*” is a vocable produced by hitting the upper teeth gum with the tip of the tongue continuously, ending with the compound syllable “*chwa*.” The vocable “*rrrrrrrrchwa*” is a contemporary borrowed genre, used by secular musicians to climax the

concert. The researcher observed the effect created by the vocable “rrrrrrrrchwa.” All the performers seemed motivated on announcement of the vocable “rrrrrrrrchwa”; most of them smiled and they involved themselves fully in the performance; they danced vigorously.

### 3. Dance styles

Different dance styles have also been hybridized and assimilated into TWM of AIC. Data drawn through questionnaires, observation and interview schedules show AIC Kavuti, (Personal communication, October, 25, 2015) performing one of their repertoire pieces “*Yesu aliwatuma.*”(Jesus sent them). They performed twist dance as they sung. This is an African style of dance and it is governed by three left, three right smooth feet steps.

These steps involve feet polishing the ground where the dance takes place. The present study determined some effects of the assimilated elements on the performance of the choir which involved body movements, incorporating improvisation, and featured the use of electric guitars and keyboards. AIC traditional worship music has acquired these dance styles among others.

In addition, data drawn and analysed on page 37–97; using questionnaires, interview and observation schedules confirm the congregation and choir members engage themselves in dancing activities, such as clapping of hands, dancing and playing of traditional instruments. Agawu, (2010) observes a combination of indigenous musical resources with foreign idioms. This change has promoted the contemporary social arena in the form of social performance, which is evident in AIC as shown on pages 84 – 85 (i) and (ii).

Plate 5 on page 128 shows AIC Ivia-ituni congregation singing a Kikamba traditional hymn 220 (AH hymn number 3): “*Ikalaa kithuini kya Yesu*” (*Lean on His arms*). Through the performance of the hymn, the present study establishes some elements of contemporary music which have been synchronised into traditional worship music. The elements include: use of loud music for the masses; loud guitars, synthesized keyboards and electric drums (Aaron, Kelly, and Stuart (2012),

Plate 2; on page 127 shows AIC Lyuki choir, performing one of the repertoire pieces “*Kuna mji kule.*” The choir employs a variety of assimilated and improvised dances which include: slow motion dance, hands raising dance, wiper dance, turning dance and bend dance. The ongoing dances in the photograph are: slow motion dance, hands raising dance, turning dance and stepping dance.

The present study observes the following notable variables concerning assimilated elements of CPM into TWM:

#### (i) Dances

Some dances, that have been hybridized, and assimilated into TWM are performed by some of the worshippers and choirs, have descriptions that may not match with Christian values. For example, rock “n” roll and rumba, whose definitions are given in the operational definitions (Howard and Streck, 2004). These dances may not be suitable for worship music. Plate 3 on page

127 shows a photograph of AIC Mukaa choir, staging three of their compositions: “*Enda mbele*”, “*Katika nyakati za mwisho*” and “*Tunayafanya mazoea*” (CED groups, Personal communication, October, 25, 2015).

Again, the choir exploits a variety of dances that happen by syncretism and this study adds to the literature gap dances and movements that Nettl, (1983), did not capture. The dances include: Flying/aero plane; performers imitate a flying aero plane, shaking dance, which involves waist trembling, turning dance and stepping dance. Data collected from Mukaa choir, (Personal communication, January, 01/02, 2012; Computer search: Thesaurus Dictionary, 2013), vanishes this research with an establishment of these dances. Also, the researcher observed the choir performance and confirmed the dances and movements.

#### (ii) Form

Additionally, the assimilated elements of CWM into TWM are strophic in nature, and are represented by 95% shown on pages 35 and 77. This was also observed by Shitandi, (2010) and Howard and Streck, (2004), who examines that: The Nashville, Tennessee-based pop, rock, and worship Christian music industry are the structures or musical forms of songs in popular music that are typically sectional, repeating forms, such as strophic form, and the foundation of popular music is the “verse and chorus.” The contemporary worship music observed by this study, especially choir lyrics, has a blending of the verse and chorus. Modern music styles such as rock, hip hop among other styles of dances have been realized in worship music of AIC.

#### 4. Congregational participation

Though CPM has drawn worshippers into the worship service, it has also drowned some worshippers from the worship service. Data drawn using questionnaires and interview schedules (though participant and non-participant observation) confirms reactions of some members of the Christian groups, (Personal communication, October, 04, 2015 & November, 08, 2015), representing 12.86%, who called out and asked if there was no way the musical instruments could be tuned to sound calm. Some christians perform the hymns joyfully, while other christians are withdrawn from the singing. This study observes behavioral response of the CED groups’ performances, notably CWF and CMF who did not appreciate loud music, especially from electronic devices.

However, the sample supported technological advancement (use of electric guitars, synthesized keyboards and electric drums). Worshippers have synchronized assimilated elements of contemporary music into traditional worship music. The exact duplicates played by the instrumentalists have been assimilated into traditional worship music. According to MacCraken, (2007), contemporary music trends have gone “rock ‘n roll” and the lyrics evoke intimate relationships. Furthermore, rock takes peoples’ minds away from contemplating on the lyrics and God. Again, it interferes with scriptural themes, and the psalms on those themes, and deviates from the requirement of being a work that is inspired. It is evident that contemporary worship music has been performed in AIC since 1960’s to today (a period of more than 55 years).

### 5. Own Original composition

An own composition is a work that is self constituted in terms of melodic and harmonic structure, rhythm and lyrics in addition to performance techniques. Kenya Music Festival (KMF) Syllabus, (2017) define an own composition as a musical work that should not have been performed in the festival before. It may be presented in any language, unless stated otherwise in specific classes. Additionally, it should bear the name of the composer, the title and the translation of the song/verse (if it is in a language other than English or Kiswahili) must be indicated. The music score should be clearly and accurately printed in staff notation. The present study recognizes both CD and notational compositions as exposed in Table 10; page 78.

Shitandi (2010) observes by an informant that a considerable number of the current generation of Contemporary orutu players acquired their skills through competitive participation in schools' music festivals. The sample in the present study obtains worship music from the sources analysed in Table 10 on page 78 in addition to the hymnals described in Chapter 3. Seventy percent against 30% of the sample compose CD and notational compositions respectively. According to Shitandi, (2010) and Omolo ongati, R. (2002), there are a few professional musicians in the churches who are able to compose notational sacred songs. Most of them (70%) in this study compose on CD's.

### 4.8 Music sources

The ninth question justified the music sources for the choir and the congregation and, table 10 on page 78 tabulates the study findings.

**Table 10: Music sources for the choir/congregation**

Briefly outline the music sources for your choir and congregation		
Variables	Frequency	%
Videos, tapes, radios and CDs	98	70%
Choir masters, choirs and composers	42	30%
Total	140	100%
Hymns accompanied by contemporary instruments	140	95%

Thirty percent (30%) of the respondents obtained their music from other choir masters, choirs and composers since they were attracted by the choir masters and choirs dexterity. Majority of the respondents, representing a 70%, retrieved their music form videos, tapes, radios and CDs; modern music that matched with their “sweetie” (loved) songs (Mercy et.al, (1975). The Christian groups, especially Choirmasters/choirs, christian battalions and Christian cadets/stars, through the sample, responded that they preferred active styles like dances because the

assimilated elements of contemporary music into traditional worship music motivated them (Personal communication, October, 04/ 11/18 & 25, 2015 & November 01/ 8 & 15, 2015;).

Ninety five percent (95%) of the total population sung hymns accompanied by contemporary instruments, which included: keyboards, electronic guitars, mixers, microphones and amplifiers (Aaron, Kelly, and Stuart (2012, *ibid.*), Mercy, (1975) and Ric, (1999). Though some CED youth, (Personal communication, October, 04/ 11/18 & 25, 2015 & November 01/ 8 & 15, 2015), responded that hymns are boring, but noted that the older Christians applaud them as observed earlier in objective this chapter.

#### 4.9 Justification of CPM into TWM

The rationale of the eighth question in the questionnaire was to establish the justification of the respondents towards assimilated contemporary music into traditional worship. Table 11 on page 79 reflects the study findings.

**Table 11: Justification of CPM into TWM**

What is your justification towards assimilated elements of contemporary music that you see in the worship in your church?		
Variables	Frequency	%
Lively, motivates, contextual, good	98	70%
May lack content, overshadows melody conservative	22	16%
Both contemporary music and traditional music require development	20	14%
Total	140	100%

Ninety eight informants representing seventy percent (70%) of the sample justified assimilated contemporary music is lively, motivates, it is contextual and it is good exposure. Sixteen percent (16%) of the respondents said the music overshadowed the melody and sometimes lacked content. Fourteen percent 14% of the respondents said both contemporary music and traditional music required development by use of contemporary music, such as use of the keyboard, electronic guitars and vocal styles.

This study, once more encourage worship music that motivates both the older and young Christians; lyrics that conform to Bible truth and worship music that is a channel for correct doctrine, score that does not overshadow the message and music character that depict worshipful attitude of Christians should be observed (Aaron, Kelly, and Stuart, (2012); Mercy, (1975); and Ric, (1999).

#### 4.9.1 Perception towards exploitation of musical instruments

Question 3 (ii) in the questionnaires on pages 111 - 122, purposed to find out the perception of respondents towards the manner the musical instruments are exploited. The average percentage

of respondents satisfied with the way the musical instruments were being used was 64.29% because modernity was observed and they wished to play the styles of their time (Table 12).

**Table 12: Opinion towards utility of the musical instruments**

Are you satisfied with the way the musical instruments are being used?									
Christian groups	Age	Response	Frequency	%	Response	Frequency	%	Hesitant	
		Yes			No			Freq.	%
Pastors	30-70 years	Yes	11	55%	No	5	25%	4	20%
L.C.C.	40-60 years	Yes	12	60%	No	3	15%	5	25%
Choirmasters	7-65 years	Yes	15	75%	No	3	15%	2	10%
C.W.F.	20-75 years	Yes	12	60%	No	1	5%	7	35%
W.M.F.	20-75 years	Yes	14	70%	No	1	5%	5	25%
Battalion/youth	7-18 years	Yes	13	65%	No	2	10%	5	25%
Cadets/stars	7-18 years	Yes	13	65%	No	3	15%	4	20%
Total/average %		Yes	90	64.29%	No	18	12.86%	32	22.87%

However, this study observed some members of Christian men fellowship and Christian women fellowship, (Personal communication, October, 04, 2015), representing 12.86%, who called out and asked if there was no way the musical instruments could be tuned to sound calm. This reaction by some worshippers (CMF; CWF and some pastors); justifies the encroachment of assimilated elements of contemporary worship music into traditional worship of AIC. This includes: contemporary music styles such as, the use of loud music for the masses; loud guitars, synthesized keyboards and electric drums that have been introduced into traditional worship music. Worshippers show either pleasure and/or discontentment towards the assimilated elements of contemporary music.

Hesitant respondents represented neither 17.87% being the average of respondents who neither said “yes” nor “no.” According to the researcher, the hesitant respondents observed a neutral position and their uniqueness's, according to research ethics, were protected. (Mugenda, M. and & Mugenda, A. (1999).

The entire sample viewed assimilated elements of contemporary music into traditional worship music active and lively. Twenty five percent (25%) of the entire sample yearned for contemporary singing borrowed from CDs and mere observation. Again, they contemplated the music active, motivative and lively. Nevertheless, this study, another time, observes that layering of assimilated elements of contemporary music into traditional worship music entail lyrics that reflect worship music that is a channel for correct doctrine; lyrics that conform to Bible truth; score that does not overshadow the message and music character that depict worshipful attitude of Christians. (Aaron et. al., (2012); Mercy, (1975); & Ric, (1999). Table 12 on page 80 exposes the study findings.

#### 4.9.2 Pastors' view towards Contemporary Popular Music

According to the Pastor/Reverend in charge A.I.C. Kiu, (Personal communication, 15, November, 2015), worship music should be executed rightfully. The pastor exclaimed, “Worship music should avoid the ‘Unabore’ (it is boring) concept and he added, “Theology should not be too conservative/dogmatic and that methodologies will keep changing.” While it is true that worship music should be executed rightfully and methodologies keep changing, the ‘Unabore’ (it is boring) concept address traditional worship music and /or the worshippers who prefer traditional worship music. The selected worship music repertory should, therefore, include selected worship music that has a sense of progression and songs that fit together to take people on a journey (Mercy, *ibid.*).

The pastor in charge, A.I.C. Kavila accessed interactively with the researcher, concerning assimilated elements of contemporary music into traditional worship music and asserted the social cohesion promoted by syncretism. The pastor said, “Box guitars and the kayamba are rarely used; these have been replaced by contemporary instruments (keyboards, electronic guitars, mixers, microphones and amplifiers).

According to The Pastor/Reverend in charge, A.I.C. Mukaa (Personal communication, October, 15, 2015), hymns should conform to Bible truth as highlighted by Ric, (*ibid.*). The pastor compared theological hymns and non-theological hymns and he quoted two examples analysed on pages 81 - 82. The first worship music is entitled “Sinema ya Ituni” (The Heavenly cinema). Sinema ya ituni: (Composer not known; arr. by Kiamba, J. 2015) as shown on page 81 - 82. This sacred song is arranged in Solo – Responsorial style. Its form is iterative. The soloist sings the praise song until satisfaction, ending softly (*p*), moderately soft (*mp*) or very soft (*ppp*) as shown in the transcription on page 83, Figure 18.

17. “Q” (i): “Sinema ya Ituni” (The Heavenly cinema; Composer not known; nd.)

Kikamba text

Solo:

1. *Sinema ya ituni ikeethwa iilyi ata?*

*Sinema ya ituni ikeetha iilyi ata?*

English translation

(How will the Heavenly cinema be?)

(How will the Heavenly cinema be?)

*Niendaa wiikulye o nakwa ndiikulya*  
*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)  
(I would like you to question yourself)

Response:

*Sinema ya ituni ikeethwa iilyi ata?*

(How will the Heavenly cinema be?)

*Sinema ya ituni ikeetha iilyi ata?*

(How will the Heavenly cinema be?)

*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)

*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)

Solo:

*2.Sinema ya ituni ikeethwa iilyi ata?*

(How will the Heavenly cinema be?)

*Sinema ya ituni ikeetha iilyi ata?*

(How will the Heavenly cinema be?)

*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)

*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)

Response:

*Sinema ya ituni ikeethwa iilyi ata?*

(How will the Heavenly cinema be?)

*Sinema ya ituni ikeetha iilyi ata?*

(How will the Heavenly cinema be?)

*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)

*Niendaa wiikulye o nakwa ndiikulya*

(I would like you to question yourself)

## 17. “Q” (ii): Sinema ya Ituni

Though this lyric is Biblically wrong, since it does not reflect any Biblical verse, it may depict the heavenly scenery comparable to a cinema according to the composer (not known). Therefore, this research observes, according to Ric, (1999), that an examination of the structural elements of a composition must be observed before music could be labeled Christian. These elements include music that is a channel for correct doctrine, lyrics that conform to Bible truth, score that does not overshadow the message and music character that depict contemplative attitude of Christians.

The second hymn “*Mwaii wikwatyo wakwa,*” according to The Pastor/Reverend in charge, A.I.C. Mukaa (Personal communication, October, 15, 2015), is theological because the text is quoted in Isaiah 12: 1. Again, the pastor exclaims that assimilated elements of contemporary music into traditional worship music are welcome but the lyrics should be Biblical, which is an important element discussed in this study according to Ric, (ibid.), who exclaims that hymns should conform to Bible truth. The pastor in charge, A.I.C. Kwawetolo observed the essence of social contact in form of visitations; it has brought home assimilated elements of contemporary music into traditional worship music in form of dance and singing styles such as clapping; raised hands; stepping; stepping dance styles, contemporary elements that have been layered on acappella worship music.



Figure 18: Traditional hymn “Q”: Transcription of “Sinema ya Ituni” (Composer not known; nd.)

(The Heavenly cinema)

*Andante con moto led by soprano Solo*

Si-ne-ma ya i - tu - ni ii - ke-thwa i - i - lya-ta? Si-ne-ma ya i - tu - ni ii - ke-thwa i - i - lya-ta?

Nie - ndaa wii - ku - lye o - na - kwa ndyii - i - ku - lya. Nie - ndaa wii - ku - lye o - na - kwa ndyii - ku - lya.

*tutti*

Si-ne-ma ya i - tu - ni ii - ke-thwa i - i - lya-ta? Si-ne-ma ya i - tu - ni ii - ke-thwa i - i - lya-ta?

*The soloist sings until satisfaction ending on p, pp or ppp. Fine*

Nie - ndaa wii - ku - lye o - na - kwa ndyii - i - ku - lya. Nie - ndaa wii - ku - lye o - na - kwa ndyii - ku - lya.

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Other pastors: A.I.C. Lyuki, A.I.C. Kavuti, A.I.C. Kiumoni, A.I.C. Yongoni, A.I.C. Kisyani, A.I.C. Kitumbuuni, A.I.C. Vumbu, A.I.C. Musukini, A.I.C. Ivia-ituni, A.I.C. Tangu, A.I.C. Kima, A.I.C. Kavuko, A.I.C. Ngaamba and A.I.C. Kalembwani, concurred music was obtained from other choir masters, choirs and composers because the visiting choir master, choir member(s) or choir was attracted by the choir master’s and the choir’s dexterity. Again, choirs preferred active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them sing actively in their specific choir.

Therefore, 18 pastors out of 20, a representation of 90%, agreed that assimilation of contemporary music into traditional worship music is healthy and encouraged Christians to worship God and attend worship services for spiritual nourishment. This study too, examined the

following findings that justify acceptance of assimilated elements of contemporary music into traditional worship music by the sample population:

- (i) While elements of contemporary music in worship are embraced by the sample population, some of the praise songs are unbiblical and lack content but hymns have content according to Psalm 150.
- (ii) Though 50% and over of the old worshippers perceive contemporary music difficult as observed by this study on page 80; table 12, low toned instrumental sounds are appreciated.
- (iii) The church is not an island and should embrace change even as we keep the styles of the past as long as the true spirit of worship is maintained.
- (iv) Elements of contemporary music in worship balance music in worship and motivate both the young worshippers and the old worshippers.
- (v) Assimilated elements of contemporary music into traditional worship music are acceptable but Christian norms should be observed in the deliberations of worship music.
- (vi) Assimilated elements of contemporary music into traditional worship music trigger an experience of universal worship and should guide worshippers keep off schism.
- (vii) Elements of contemporary music into worship develop musicality.
- (viii) Presence of a “mixed grill” meets the expectations of all worshippers.

#### 6. Social arena

This research identified (through Personal communication, October, 11, 2015) certain effects concerning the social arena of the christian groups sampled in Chapter 3; pages 24 - 26. The sample has been affected by the current assimilated elements of contemporary music into traditional worship music as explained below:

- (i) Christian groups, especially choirs socialize by visiting other choirs. In 2014 – 2015, some church choirs in the area of study planned either indoor or outdoor trips aimed at developing the musicality of the choir(s). Choirmasters/ Choirmistresses of AIC Lyuki; AIC Mukaa; AIC Kathiiani and AIC Ngaamba, have enjoyed effects of the social arena. For example, AIC Lyuki; the choir visited AIC Kipkelion in Baringo district while AIC Mukaa choir visited Manyan Prison in Mtito-Andei district. With reference to this study’s study area, AIC choirs have enjoyed indoor visits. In this regard, AIC Kathiiani visited AIC Lyuki whereas AIC Ngaamba visited AIC Manyan Prison in Mtito-Andei district, all visits taking place in 2014 and 2015 respectively.

In return to their home churches, the visiting choirs borrowed music styles and music dexterity, costumes, dancing styles and formations, singing styles and instruments. The hoisting choir too borrowed certain elements of music, from the visiting choir, be it traditional, contemporary or both traditional and contemporary.

(ii) Socially, choirs are invited at wedding ceremonies (among other invitations), where they lead in processions by use of assimilated instrumentations, dances and singing styles.

(iii) Assimilation of contemporary music elements into traditional worship music has effected choirs in music production. Choirs and solos have produced music in form of CDs. This has affected the christian groups sampled socially because they have gathered fame and their music is used in social arena to exalt audiences or fill in gaps/play interludes.

#### 7. Foreign language

Different languages have been assimilated into worship music of the AIC Mukaa DCC. Data drawn from the sample and tabulated in Table 3 on page 30 expose the language used in AIC worship music. In addition to the English and Kiswahili language, the sample, especially the song leaders and soloists, assimilate English, Kiswahili, Kalenjin, Dholuo, Kikuyu among other languages depending on his/her creativity. Data drawn and tabulated in Table 2; page 30 shows the hymn books used in worship in AIC which include: “Nyimbo” printed by London Societies for promoting Christian knowledge, (1951).

The present research shows the Kiswahili hymn No. 520; RS No. 936 entitled “Hata Ndimi Elfu”. It has been edited by the researcher and has been taught to AIC choirs in the area of study.

The lyrics for the six versed hymn are shown below and the researcher wishes to state the assertion by Omolo Ongati, R. (2002), of the rule of parallelism governing text- melody relationship of Dho-luo songs. The researcher used this rule to correct selected Luo hymns which includes:

“1. (A) Bedi kod An (A). No. 133. C.S. 655, C.H. 50, Abide With Me (W.H.Monk). She observed and corrected misplaced accents, incorrect intonation and speech rhythm, and an natural phrasing of notes beginning on the beat and ending in the middle of the bar.

In the present study, the researcher used Rose’s assertion to reset Kiswahili text and rearranged rhythm to correct the distortions through insertion and/or reduction of syllables occasioned by the new language. For example, adding a slur on the syllable “-ta” in “Ha-ta...” to agree with the rhythm of the English version “O for a...” The lyrics are shown on pages 85 - 86; and the researcher has prescribed this hymn in staff notations on pages 88 - 96.

18. “R” (i): Twisisya kuya kaivali (M.K.N. No. 162. R.S. No. 936. S.S.S. 243 Ny. 520. G.B. 16)

#### O for a thousand tongues to sing (T. Jarman)

1. O for a thousand songs to sing,  
My great Redeemer’s praise,  
My great Redeemer’s praise,  
The glories of my God and King,  
The triumphs of His grace,  
The triumphs of His grace,  
The triumphs of His grace.

1. Hata ndimi elfu elfu,  
Hazitoshi kweli,  
Hazitoshi kweli,  
Bwana Yesu kumsifu,  
Kwa zake fadhili,  
Kwa zake fadhili,  
Kwa zake fadhili.

2. My gracious Master and my God,

2. Yesu, Jina liwezalo,

Assist me to proclaim,  
And spread through all the earth abroad,  
The honours of thy Name.

Kufukuza hofu,  
Lanifurahisha hilo,  
Lanipa wokofu.

3. Jesus the Name that charms our fears,  
That bids our sorrows cease,  
'Tis music in the sinners ears,  
Tis life, and health, and peace.

3. Jina hilo ni uzima,  
Ni afya; amani,  
Laleta habari njema,  
Twalipiwa deni.

4. He breaks the pow'r of cancelled sin,  
He sets the pris'ner free,  
His blood can make the foulest clean,  
His blood avai'd for me.

4. Yesu huvunja mikufu,  
Ya dhambi moyoni,  
Msamaha, tena nguvu,  
Twapata rohoni.

5. This verse was not translated in the English version.

5. Kwa sauti yake vile, Wafu hufufuka,  
Wakafurahi milele, Pasipo mashaka.

6. This verse was not translated in the English version.

6. Ewe Yesu wangu Bwana, Uwezo nipewe,  
Kuhubiri kote sana, Wote wakujue.

This hymn has assimilated the following elements of contemporary music:

i. Contemporary musical instruments

Contemporary musical instruments (Music electronics: synthesised keyboard, drums, electronic guitar, and mixers, microphones and amplifiers among others) have been assimilated and hybridized into the Kiwahili traditional hymn used in worship music by choirs in AIC Mukaa DCC as shown Table 5; page 68.

ii. Harmony and chordal progressions

Spontaneous harmony in form of combination of voices (SATB) is evident in this hymn. Also, simple Primary chordal progressions that mainly assimilate; the three Primary triads in Root positions as analysed in numbers (i), (ii) and (iii) on pages 35.

iii. Dance styles

Different dance styles are evident in contemporary worship music and have been assimilated into traditional worship music in AIC. For example: swinging dance shown in Table 7, page 72.

iv. Vocal music styles

Vocal music styles (Western and African) have been hybridized into traditional worship music as discussed on page 73 -86; and Table 9.

v. Loud music

Loud music for the masses is evident in AIC worship music due to absorption of contemporary music elements.

In addition, different languages have been assimilated into worship music of the AIC Mukaa DCC. For example, hymn 197: *Mwiaii wikwatyo wakwa, Mbathi sya kumutaia Ngai* (Hymns to praise God: 197; 367 R.S. (nd.); Close to Thee), has assimilated other languages. For instance,

when the song leader has conducted the Kikamba hymn to the end, he shifts into Kiswahili and sings “Bwana U Sehemu Yangu, Rafiki yangu wewe...” (Nyimbo za sifa, 2012).

He/she may also adjust into Kalenjin or English other than the native language (Kikamba). This promotes variety and brings christians closer to Christ.

vi. Guitar assimilation

Solos and duets have assimilated the guitar which is strummed by a guitarist, who also sings the melody in Soprano or an octave low. Data drawn from the sample and personal communication with Kitala, J. on October 4, 2015 expose participation of solos and duets in worship music on box guitars. Sixteen churches out of 20 churches in the area of study possess box guitars, a representation of 80%. This study observes that assimilation of the box guitar (electrified or not electrified) into traditional worship music in AIC worship music occurred in the area of study when the Missionaries came in 1914. The findings are tabulated in Table 5 on page 68.

In summary, the study findings indicate that A.I.C. traditional worship music has synchronized elements such as keyboard music, electronic guitar music, dance styles, clapping hands, use of loud music for the masses, guitars, synthesized keyboards and electric drums. While the two regimes: traditional worship music and contemporary worship music are at hand for consumption, the churchly debates and academic studies on assimilation of borrowed styles to contemporary worship music should be observed. This, according to Aaron, Kelly, and Stuart (2012), Mercy, (1975) and Ric, (1999), reflect worship music that is a channel for correct doctrine, lyrics that conform to Bible truth, score that does not overshadow the message and music character that depict respectful attitude of Christians. Again the worship music should have a sense of progression and songs that fit together to take people on a journey.

18. “R” (ii): Twisisya kuya kaivali

Hymn “R” (shown in Figure 19; page 88) has assimilated the following elements of CPM among others:

- i. Synthesised keyboards which include electric keyboard technology sounds, for example 012: Techno party, electric drums and electric guitars drum beats and song sounds.
- ii. Clapping hands and dance movements (swaying) Use of loud music for the masses with the aid of electric keyboards and guitars.
- iii. Dynamics: Music signs (slurs and binds) have been used in the transcribed hymn in Figure 19 on page 88 – 96. These signs cater for Text –melody agreement (Omolo Ongati, R. 2002). The hymn is sung a cappella (bar no. 1).

Figure 19: Traditional hymn “R”: Twisisya kuya kaivali (M.K.N. No. 162. R.S. No. 936. S.S.S. 243)

O for a thousand tongues to sing (T. Jarman)

A Thousand Tongues (Hata Ndimi Eifu); RS 936

Jarman,

Transcription based on Kiswahili text and:

Staff re-editing for text-melody analysis by: Kiamba, J. & Kitala, J. (2017)

Wesley, C.

Capella

1. Ha - ta ndi - mi El - fu El - fu, Ha -  
 Ha - ta ndi - mi El - fu Ha -  
 Ha - ta ndi - mi El - fu El - fu, Ha -  
 Ha - ta ndi - mi El - fu El - fu Ha -

The first system of the musical score consists of four staves. The top staff is a soprano line with a treble clef and a 2/4 time signature. The second staff is an alto line with a C-clef. The third staff is a tenor line with a C-clef. The fourth staff is a bass line with a bass clef. The lyrics are written below the staves, with syllables aligned with the notes. The notation includes various rhythmic values and rests, with some notes marked with 'k' and 'j'.

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5  
 - zi - to - shi kwe - li Ha - zi - to - shi kwe -  
 - zi - to - shi kwe - li, Ha - zi - to - shi kwe -  
 - zi - to - shi kwe - li, Ha - zi - to - shi kwe -  
 - zi - to - shi kwe - li, Ha - zi - to - shi kwe -

9  
 - li. Bwa - na Ye - su kum - si -  
 - li. Bwa - na Ye - su kum - si -  
 - li. Bwa - na Ye - su kum - si -  
 - li. Bwa - na Ye - su kum - si -

The second system of the musical score continues from the first system. It also consists of four staves (soprano, alto, tenor, and bass). The lyrics are written below the staves, with syllables aligned with the notes. The notation includes various rhythmic values and rests, with some notes marked with 'd', 'k', and 'j'.

13

a d jiz n m n k k k k k jz k  
 - fu. Kwa za - ke fa - dhi - li Kwa

a d jiz n m n k k k k k jz k  
 - fu. Kwa za - ke fa - dhi - li Kwa

b d jz k k k k k jz k k k k k  
 - fu. Kwa za - ke fa - dhi - li Kwa za - ke fa - dhi

b d jz k k k k k jz k k k k k  
 - fu. Kwa za - ke fa - dhi - li Kwa za - ke fa - dhi

17

a d k k k k k jz k k k k k jz k  
 za - ke fa - dhi - li, Kwa za - ke fa - dhi

a d k k k k k k k k k jz k k jz jz  
 za - ke fa - dhi - li, Kwa za - ke fa - dhi

b d k k k k k k k k k jz k  
 - li, Kwa za - ke fa - dhi - li Kwa za - ke fa - dhi

b d jz k k k k k k k k k jz k  
 - li, Kwa za - ke fa - dhi - li Kwa za - ke fa - dhi

21

a d i jz k k k k k k k k k k k k k k  
 - li. 2. Ye - su Ji - na li - we - za -

a d i jz k k k k k jz k jz jz  
 - li. Ye - su Ji - na li - we - za -

b d i jz k k k k k k k k k k  
 - li. Ye - su Ji - na li - we - za -

b d i jz k k k k k jz k jz jz  
 - li. Ye - su Ji - na li - we - za -

25

a d jz k k k k k jz k k k k k k  
 - lo ku - fu - ku - za ho - fu, Ku - fu - ku

a d jz k k k k k jz k jz k  
 - lo ku - fu - ku - za ho - fu, Ku - fu - ku

b d jz k k k k k jz k k k k k  
 - lo ku - fu - ku - za ho - fu, Ku - fu - ku

b d jz k k k k k jz k jz k  
 - lo, ku - fu - ku - za ho - fu, Ku - fu - ku

29

- za ho - fu. La - ni - fu - ra - hi-

33

- sha hi - lo. La - ni - pa wo - ko -

37

- vu La - ni - pa wo - ko - vu, La - ni - pa -

41

wo - ko - vu. Ji - na hi - lo ni



45

ni u - zi - ma Ni a - fya a - ma - ni, Ni  
 u - zi - ma Ni a - fya a - ma - ni, Ni  
 ni u - zi - ma Ni a - fya a - ma - ni, Ni  
 u - zi - ma Ni a - fya a - ma - ni, Ni

49

fya a - ma - ni. La - le - ta  
 fya a - ma - ni. La - le - ta  
 fya a - ma - ni. La - le - ta  
 a - fya a - ma - ni. La - le - ta

53

ha - ba - ri nje - ma. Twa -  
 ha - ba - ri nje - ma. Twa -  
 ha - ba - ri nje - ma. Twa - li - pi - wa de -  
 ha - ba - ri nje - ma. Twa - li - pi - wa de -

57

- li - pi - wa de - ni Twa - li - pi - wa de - ni, Twa -  
 - li - pi - wa de - ni Twa - li - pi - wa de - ni, Twa -  
 - ni Twa - li - pi - wa de - ni, Twa - li - pi - wa de -  
 - ni Twa - li - pi - wa de - ni, Twa - li - pi - wa de -

61

li - pi - wa de - ni. 4. Ye - su hu -  
 li - pi - wa de - ni. Ye - su hu -  
 ni Twa - li - pi - wa de - ni. Ye - su hu -

65

vu - nja mi - ku - fu Ya dha mbi mo - yo -  
 vu - nja mi - ku - fu Ya dha mbi mo - yo -  
 vu - nja mi - ku - fu Ya dha mbi mo - yo -

69

ni. Ya dha mbi mo - yo - ni.  
 ni. Ya dha mbi mo - yo - ni.  
 ni. Ya dha mbi mo - yo - ni.

73

M - sa - ma - ha te - na ngu - vu.  
 M - sa - ma - ha te - na ngu - vu.  
 M - sa - ma - ha te - na ngu - vu. Twa -  
 M - sa - ma - ha te - na ngu - vu. Twa -

77

Twa - pa - ta ro - ho - ni Twa - pa - ta ro - ho - ni

Twa - pa - ta ro - ho - ni Twa - pa - ta ro - ho - ni

- pa - ta ro - ho - ni Twa - pa - ta ro - ho - ni. Twa -

- pa - ta ro - ho - ni Twa - pa - ta ro - ho - ni, Twa -

81

- ni, Twa - pa - ta ro - ho - ni.

- ni, Twa - pa - ta ro - ho - ni.

- pa - ta ro - ho - ni Twa - pa - ta ro - ho - ni.

- pa - ta ro - ho - ni Twa - pa - ta ro - ho - ni.

85

5 Kwa sa - u - ti Ya - ke vi - le Wa

Kwa sa - u - ti Ya - ke vi - le Wa

Kwa sa - ti Ya - ke vi - le Wa

Kwa sa - u - ti Ya - ke vi - le Wa

89

- fu hu - fu - fu - ka, Wa - fu hu - fu - fu -

- fu hu - fu - fu - ka, Wa - fu hu - fu - fu -

- fu hu - fu - fu - ka, Wa - fu hu - fu - fu -

- fu hu - fu - fu - ka, Wa - fu hu - fu - fu -

93

- ka. Wa - ka - fu - ra - hi mi - le-  
 - ka. Wa - ka - fu - ra - hi mi - le-  
 - ka. Wa - ka - fu - ra - hi mi - le-  
 - ka. Wa - ka - fu - ra - hi mi - le-

97

- le. Pa - si - po ma - sha - ka pa-  
 - le. Pa - si - po ma - sha - ka Pa-  
 - le. Pa - si - po ma - sha - ka Pa - si - po ma - sha  
 - le. Pa - si - po ma - sha - ka Pa - si - po ma - sha

101

- si - po ma - sha - ka, pa - si - po ma - sha  
 - si - po ma - sha - ka, Pa - si - po ma - sha  
 - ka, Pa - si - po ma - sha - ka Pa - si - po ma - sha  
 - ka, Pa - si - po ma - sha - ka Pa - si - po ma - sha

105

- ka. 6. E - we Ye - su wa - ngu Bwa-  
 - ka. E - we Ye - su wa - ngu Bwa-  
 - ka. E - we Ye - su wa - ngu Bwa-  
 - ka. E - we Ye - su wa - ngu Bwa-

109

- na U - we - zo ni - pe - we, U - we - zo

- na U - we - zo ni - pe - we, U - we - zo

- na U - we - zo ni - pe - we, U - we - zo

- na U - we - zo ni - pe - we, U - we - zo

113

ni - pe - we, Ku - hu - bi - ri ko - ni - pe - we, ku - hu - bi - ri ko - ni - pe - we, ku - hu - bi - ri ko

ni - pe - we, Ku - hu - bi - ri ko - ni - pe - we, ku - hu - bi - ri ko - ni - pe - we, Ku - hu - bi - ri ko

ni - pe - we, Ku - hu - bi - ri ko - ni - pe - we, ku - hu - bi - ri ko - ni - pe - we, Ku - hu - bi - ri ko

ni - pe - we, Ku - hu - bi - ri ko - ni - pe - we, ku - hu - bi - ri ko - ni - pe - we, Ku - hu - bi - ri ko

117

- te sa - na. Wo - te wa - ku - ju - te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo

- te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo

- te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo

- te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo - te sa - na. Wo - te wa - ku - ju - e Wo

121

- e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e

- e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e

- e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e

- e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - e Wo - te wa - ku - ju - e, Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e Wo - te wa - ku - ju - e

125  
 - ku - ju - e.  
 - ku - ju - e.  
 - ku - ju - e.  
 - ku - ju - e.

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Figure 20: Traditional hymn “S”: Umunthi nikusyaiwe Yesu (M.K.N. No. 77. S.S.S. 34 )

The prince of peace (Dr. L. Mason; nd.)

Umunthi nikusyaiwe Yesu (M.K.N. No. 77; S.S.S. 34)

An arr. to Kik. text by Joseph N. Kiamba (2017) Dr. L. Mason (nd.)

1.U - mu-nthini ku - sya-i-we Ye - su, Mwa-na-wa Ngai, Na-  
 6 - ke ni-we Mu - tu - ta-ngiii,mwe - ne vi - nya'w'o - nthē. U - mu-nthi  
 10 ni - ku-sya-i - we Ye-su, Mu - tu - ta - ngiii. 2.Syi  
 15 - twa ya-ke ni - we Ye-su, Mu - su - mbi wa we - ndo; Ni  
 19 Ngai wa ku - two - vo-sya vyu, tu - me u - thu-ku - ni. U - mu-nthi  
 23 ni - ku - sya-i - we Ye-su, Mu - tu - ta - ngiii.  
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19. S. (i): Umunthi nikusyaiwe Yesu (M.K.N. No. 77. S.S.S. 34)

The prince of peace (Dr. L. Mason; nd.)

Original Hymn Text

Literal Translation

To us a Child of hope is born...,  
 To us a so is given,  
 Him shall the tribes of earth obey...,  
 Him all the hosts of heaven,  
 Him shall the tribes of earth obey...,  
 Him shall the tribes of earth obey...

Umunthi nikusyaiwe...  
 Yesu mwana wa Ngai...  
 Nake niwe Mututangiii...  
 mwene vinya wonthe...  
 Umunthi nikusyaiwe...  
 Yesu, Mututangiii.

19. “S” (ii): Umunthi nikusyaiwe Yesu

In addition to the effective elements discussed earlier in this chapter with particular attachment to hymns “A” – “R”, hymn “S” has recurrently assimilated synthesized keyboards and keyboard sounds (Techno. 012), electric drums and drum beats, electric guitars, and use of loud music for the masses among others.

20. T. (i): Tumutaiei Yesu Klisto (M.K.N. No. 8. S.S.S. 505. G.B. 476.)

Praise the Saviour (Arr. T. Kelly; nd.)

Original Hymn Text

Literal Translation

1. Praise the Saviour ye who know him;  
 Who can tell how much we owe Him?;  
 Gladly let us render to Him,  
 All we are and have...

1. Tumutaiei Yesu Klisto...  
 Niwe Mwovosya waitu...  
 Tumukathei na ngoo imwe...  
 Twi ithyonthe yu

20. T. (ii): Tumutaiei Yesu Klisto

Hymn “T” just like hymns “A” – “S”, has repeatedly assimilated synthesized keyboards and keyboard sounds (Techno. 012), electric guitars, electric drums and drum beats, and use of loud music for the masses among others.

**4.10 Conclusion**

This study has discovered that elements of contemporary music have been synchronized into AIC traditional worship music. The sample has assimilated CME into TWM because they have indulged into use of loud music for the masses and electric guitars. Also, they have synchronized synthesised keyboards which include electric keyboard technology sounds (electric drums and guitars, drum beats and song sounds among others. Syncretism has been effected into the traditional worship hymns discussed in this study and, hymn singing which is characterized by standing still and singing at sight among others has acquired elements of CWM.

## CHAPTER FIVE

### 5.0 CONCLUSION AND RECOMMENDATION

#### 5.1 Introduction

This chapter gives a summary of the study focus, conclusions and recommendation established on results obtained from the responses of the sample.

#### 5.2 Summary

This study examined assimilated elements of contemporary music into traditional worship music in AIC. The Kamba hymns that are printed in “Mbathi sya Kumutaia Ngai” (2017) exposed the study findings. The main objective of this study was to establish the assimilated elements of contemporary music into traditional worship music, and the specific objectives were to establish the characteristics of traditional worship music, identify the elements of contemporary music that have been assimilated and determine the effects of the assimilated elements on the worshippers level of involvement in the worship service and their general socio-cultural life.

The first objective of this study was to identify and analyse features that characterize traditional worship music of AIC. This frame of reference thus helped this study identify the following features of traditional worship: (i) use of traditional hymns and singing from the hymns, (ii) still singing, (iii) conducting the hymns by a conductor, (iv) singing voice parts (SATB), (v) pitching the hymns/giving the congregation the right key, (vi) use of dynamics and (vii) use of the piano, organ and guitar. Some of the elements of traditional worship music mentioned above have acquired the following elements of contemporary styles. For example, use of loud music for the masses; electronic guitars, synthesized keyboards and electric drums among other elements of contemporary music.

The second objective of this study was to identify the elements of contemporary music that have been assimilated into worship music of AIC Mukaa DCC. The sample studied through questionnaires/survey, oral interview schedules, and observation schedules, has enabled this study to make the following conclusions: (i) appropriation has occurred in traditional worship music of the AIC Mukaa DCC. This has been justified by the observation that both the congregation and the choir sing traditional hymns that are accompanied by instruments such as electronic guitars, and keyboards among other instruments, (ii) both the congregation and the choirs have assimilated dance movements, carefully selected to match with the hymn(s) or the spiritual song being performed, (iii) ululations amidst the performance of hymn(s) or spiritual songs have been assimilated into worship music of the A.I.C. service, (iv) different languages have been assimilated into worship music of the AIC Mukaa DCC. For example, hymn 197: *Mwaiii wikwatyo wakwa, Mbathi sya kumutaia Ngai* (Hymns to praise God: 197; 367 R.S. (nd.); Close to Thee), has assimilated other languages. For instance, when the song leader has conducted the Kikamba hymn to the end, he shifts into Kiswahili and sings “Bwana U Sehemu Yangu, Rafiki yangu wewe...” (Nyimbo za sifa, 2012). He/she may also adjust into Kalenjin or



English other than the native language (Kikamba). This promotes variety and brings Christians closer to Christ.

In addition, the second objective of this study, the researcher established the elements of contemporary music that have been assimilated into traditional worship music of AIC Mukaa DCC. This includes: (i) language alteration; solos and duets, selected from Soprano, Alto, Tenor and Bass (SATB) arrangement. These voices are distinguishable in the singing of particular verses of the Kikamba hymns/praise songs and they are at liberty to alternate the language into English, Kiswahili, Kalenjin, Luhya or Dholuo depending on the performers' compositional creativity. For example, the hymn "Beulah Land" (R.S. *ibid.*), verses 1-4 is sung in the native language – Kikamba, but when worshippers have sung the chorus the last time, a male voice duet sings the chorus in English, Kiswahili or any other language depending on the choice of the song leader. This acts as a coda. (v) Worshippers enjoy in the dancing of different ethnic groups dance styles as they sing hymns and praise songs. The most common dances that this study observed are: Luo, Luhya, Kikuyu, Maasai and Kamba dances ending with fermata, (vi) guitar assimilation; Solos and duets have assimilated the guitar which is strummed by a guitarist, who also sings the melody in Soprano or an octave low. He /she plucks the guitar in the tonic, subdominant and dominant chords. He/she may have a slight touch on the dominant seventh chord (s-t-r-f), assimilating different languages, especially English and Kiswahili. The hymn or praise song usually ends on the tonic chord.

The third objective of the present study was to determine the effects of the assimilated elements on the worshippers' level of involvement in the worship service and their general socio-cultural life. This study observed that the sample is affected socially in the service, which has been enhanced by use of assimilated elements of contemporary music, especially the keyboard and electronic guitars, into TWM in AIC Mukaa DCC.

In addition, the study observes the samples' visitations and social attachments with other choirs in the LCC, DCC, RCC and CCC. This is not limited to travelling to neighbouring countries. For example, AIC Lyuki Christian groups (LCC, CMF, CWF, Christian Battalions, Choirmasters/Choirs and Christian Cadets/Stars, visited Mwanza Town choir in Tanzania on Passover holidays in 2015. Also, AIC Kwawetolo visited Shinyanga choir in Tanzania in 2011. These social visits have had positive development of the choirs; they have grown in numbers. Also, choirs learn and /or get involved in editing, shooting and recording techniques that interchanges with socio – economic benefits of the worship music they produce.

### **5.3 Conclusion**

This study has established assimilation of contemporary music elements into traditional worship music of AIC Mukaa DCC. It is evident that the old style of worship, in AIC that includes: use of traditional hymns and singing from the hymns, still standing, conducting the hymns by a

conductor, singing voice parts (SATB), pitching the hymns/giving the congregation the right key, use of dynamics, use of the piano, organ and guitar has acquired the following elements of contemporary styles: the use of loud music for the masses; guitars, synthesized keyboards and electric drums. These elements have been introduced into traditional worship music of AIC. Both the older and the young Christians seem to show either pleasure and/or discontentment towards the assimilated elements of contemporary music. Some of the former christians (CWF, CMF, and LCC) remarked if it was possible to have the musical instruments sound calm. This is clear indication that some christians are dissatisfied when loud music for the masses; loud guitars, synthesized keyboards and electric drums are played (the assimilated elements of contemporary music into traditional worship music).

With reference to text analysis, issues related to translation of traditional worship music into the local language (Kikamba), have been identified. For example, some music lines have not been fully analysed; verse 1 line 3 (Hymn 196: *Nina wathi nendaa kwina; Mbathi sya kumutaia Ngai*: Hymns to praise God: 379 R.S., Since I have been Redeemed): the text: *Wa kumukatha Mutangiii*, (Of my Redeemer, Savior, King,) should read : To praising my savior, because the words: “*wa*,” “*kumukatha*” and “*Mutangiii*” literary mean “of”, “praise” and “savior” respectively. This study intended to establish the assimilated elements of contemporary music into traditional worship in Mukaa D.C.C.

The researcher observed by participation, the singing of Hymn 196: *Nina wathi nendaa kwina; Mbathi sya kumutaia Ngai* (Hymns to praise God: 379 R.S., Since I have been redeemed), among other hymns, discussed in Chapter 4, pages 36 – 97, and noted the following aspects of performance:

- i. The congregation stood still as they sang the hymn though a few danced slightly.
- ii. The congregation, especially the old worshippers sang from hymn books. The youth, also participated in hymn singing, though most of them did not possess hymn books. Through participative observation, the researcher noted that half of the youth (50%) participated while 5% of them did not sing at all. They stood still and stared at the song leader/conductor.
- iii. A song leader pitched the hymn; the keyboardist selected the key on the keyboard, selected the tempo and the accompanying dance and voice styles. In addition, he introduced the hymn and the congregation sang while the song leader conducted the singing of the hymn at the pulpit. It is worth noting the main accompanying instrument was the keyboard though the guitars, especially the solo and bass guitars were used.
- iv. Some of the song leaders: A.I.C. Lyuki and AIC Kiumoni introduced dynamics in the hymn. The most common dynamics that emerged are: piano (p), loud (f), slight con moto and singing with feeling.

- v. This study, also, established lines that were not analysed fully. For example, verse 1 line 3: *Wa kumukatha Mutangii*, (Of my Redeemer, Savior, King,) should read: To praising my savior, because the words: “wa,” “kumukatha” and ‘Mutangiii” literary mean” of”, “praise” and “savior” respectively.
- vi. Secondly, contemporary genres such as contemporary musical instruments, dance movements, for instance rumba, rap and even twist dance, seem to overshadow traditional worship music genres, for example, hymns and the formal Worship plan that surround music in worship in Mukaa D.C.C. Most of the respondents (70%) use mixers, amplifiers, keyboards, electric guitars and microphones with a majority of the respondents using keyboards (95%). The study, once again, has ascertained that the old style of worship, in A.I.C., that includes: use of traditional hymns and singing from the hymns, still standing, conducting the hymns by a conductor, singing voice parts (S.A.T.B.), pitching the hymns/giving the congregation the right key, use of dynamics, use of the piano, organ and guitar, has acquired the following elements of contemporary styles: the use of loud music for the masses; guitars, synthesized keyboards and electric drums; these elements have been introduced into traditional worship music. Both the older and the young Christians seemed to show either pleasure and/or discontentment towards the assimilated elements of contemporary music, a reaction that has triggered schism among the worshippers. Nevertheless, the sample supported technological advancement that is evident in AIC – Kenya today.

Musical systems (Traditional worship music versus contemporary worship music), that have compatible central traits (Music universals: rhythm, pitch, key, time signature, among other music universals). The elements of contemporary music have confronted traditional worship music and acculturation has occurred. The culture of one society has been superimposed on that of another, or material in the new style (contemporary music), has been added to the repertoire of the old style (Traditional worship music), with both styles remaining distinct, though in some cases (Present music artists), whole secular rhythms (Rock and Pop music rhythms), have found their way into worship music (Nettl, 1983).

The study, also, established music lines that were not analyzed fully; verse 1 line 3: *Wa kumukatha Mutangii*, (Of my Redeemer, Savior, King,) should read: To praising my savior, because the words: “wa,” “kumukatha” and “Mutangiii” literary mean” of”, “praise” and “savior” respectively. Line 2, chorus, means: “To praising my Savior”, not “Of my Redeemer, Saviour, and King.”

#### **5.4 Recommendation**

- (a) The first objective of this study was to identify and analyse features that characterize traditional worship music of AIC.

Data was drawn from interview schedules and questionnaires and tabulated in tables, plates, figures, and described in both qualitative and quantitative data. Thus this study found that AIC

worshippers stand still and sing with inspiration using hymn books, they sing at sight and observe modesty and reverence. Again they sing in unison (a cappella) and the song leader gives the key which he may alter to suit the congregation.

The study recommends the following policy –based recommendations according to Shitandi, (2010):

- i. This research recommends to the AIC administration to consider developing the AIC School of Music Curriculum and teach the CED music leaders and other interested worshippers basic, intermediate and advanced music skills, in order to develop AIC worship music.
  - ii. Since the AIC service is one, this study recommends to the AIC administration to consider including songs that are sung by the youth in their new revised hymn book, inclusive of spontaneous harmony (SATB).
  - iii. The research recommends that another Kikamba hymn book, that contains carefully selected doctrinal songs, that have a reflection of both traditional and contemporary worship music, and notated in both staff and solfa notations, to be re-printed by authorized professional musicians to develop the worship service in AIC.
- (b) The second objective intended to identify the elements of contemporary popular music that have been assimilated into AIC worship music. Data drawn from interview schedules and questionnaires examined that contemporary musical instruments have been assimilated and hybridized into traditional worship music of AIC. This includes keyboard and mixers among others as shown in section 4.4.0 on page 69. Music electronic which includes synthesized keyboards, drums and electronic guitar, microphones and amplifiers have been used too.

Also, different styles of dances which include hands–raised dance and flying dance among other dances have been applied into worship music. Additionally, vocal music styles which include Western styles/Hymnal style and vocal African borrowed styles, which include ululations vocables, are embraced in contemporary worship music. Furthermore, loud music for the masses and technological appliances, such as production of CD’s has brought changes in music form, content, significance and performance techniques. All these have been assimilated into AIC worship music. (Wanyama, 2005).

Thus the study recommends the following music –based recommendations according to Shitandi, (2010):

- iv. The AIC administration to embrace hybridity in worship music to avert the looming schism in the church which is partly triggered by the love/hate relationship between christian and rock music (Howard, R. 1992). The choir members/choir masters may thus appreciate the creation of new songs agreeable

to the church leadership, and put up repertoire of the composed songs for future reference.

- v. The study observes hybridized elements of contemporary music into traditional worship music which brings forth the assertion that worship music occur in universality except where dictated by particular devotional norms for instance: prayer sessions. Pastors are encouraged to lead worshippers enjoy a totality of worship for spiritual nourishment and social well being. They should ensure worship progresses and should not be considered an episode.
- vi. The study observes minimal assimilation of most of the contemporary musical instruments into AIC worship music; the keyboard and the electronic guitar are the commonly assimilated contemporary musical instruments into traditional worship music in AIC. The study encourages churches in AIC to assimilate the remaining Keyboard Instruments, Wood Wind Instruments, Brass Instrument (both orchestra, Brass and Military Bands), Melodic Percussion Instruments, Plucked String Instruments and Bowed String Instruments such as: Spinnet, Clarinet and Bombardon, Xylophone, Harp, Violin respectively (Warburton, A. 1967).

(c) The third objective aspired to determine the effects of the assimilated elements on the worshippers' socio-cultural life and level of involvement in the worship service.

Data drawn from interview schedules and questionnaires has exposed some of the effects of assimilated elements of contemporary music into traditional worship music in AIC. This includes Technological appliances used in the production of CD's, videos and mp3 tracks among other technological appliances which have effected the sample economically. Changes brought by technological products have led to a shift in the form, content, significance and performance of music. (Wanyama, 2005). Spontaneous harmony in form of combination of voices (SATB and vocal music styles ( ululations and use of vocables) have been used to climax a performance and different dance styles have been have been hybridized into acapella singing in AIC.

The study recommends the following research – based recommendations according to Shitandi, (2010) and Omolo –Ongati, R. (2002):

- vii. The present research proposes a study to be carried out to analyze how some of the characteristics of traditional worship music have been affected by the elements of contemporary worship music.
- viii. The present study recommends for a reasearch to quantify the socio-economic benefit of the music of AIC. A substantial number of AIC choirs record music which is sold to its consumers. This is trendy and no one has carried out research to know how much AIC choirs earn.

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## APPENDICES

### Introduction

This section exposes key instruments of statistics collection which includes: interview schedules and observation schedules. Oral interviews mainly collected data based on the background information of the church and the perception of the pastors, church elders, choirmasters, Christian women fellowship (C.W.F), Christian men fellowship (C.M.F), Battalion/Youth and Cadets/stars, towards assimilated elements of contemporary music into traditional worship music in A.I.C. The researcher carried out the inquiry directed by the interview schedules (Appendices A-H). Validation of data was facilitated through the instruments of data collection (interview schedules and observation schedules), whose questions layout is shown in Appendices “A-H” on page 111 – 125.

### Appendix A: Questionnaire for the Local Church Council

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of elders \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymn written? \_\_\_\_\_

3. What musical instruments are available in your church? \_\_\_\_\_

i) Are the musical instruments being used?      Yes                            No     

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4. i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5. i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing? Yes  No

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favorite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?  
\_\_\_\_\_

9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church?  
\_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_

## Appendix B: Questionnaire for the Local Church Choir

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Choir \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of choir members \_\_\_\_\_

What vocal arrangements are found in your choir? \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymns written? \_\_\_\_\_

3. What musical instruments are available in your choir? \_\_\_\_\_

i) Are the musical instruments being used?      Yes                            No     

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4.i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5.i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing?      Yes                            No     

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favorite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?

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9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? \_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_



**Appendix C: Questionnaire for the Christian Women Fellowship (C.W.F.)**

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of christian women \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymns written? \_\_\_\_\_

3. What musical instruments are available in your church?

\_\_\_\_\_

\_\_\_\_\_

i) Are the musical instruments being used?      Yes                            No     

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4.i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5.i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing?      Yes                            No     

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favorite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?  
\_\_\_\_\_

9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? \_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_

**Appendix D: Questionnaire for the Christian Men Fellowship (C.M.F.)**

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of Christian men \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymns written? \_\_\_\_\_

3. What musical instruments are available in your church?

\_\_\_\_\_

\_\_\_\_\_

i) Are the musical instruments being used?      Yes                            No     

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4.i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5.i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing?      Yes                            No     

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favourite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?

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9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? \_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_

**Appendix E: Questionnaire for the Christian Youth in action/ Battalion**

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of Christian battalions \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymns written? \_\_\_\_\_

3. What musical instruments are available in your church?

\_\_\_\_\_

\_\_\_\_\_

i) Are the musical instruments being used?      Yes                            No     

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4.i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5.i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing?    Yes                            No     

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favourite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?  
\_\_\_\_\_

9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? \_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_

**Appendix F: Questionnaire for the Christian Cadets/Stars**

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of Christian cadets \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymns written? \_\_\_\_\_

3. What musical instruments are available in your church?

\_\_\_\_\_

\_\_\_\_\_

i) Are the musical instruments being used?      Yes                          No   

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4.i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5.i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing?    Yes                          No   

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favourite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?

---

9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? \_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_



## Appendix G: Interview Schedule for Pastors

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council \_\_\_\_\_

Name of Christian group \_\_\_\_\_

Informant's gender/ sex \_\_\_\_\_

Number of worshippers \_\_\_\_\_

2. What music language(s) is/are used in the church service? \_\_\_\_\_

What hymn books are used? \_\_\_\_\_

In what language(s) is/are the hymns written? \_\_\_\_\_

3. What musical instruments are available in your church? \_\_\_\_\_

i) Are the musical instruments being used?      Yes                          No   

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? \_\_\_\_\_

iii) If the answer to the question above is 'no', explain the reason \_\_\_\_\_

4.i) What styles of dances accompany the singing? \_\_\_\_\_

ii) Explain the source of these dances \_\_\_\_\_

5.i) What vocal music styles do you apply in singing? \_\_\_\_\_

ii) What is the source of these styles of singing? \_\_\_\_\_

6. Do the youth participate in hymnal singing?    Yes                          No   

Give a brief reason for your answer. \_\_\_\_\_

7. (i) Which is your most favourite music style in church worship? \_\_\_\_\_

(ii) Briefly explain the reason for your choice in Q7 (i) above \_\_\_\_\_

8. What is your justification towards assimilated contemporary music into traditional worship?

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9. Briefly outline the music sources for your choir and congregation \_\_\_\_\_

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? \_\_\_\_\_

(ii) Explain briefly the reason for your choice in question (i) above \_\_\_\_\_

## **Appendix H: Observation Schedule - 1**

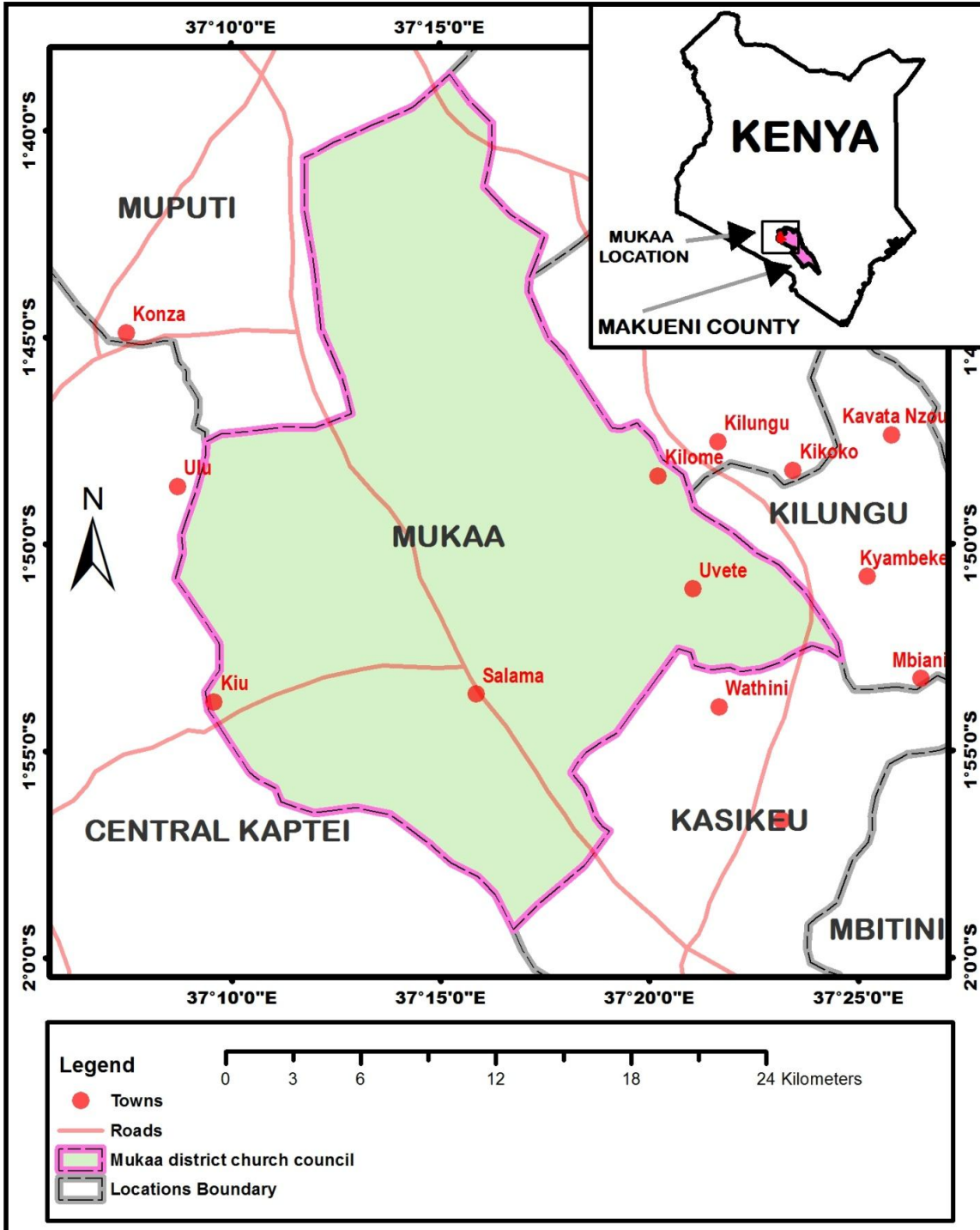
The researcher will observe the following variables during the study in order to establish the assimilated elements of contemporary music into traditional worship:

**i) Instruments**

**ii) Dance styles**

**iii) Singing styles**

Plate 1: A map showing Mukaa D.C.C. in Makueni County (area of study)



**Plate2: A Picture showing AIC Lyuki church choir performing hands - raised dance**



**Plate 3: A Picture showing AIC Mukaa church choir performing flying dance**



**Plate 4: A picture showing AIC Lyuki church instrumentalist performing on a keyboard**



**Plate 5: A picture showing AIC Ivia-itune congregational singing**



## **Appendix I: DATA RECORDING AND RESPONSES**

### **Introduction**

The informants' responses and the researcher's observations were recorded in the interview schedules by the researcher, thus the researcher was able to analyze the assimilated elements of contemporary music into traditional worship music in A.I.C. Mukaa D.C.C. Each interview schedule was used to record responses obtained from the 20 sampled churches namely: A.I.C. Mukaa, A.I.C. Lyuki, A.I.C. Kavila, A.I.C. Kavuti, A.I.C. Kathemboni, A.I.C. Kiumoni, A.I.C. Yongoni, A.I.C. Kisyani, A.I.C. Kitumbuuni, A.I.C. Vumbu, A.I.C. Musukini, A.I.C. Ivia-ituni, A.I.C. Tangu, A.I.C. Kwawetolo, A.I.C. Kima, A.I.C. Kavuko, A.I.C. Ngaamba, A.I.C. Kathiiani, A.I.C. Kiu and A.I.C. Kalembwani. Seven Christian groups namely: pastors, christian battalions, christian cadets/stars, choirmasters/choirs, L.C.C., C.W.F. and C.M.F. Furthermore,

The Triangulation technique, used by the researcher, increased the credibility of results. In the social sciences, triangulation is often used to indicate that more than two methods are used in a study with a view to double (or triple) checking results. This is also called "cross examination" (Manion, 2000, *ibid.*). The researcher thus observed participant and non-participant behavioral changes, to the different music styles sung and danced in the church by the local church elders, choirs, christian women fellowship, christian men fellowship, christian cadets/stars, youth in action/battalion and pastors, and filled the questionnaires too. This research, has, therefore, availed responses for each variable against responses by all the christian groups. The researcher, also, went ahead to recording uprising data that had not been planned for, guided by the following questions according to the interview schedules discussed in Chapter 3.

### **Data collected from subjects'**

#### **1. What is the name of the Christian group?**

The seven Christian groups answered the above question as follows:

**C.W.F.:** Ushirika wa Wake Wakristo (U.W.W.: Christian Women Fellowship: *Aka*)

**C.M.F.:** Ushirika wa Wanaume Wakristo (U.W.W.: Christian Men Fellowship: *Atumia*)

**Y.C.S.:** Young Cristian Society (Battalion/Youth: *Mbatalioni*)

**CHOIRMASTERS:** Choir (*Kwaya*)

**CADETS:** Kadeti (*Kandeti*)

**L.C.C.:** Elders (*Nzama ya Atumia*)

**PASTORS:** Mchungaji (*Pasta*)

## 2. What music language(s) is/are used in the church service?

**C.W.F.:** Kikamba, Kiswahili

**C.M.F.:** Kikamba, Kiswahili; English may be used when a solo(s) picks up an English traditional performance. For example, *Mbathi sya kumutaia Ngai 162: Ninonete Ni Nthi Nzeo* (Beulah Land: S.S.S.944; R.S. 389). When the C.M.F. choir sings the four verses, Tenor 1 solo and a Bass 1 solo sing the chorus, in English, in the form of a duet, and in the style of a *coda* (tail), climaxing the performance; the four voices (S.A.T.B.) sing the chorus *tutti* (together) and the performance ends.

**Y.C.S.:** Kikamba, Kiswahili and English

**CHOIRMASTERS:** Kikamba, Kiswahili and English

**CADETS:** Kikamba, Kiswahili and English

**L.C.C.:** Kikamba, Kiswahili and English during special visitations

**PASTORS:** Kikamba, Kiswahili and English during special visitations

## 3. What hymn books are used?

**C.W.F.:** *Mbathi sya Kumutaia Ngai* (Hymns to Praise God), R.S., S.S.S., C.H. and *Nyimbo za Sifa*

**C.M.F.:** *Mbathi sya Kumutaia Ngai* (Hymns to Praise God), R.S., S.S.S., C.H. and *Nyimbo za Sifa*, A.H., H.A.M. and T.P.M.C.H.

**Y.C.S.:** *Mbathi sya Kumutaia Ngai* (Hymns to Praise God), R.S., S.S.S., *Nyimbo za Sifa*, Golden bells and Praise songs/hymns of faith

**CHOIRMASTERS:** *Mbathi sya kumutaia Ngai*, R.S., S.S.S., A.H., C.H., H.A.M., T.P.M.C.H., The Golden bells and Praise songs/hymns of faith

**CADETS:** *Mbathi sya Kumutaia Ngai* (Hymns to Praise God), R.S., S.S.S., *Nyimbo za Sifa*, Golden bells and Praise songs/hymns of faith

**L.C.C.:** *Mbathi sya Kumutaia Ngai* (Hymns to Praise God), R.S., S.S.S., C.H. and *Nyimbo za Sifa*

**PASTORS:** *Mbathi sya Kumutaia Ngai* (Hymns to Praise God), R.S., S.S.S., C.H. and *Nyimbo za Sifa*

## 4. In what language(s) is/are the hymn written?

**C.W.F.:** Kikamba, Kiswahili and English



**C.M.F.:** Kikamba, Kiswahili and English

**Y.C.S.:** Kikamba, Kiswahili and English

**CHOIRMASTERS:** Kikamba, Kiswahili and English

**CADETS:** Kikamba, Kiswahili and English

**L.C.C.:** Kikamba, Kiswahili and English

**PASTORS:** Kikamba, Kiswahili and English

### **5. What musical instruments are available in your church?**

**C.W.F. & C.M.F.:** Keyboards, electronic guitars, mixers, microphones and amplifiers are used and sometimes, during group performance or times of power absence, drums, kayamba and box guitars are used.

**Y.C.S. & CADETS:** Keyboards, electronic guitars, mixers, microphones and amplifiers are used and sometimes, during group performance or times of power absence, drums, kayamba and box guitars are used.

**CHOIRMASTERS:** Keyboards, electronic guitars, mixers, microphones and amplifiers are used and sometimes, during group performance or times of power absence, drums, kayamba and box guitars are used.

**L.C.C.:** Keyboards, electronic guitars, mixers, microphones and amplifiers are used and sometimes, during group performance or times of power absence, drums, kayamba and box guitars are used.

**PASTORS:** Keyboards, electronic guitars, mixers, microphones and amplifiers

### **6. Are the musical instruments being used?**

**C.W.F. & C.M.F.:** Yes, mixers, amplifiers, keyboards, electric guitars and microphones; box guitars and the kayamba are rarely used; these have been replaced by contemporary instruments (keyboards, electronic guitars, mixers, microphones and amplifiers).

**Y.C.S. & CADETS:** Yes, mixers, amplifiers, keyboards, electric guitars and microphones; box guitars and the kayamba are rarely used; these have been replaced by contemporary instruments

**CHOIRMASTERS:** Yes, mixers, amplifiers, keyboards, electric guitars and microphones; box guitars and the kayamba are rarely used; these have been replaced by contemporary instruments (keyboards, electronic guitars, mixers, microphones and amplifiers).

**L.C.C.:** Yes, mixers, amplifiers, keyboards, electric guitars and microphones; box guitars and the kayamba are rarely used; these have been replaced by contemporary instruments.

**PASTORS:** Yes, mixers, amplifiers, keyboards, electric guitars and microphones; box guitars and the kayamba are rarely used; these have been replaced by contemporary instruments.

**7. If the answer to the question above is ‘yes’, are you satisfied with the way the instruments are being used?**

**C.W.F. & C.M.F.:** No; some members of C.W.F. called out, “Is there no way the musical instruments could be tuned to sound calm?”

**Y.C.S.:** Yes; modernism was observed.

**CHOIRMASTERS:** Some choirmasters said they were satisfied with the manner the musical instruments were used; other choirmasters wished the musical instruments were calm.

**CADETS:** Yes; modernism was observed.

**L.C.C.:** Some members of C.M.F and C.W.F. called out, “Is there no way the musical instruments could be tuned to sound calm?”

**PASTORS:** Yes, the performers were responding to Psalm 150

**8. What styles of dances accompany the singing?**

**C.W.F.:** Acappela (Church style), clapping; hands raised; stepping; stepping

**C.M.F.:** Acappela (Church style), clapping; hands raised; stepping; stepping

**Y.C.S.:** Circular; clapping; hands raised; stepping; wiper; lingala rhythm; gospel dance; flying/aero plane, bend; jumping; shaking; developed rumba; skipping; sweeping

**CHOIRMASTERS:** Acappela (Church style), slow motion, flying/aero plane, bend; jumping; shaking; developed rumba; circular; clapping; hands raised; stepping; wiper; Lingala rhythm; gospel dance; skipping; sweeping

**CADETS:** Wiper; Lingala rhythm; flying/aero plane, bend; jumping; shaking; developed rumba; circular; skipping; sweeping

**L.C.C.:** Acappela (Church style), clapping; hands raised; stepping; stepping

**PASTORS:** Acappella (Church style), clapping; hands raised; stepping; stepping

### **9. Explain the source of these dances**

**C.W.F. & C.M.F.:** Existing music, African music, videos, CDs, Visitation, Observation, Own development

**Y.C.S. & CADETS:** CDs, Visitation, Observation, African music, borrowing, Own development, videos, Existing music

**CHOIRMASTERS:** Own development, videos, Existing music, CDs, Visitation, Observation, African music, borrowing

**L.C.C.:** Existing music, African music, Own development, videos, CDs, Visitation, Observation

**PASTORS:** Existing music, African music, videos, CDs, Visitation, Observation, Own development

### **10. What vocal music styles do you apply in singing?**

**C.W.F. & C.M.F.:** Occasional hymn style; Vocal African borrowed styles; Contemporary styles

**Y.C.S. & CADETS:** Occasional hymn style; Vocal African borrowed styles; Contemporary styles

**CHOIRMASTERS:** Occasional hymn style; Vocal African borrowed styles; Contemporary styles

**L.C.C.:** Occasional hymn style; Vocal African borrowed styles; Contemporary styles

**PASTORS:** Occasional hymn style; Vocal African borrowed styles; Contemporary styles

### **11. What is the source of these styles of singing?**

**C.W.F. & C.M.F.:** Observation, Own development, African Music, visitation, CDs/videos, borrowing, existing music

**Y.C.S. & CADETS:** Observation, Own development, African Music, visitation, CDs/videos, borrowing, existing music

**CHOIRMASTERS:** Own development, Observation, African Music, visitation, CDs/videos, borrowing, existing music

**L.C.C.:** Existing music, African Music, visitation, CDs/videos, Own development, visitation,

**PASTORS:** Existing music, African Music, Own development, visitation, CDs/videos,

## **12. Do the youth participate in hymnal singing?**

**C.W.F. & C.M.F.:** Yes. The limitation is that they do not possess hymn books either; they embraced worship music that reflects structural elements like, multi color stage and wearing every casual, use of acoustics (guitars and drums and loud rock concert) and rhythm that is above melody which stimulates dancing and entertains.

**Y.C.S. & CADETS:** Yes. The limitation is that the youth did not possess hymn books; they embraced worship music that reflects structural elements like, multi color stage and wearing every casual, use of acoustics; and rhythm that is above melody which stimulates dancing and entertains. The songs synchronize well with assimilated elements of contemporary music. They perceive hymns boring in the absence of keyboards, amplifiers, synthesizers, guitars, electric drums and any other contemporary musical instrument that was at their vicinity.

**CHOIRMASTERS:** Yes, they do but they do not possess hymn books either; they embraced worship music that reflects structural elements like, multi color stage and wearing every casual, use of acoustics (guitars and drums and loud rock concert) and rhythm that is above melody which stimulates dancing and entertains they don't seem to know most of the songs because they do not possess hymn books.

**L.C.C.:** Yes, they do though they don't seem to know most of the songs because they do not possess hymn books; Hymns or psalms music (traditional worship music) are rich in theology though according to Psalm 150, christians should go before God singing and dancing.

**PASTORS:** Yes, they do though they don't seem to know most of the songs because they do not possess hymn books; Hymns or psalms music (traditional worship music) are rich in theology though according to Psalm 150, christians should go before God singing and dancing.

## **13. Which is your most favorite music style in church worship?**

**C.W.F. & C.M.F.:** All the styles of dances were suitable but hymnal style is theological and it brings worshippers into true worship and the presence of God is experienced.

**Y.C.S & CADETS:** All the styles of dances were suitable in worship though the dancing music style is lively and motivates them thin worship. Western styles; like popular music was popular to date because it reflected structural elements like, multi color stage and wearing every casual, use of acoustics (guitars and drums and loud rock concert).

**CHOIRMASTERS:** All the styles of dances were suitable in worship though hymnal style is theological and it brings worshippers into true worship and the presence of God is experienced.

**L.C.C.:** All the styles of dances were suitable but hymnal style is theological and it brings worshippers into true worship and the presence of God is experienced.

**PASTORS:** Hymnal style; it is Biblical and it brings worshippers into a holy spiritual mood and presence of God is experienced.

#### **14. What is your justification towards assimilated contemporary music into traditional worship?**

**C.W.F. & C.M.F.:** Hymnal style is Biblical and it brings worshippers into a holy spiritual mood and presence of God is experienced though assimilated contemporary music motivates.

**Y.C.S. & CADETS:** Assimilated contemporary music is lively, motivates, it is contextual and it is good.

**CHOIRMASTERS:** Though assimilated contemporary music is lively, hymnal style is Biblical and it brings worshippers into a holy spiritual mood and presence of God is experienced.

**L.C.C.:** The music overshadowed the melody and sometimes lacked content; hymnal style is Biblical and it brings worshippers into a holy spiritual mood and presence of God is experienced.

**PASTORS:** The music overshadowed the melody and sometimes lacked content; hymnal style is Biblical and it brings worshippers into a holy spiritual mood and presence of God is experienced.

#### **15. Briefly outline the music sources for your choir and congregation**

**C.W.F. & C.M.F.:** Music was obtained from existing hymn books (*Mbathi sya kumutaia Ngai* (Songs to praise God), R.S., S.S.S., C.H. and A.H., Other choir masters, choirs and composers gave worship music too, through CDs. The visiting choir master, choir member or choir, was attracted by the choir masters and the choir's dexterity. Active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them.

**Y.C.S.:** Worship music was retrieved from videos, tapes, radios and CDs; modern music that matched with their "sweetie" (loved) songs. They preferred active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them. They also sang hymns accompanied by contemporary instruments, which included: keyboards,

electronic guitars, mixers, microphones and amplifiers. Though the youth respondent that hymns was boring, they answered that the older christians applauded them.

**CHOIRMASTERS:** Music was obtained from other choir masters, choirs and composers because the visiting choir master, choir member or choir, which was attracted by the choir masters and the choir's dexterity. They preferred active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them.

**CADETS:** Worship music was retrieved from videos, tapes, radios and CDs; modern music that matched with their "sweetie" (loved) songs. They preferred active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them.

**L.C.C.:** Music was obtained from other choir masters, choirs and composers because the visiting choir master, choir member or choir, which was attracted by the choir masters and the choir's dexterity. They preferred active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them.

**PASTORS:** Music was obtained from other choir masters, choirs and composers because the visiting choir master, choir member or choir, which was attracted by the choir masters and the choir's dexterity. They preferred active styles like dances because the assimilated elements of contemporary music into traditional worship music motivated them.

#### **10. What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church?**

**C.W.F. & C.M.F.:** Assimilated contemporary music into traditional worship music is good experience but hymns, accompanied by contemporary instruments, which included: keyboards, electronic guitars, mixers, microphones and amplifiers, encouraged christians.

**Y.C.S. & CADETS:** Assimilated elements of contemporary music into traditional worship music motivated them. They also sang hymns accompanied by contemporary instruments, which included: keyboards, electronic guitars, mixers, microphones and amplifiers. Though the youth found "plain" hymns boring, they observed christians; especially the older christians applauded them.

**CHOIRMASTERS:** Assimilated contemporary music into traditional worship Music motivated them. Furthermore, hymns, accompanied by contemporary instruments, which included: keyboards, electronic guitars, mixers, microphones and amplifiers, inspired christians.

**L.C.C.:** Assimilated contemporary music into traditional worship music is good exposure but hymns, accompanied by contemporary instruments, which included: keyboards, electronic guitars, mixers, microphones and amplifiers, encouraged christians.

**PASTORS:** Assimilated elements of CPM into TWM are good exposure. The pastor, (A.I.C. Kathiiani), remarked, “Gospel music has drawn believers into the church.”

Worship music should be executed rightfully. The pastor A.I.C. Kiu) exclaimed, “Worship music should avoid the ‘Unabore’ (it is boring) concept and “Theology should not be too conservative/dogmatic and that methodologies will keep changing.”

The pastor, (A.I.C. Mukaa), compared theological hymns and non-theological hymns and he quoted the following examples:

*Sinema ya ituni ikeethwa iilyi ata?* (Lyrics & staff notation, pp. 81-83, in this study)

*Sinema ya ituni ikeethwa iilyi ata?* (How will the Heavenly cinema be?)

*Sinema ya ituni ikeetha iilyi ata?*(How will the Heavenly cinema be?)

*Niendaa wiikulye o nakwa ndiikulya* (I would like you to question yourself)

*Niendaa wiikulye o nakwa ndiikulya* (I would like you to question yourself)

The second worship music quoted by the Pastor (A.I.C. Mukaa) is: “*Mwiai wikwatyo wakwa*”, (R.S. 367: Close to Thee; pp.33, in this study). The pastor observed:

- (i) The hymn (*Mwiai wikwatyo wakwa*) is theological (text is quoted in Isaiah 12: 1).
- (ii) Assimilation of CPM into TWM are welcome; the lyrics should be Biblical.
- iii) Hymns should conform to Bible truth as highlighted.

## **Appendix J: Observation Schedule - 2**

The researcher observed the following variables during the study and established the assimilated elements of contemporary music into traditional worship surrounding A.I.C. Worship Music in Mukaa D.C.C.

### **i) Instruments**

Keyboards, electronic guitars, mixers, microphones and amplifiers are used and sometimes, during group performance or times of power absence, drums, kayamba and box guitars are used.

### **ii) Dance styles**

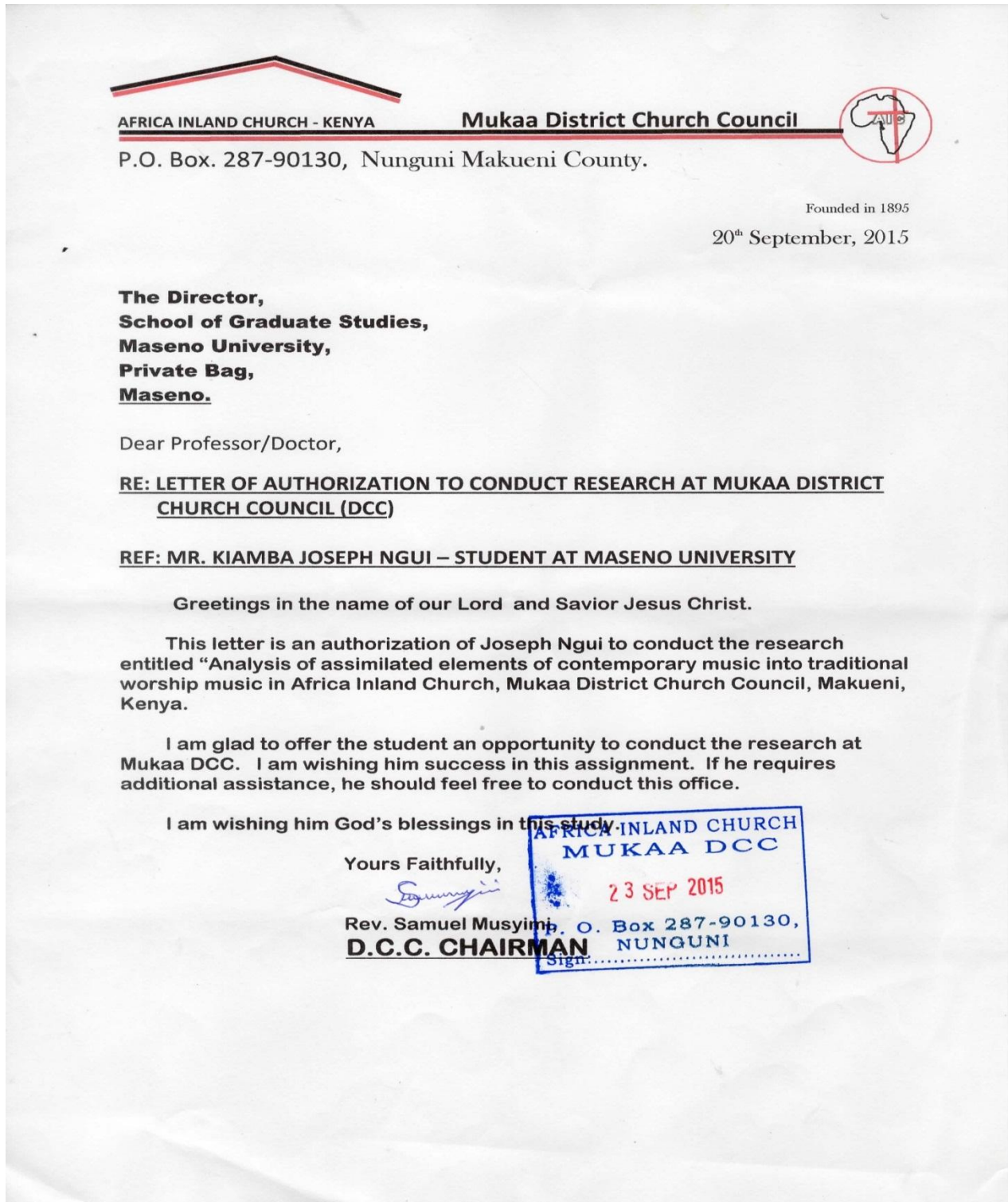
Acappella (Church style), slow motion, flying/aero plane, bend; jumping; shaking; developed rumba; circular; clapping; hands raised; stepping; wiper; lingala rhythm; gospel dance; skipping; sweeping, twist,

### **iii) Singing styles**

Contemporary styles; Occasional hymn style; Vocal African borrowed styles, use of vocables



**Appendix K: Ethical Consideration**



## DATA COLLECTION TIME SCHEDULE

### Introduction

The researcher visited the sample, to collect data and justify the assimilated elements of contemporary music into traditional worship music, as shown in the time schedule below:

**Table 13: Data collection time schedule**

<b>DATE</b>	<b>A.I.C. CHURCH VISITED</b>	<b>CHRISTIAN GROUPS INTERVIEWED</b>
October, 04, 2015	A.I.C. Lyuki	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 04, 2015	A.I.C. Ngaamba	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 11, 2015	A.I.C. Musukini	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 11, 2015	A.I.C. Ivia-ituni	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 11, 2015	A.I.C. Vumbu	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 11, 2015	A.I.C. Kiumoni	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 18, 2015	A.I.C. Tangu	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 18, 2015	A.I.C. Kwawetolo	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 25, 2015	A.I.C. Mukaa	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 25, 2015	A.I.C. Kavuti	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
October, 25, 2015	A.I.C. Kathemboni	L.C.C., C.W.F., C.M.F., pastors, battalions,

		cadets/stars, choirmasters
November,01, 2015	A.I.C.Kima	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
November,01, 2015	A.I.C. Kavuko	L.C.C., C.W.F., C.M.F., Pastors, Battalions, Cadets/Stars, Choirmasters
November, 08, 2015	A.I.C. Kitumbuuni	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
November,08, 2015	A.I.C. Kisyani	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
November,08, 2015	A.I.C. Yongoni	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
November,08, 2015	A.I.C. Kavila	L.C.C., C.W.F., C.M.F., Pastors, Battalions, Cadets/Stars, Choirmasters
November, 15, 2015	A.I.C. Kiu	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
November, 15, 2015	A.I.C. Kathiiiani	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters
November, 15, 2015	A.I.C. Kalembwani	L.C.C., C.W.F., C.M.F., pastors, battalions, cadets/stars, choirmasters

## Appendix L: SAMPLES SHOWING RESPONSES FROM THE CHRISTIAN GROUPS

### Appendix A: Questionnaire for the Local Church Council

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council A.I.C KIU  
Name of Christian group Local Church Council.  
Informant's gender/ sex MALE  
Number of elders 7
2. What music language(s) is/are used in the church service? Kikamba  
What hymn books are used? Mbathi sya Kumutai Ngai  
In what language(s) is/are the hymn written? Kikamba
3. What musical instruments are available in your church? Electrical
  - i) Are the musical instruments being used? Yes  No
  - ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? Yes
  - iii) If the answer to the question above is 'no', explain the reason -
4. i) What styles of dances accompany the singing? (Kangaroo/Mosquito etc)  
ii) Explain the source of these dances From Tv shows
5. i) What vocal music styles do you apply in singing? Cont. African  
ii) What is the source of these styles of singing? From Keyboards.
6. Do the youth participate in hymnal singing? Yes  No   
Give a brief reason for your answer. The dancing styles motivates them.
7. (i) Which is your most favorite music style in church worship? Dancing  
(ii) Briefly explain the reason for your choice in Q7 (i) above Motivates, its lively.

8. What is your justification towards assimilated contemporary music into traditional worship?

Have been western developed.

9. Briefly outline the music sources for your choir and congregation Tapes, Cassettes

10.(i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? Join to the present style

(ii) Explain briefly the reason for your choice in question (i) above Motivates to worship

## Appendix B: Questionnaire for the Local Church Choir

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Choir A.L.C. KIU CHOIR  
Name of Christian group Local Church Choir.  
Informant's gender/ sex Male Choir Master.  
Number of choir members 60  
What vocal arrangements are found in your choir? SATB, Solo & Chorus
2. What music language(s) is/are used in the church service? KISWAHILI  
What hymn books are used? Nyimbo za Sifa.  
In what language(s) is/are the hymns written? Kiswahili
3. What musical instruments are available in your choir? KEYBOARD, SPEAKERS  
Amplifier
  - i) Are the musical instruments being used? Yes  No
  - ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? Yes
  - iii) If the answer to the question above is 'no', explain the reason —
4. i) What styles of dances accompany the singing? Contemporary African  
ii) Explain the source of these dances From Keyboards
5. i) What vocal music styles do you apply in singing? African  
ii) What is the source of these styles of singing? Copying
6. Do the youth participate in hymnal singing? Yes  No   
Give a brief reason for your answer. They like the system.

7. (i) Which is your most favorite music style in church worship? Dancing

(ii) Briefly explain the reason for your choice in Q7 (i) above It motivates

8. What is your justification towards assimilated contemporary music into traditional worship?

Have been western developed.

9. Briefly outline the music sources for your choir and

congregation Tapes, Cassettes

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? Gradually change to western music

(ii) Explain briefly the reason for your choice in question (i) above very few gifted choir master

**Appendix C: Questionnaire for the Christian Women Fellowship (C.W.F.)**

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council A.I.C KIU.  
Name of Christian group CHRISTIAN WOMENS FELLOWSHIP  
Informant's gender/ sex Female.  
Number of christian women Twenty five.
2. What music language(s) is/are used in the church service? Kiswahili  
What hymn books are used? Golden bells, Kikamba & Kiswahili  
hymns Nyimbo za sifa  
In what language(s) is/are the hymns written? English, Kikamba and Kiswahili
3. What musical instruments are available in your church?  
Guitar  
Keyboard
- i) Are the musical instruments being used? Yes  No
- ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? yes
- iii) If the answer to the question above is 'no', explain the reason —
- 4.i) What styles of dances accompany the singing? Contemporary African  
ii) Explain the source of these dances From Keyboards.
- 5.i) What vocal music styles do you apply in singing? African  
ii) What is the source of these styles of singing? From Keyboards.
6. Do the youth participate in hymnal singing? Yes  No   
Give a brief reason for your answer. They like the style.



7. (i) Which is your most favorite music style in church worship? Dancing

(ii) Briefly explain the reason for your choice in Q7 (i) above It motivates

8. What is your justification towards assimilated contemporary music into traditional worship?

Because have been western developed.

9. Briefly outline the music sources for your choir and congregation Tapes

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? Gradually change to the present one

(ii) Explain briefly the reason for your choice in question (i) above Likes it.

#### Appendix D: Questionnaire for the Christian Men Fellowship (C.M.F.)

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council A.I.C. KIU

Name of Christian group C.M.F (Christian men Fellowship)

Informant's gender/ sex MALE.

Number of Christian men 25

2. What music language(s) is/are used in the church service? Kiswahili

What hymn books are used? Ny. Sifa

In what language(s) is/are the hymns written? Kiswahili

3. What musical instruments are available in your church?

Electrical

i) Are the musical instruments being used? Yes  No

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? Yes

iii) If the answer to the question above is 'no', explain the reason —

4. i) What styles of dances accompany the singing? Mosquito, Kangaroo

ii) Explain the source of these dances From copying.

5. i) What vocal music styles do you apply in singing? African

ii) What is the source of these styles of singing? Copying.

6. Do the youth participate in hymnal singing? Yes  No

Give a brief reason for your answer. They like it.

7. (i) Which is your most favourite music style in church worship? Dancing

(ii) Briefly explain the reason for your choice in Q7 (i) above it motivates

8. What is your justification towards assimilated contemporary music into traditional worship?

have changed into new styles.

9. Briefly outline the music sources for your choir and congregation Tapes

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? join the present style.

(ii) Explain briefly the reason for your choice in question (i) above motivates the morale to worship.

**E: Questionnaire for the Christian Youth in action/ Battalion**

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council A.i.c KIU.

Name of Christian group Battalion.

Informant's gender/ sex Male

Number of Christian battalions At least 70

2. What music language(s) is/are used in the church service? Kikamba/Kiswahili/Kiingereza

What hymn books are used? Kamba, English, Kiswahili: Nyimba za sifa  
hymn Golden Bells

In what language(s) is/are the hymns written? Kamba, English and Kiswahili

3. What musical instruments are available in your church?

Speakers, Guitar

Keyboard, amplifier, microphone etc

i) Are the musical instruments being used? Yes  No

ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? Yes

iii) If the answer to the question above is 'no', explain the reason —

4.i) What styles of dances accompany the singing? Contemporary African

ii) Explain the source of these dances From Keyboards

5.i) What vocal music styles do you apply in singing? African

ii) What is the source of these styles of singing? From Keyboard.

6. Do the youth participate in hymnal singing? Yes  No

Give a brief reason for your answer. Because the keyboard is played.

7. (i) Which is your most favourite music style in church worship? Dancing

(ii) Briefly explain the reason for your choice in Q7 (i) above It motivates

8. What is your justification towards assimilated contemporary music into traditional worship?  
have changed to new styles.

9. Briefly outline the music sources for your choir and congregation Tapes

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? Gradually change to the present style

(ii) Explain briefly the reason for your choice in question (i) above Most like it.

## Appendix F: Questionnaire for the Christian Cadets/Stars

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council A.I.C KIU  
Name of Christian group Cadet  
Informant's gender/ sex FEMALE  
Number of Christian cadets 40 Average.
2. What music language(s) is/are used in the church service? Kikamba/Kiswahili/Golden Bells  
What hymn books are used? the above Kiswahili: Nyimbo za sifa; English: Golden Bells  
(Kikamba: Mbathi ya Kunitai Mwici)  
In what language(s) is/are the hymns written? Kiswahili/English/Kikamba.
3. What musical instruments are available in your church?  
Guitar, Keyboard.  
Mixers e.t.c.
- i) Are the musical instruments being used? Yes  No
- ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? Yes
- iii) If the answer to the question above is 'no', explain the reason —
4. i) What styles of dances accompany the singing? Movements.  
ii) Explain the source of these dances Borrowing from other choirs CDs.
5. i) What vocal music styles do you apply in singing? general.  
ii) What is the source of these styles of singing? Visitations, Copying
6. Do the youth participate in hymnal singing? Yes  No   
Give a brief reason for your answer. Yes they do though not all of them.
7. (i) Which is your most favourite music style in church worship? Church style music

(ii) Briefly explain the reason for your choice in Q7 (i) above it motivates people.

8. What is your justification towards assimilated contemporary music into traditional worship?

have been western developed.

9. Briefly outline the music sources for your choir and

congregation own compositions, CDs, Kikamba hymn books and Nyimbo za sifa.

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? positive; They are good.

(ii) Explain briefly the reason for your choice in question (i) above Keeping the youth in church.

## Appendix G: Interview Schedule for Pastors

My name is Kiamba Joseph Ngui and I am a M.A. student of Maseno University. I am carrying out research on music in worship. The purpose of this interview schedule is to collect data that will enable me ascertain the assimilated elements of contemporary music into traditional worship in Mukaa District Church Council. Kindly answer the questions below as honestly as possible. All the information given will be treated with confidentiality and the informants will remain anonymous.

1. Name of Local Church Council A.I.C KIU  
Name of Christian group PASTORS  
Informant's gender/ sex MALE  
Number of worshippers 200
2. What music language(s) is/are used in the church service? Kikamba, Kiswahili, English  
What hymn books are used? Praise songs (No book title); <sup>Kikamba</sup> Mbatthi sya Kumutairi Nwici <sup>Kiswahili</sup> Nyimbo za sifa; <sup>English</sup> Golden bell  
In what language(s) is/are the hymns written? Kiswahili, Kikamba, English
3. What musical instruments are available in your church? Electrical musical instruments  
Keyboard guitars, amplifiers, microphones
  - i) Are the musical instruments being used? Yes  No
  - ii) If the answer to the question above is 'yes', are you satisfied with the way the instruments are being used? Yes, because we should embrace change. We should not live in dogmatic ways
  - iii) If the answer to the question above is 'no', explain the reason —
4. i) What styles of dances accompany the singing? Clapping and swaying, raising hands  
ii) Explain the source of these dances Copying, Videos/CDS; <sup>Observation</sup> Visitations and
5. i) What vocal music styles do you apply in singing? Westernized and African  
ii) What is the source of these styles of singing? Observation, Videos, other choirs and congregations and ~~CDS~~ groups
6. Do the youth participate in hymnal singing? Yes  No   
Give a brief reason for your answer. Yes, they sing hymns because they are motivated by the electrical musical instruments
7. (i) Which is your most favourite music style in church worship? Church style and borrowed styles from Western world which motivate the youth



(ii) Briefly explain the reason for your choice in Q7 (i) above. The "mixed grill" keeps the youth in church service.

8. What is your justification towards assimilated contemporary music into traditional worship?

There is dancing instrumentation, synthesized, and borrowing of music styles

9. Briefly outline the music sources for your choir and congregation. Hymn books and CD's, visitations

10. (i) What is your feeling about new elements of contemporary music in worship that you see in the worship music in your church? They are good; Accepted

(ii) Explain briefly the reason for your choice in question (i) above. Methodologies are not constant. We should avoid the "unabore" concept or perception from the youth. Pastor Reverend Kiendi T. (2015) concludes that if the music methodologies do not change us, the new change will do.

The pastor observed that some of the older Christians perceive that we should be conservative and sing hymns and praise songs in a conservative way. For example "Twanutoneaa, muria Yesu" (If we are mean to Jesus Christ...).

The pastor noted that this is an old version of praise and we should embrace new styles so that we do not remain dogmatic.

To avoid the "unabore" concept and be able to change with times but without changing the doctrine.