



SELINUS UNIVERSITY
OF SCIENCES AND LITERATURE

MUSIC IN THE LITURGY OF TWELVE APOSTLES' CHURCH IN CHRIST

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Declaration

I, Celebration Ntungwa, hereby declare that this theses submitted to the Selinus University for Doctor of Music qualification has never been previously submitted by me or any one else for a degree or any other purpose to any other university, and that this is my own work and that all material contained therein has been acknowledged.

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Abstract

This study focus on the music in the liturgy of Twelve Apostles' Church in Christ. The specific focus was the church in the Republic of South Africa. As TACC is well known of its rich music and diversity of genres, the study looked deeply into how the liturgy is designed around its music, and its impact thereof.

Scholarly writings that advocate for church liturgy have been widely consulted, including global, African and local context of the liturgy as a phenomenon. It has been noted that writers are unanimous in the understanding that liturgy in churches play a very pivotal role in unique and diverse dimensions and implications. TACC has been piloted to be studied intensively, and results point out that music is a cornerstone of praises and warship. It is a permanent feature in all its services and ceremonies.

The study provided a new body of musical science knowledge that suggests that the musically unskilled and uneducated can excel in music in all its technical and scientific forms. The spirit is a guider and provider of all divine gifts, music being amongst them. When TACC Music has played so much significant role in music development in the musical industry, all studied literature does not make any mention to this church. This then necessitated a research gap and literature silence on a very crucial role-player, hence this study.

TACC Music genres like Tradical, Testifying Sisters, Evangelical Brothers, Choral Music, and TACC Hymn Book have gained so much popularity withing musical landscape and developed to be new trademark in the music industry. These genres have a very positive impact on the liturgy of TACC.

The study culminated into the proposal of our *Musical Period* naming deduced from the chain of composers and styles of the era. This is drawn from the series of compared composers and commonality in their styles.

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Abbreviations and Acronyms

AIDS	Acquired Immune Deficiency Syndrome
ATM	African Transformation Movement
CA	Chief Apostle
CD	Compact Disc
CE	Community Elder
CP	Community Priest
DA	District Apostle
DE	District Elder
GU	Gospel Unlimited
HIV	Human Immunodeficiency Virus
HOD	Head of Department
ICOC	International Champ of Champs Festival
IMF	International Music Festival
IMWC	International Mass Welcoming Choir
MDP	Music Development Programme
NGC	National Gospel Choir
NYC	National Youth Council
OAC	Old Apostolic Church
OS	Overseer
RA	Regional Apostle

RSA	Republic of South Africa
SATB	Soprano, Alto, Tenor, Bass
SSA	1st Soprano, 2nd Soprano, Alto
TACA	Twelve Apostles Church of Africa
TACC	Twelve Apostles' Church in Christ
TTBB	1 st Tenor, 2 nd Tenor, 1 st Bass, 2 nd Bass
WHO	World Health Organization

Chapter One

1.1 Background and introduction for the study

Twelve Apostles' Church in Christ (TACC) is known by many in South Africa as the “hub of choral music” for many stated and unstated reasons. This is the only organisation that has hosted their music festivals without fail since 1982. All other organisations have come and gone, and never sustained this long a period. As a *self-funding* organisation, literally without any form of sponsorship, it takes a break-taking moment when one begins to think of how expensive running any music festival can be.

During the Covid 19 lock-down period, TACC managed to conduct their festivals through virtual/online platforms. This practically demonstrated their unmatched ability and commitment to music development. Mugovhani (2007: 1) notes that:

While South African indigenous choral music is frequently performed, as compared to other artforms like drama, film, dance, visual arts and others, it is infrequently taught in South African schools and tertiary institutions. It is comparatively less researched, less archived, less recorded and very much less published in South Africa.

This above stated though is to a greater extent referring to TACC music. Music in TACC is playing a very integral part, that being evidenced by the frequency of music events as per the church diary of events. Diary of events is a church calendar containing all annual church events/activities of a prominent and flagship stature. During sermons, music overflows from the start, during and even after the sermons. This places music in a form of praise and worship. Ploeger argues that:

Liturgical ecclesiology investigates the ecclesial character of the liturgy which includes the gathering of the members of the church, prayer, song, baptism, the Word, the eucharist, its implications for daily life in and outside the church, and all other 'juxtapositions' which make Christian liturgy what it is.

Begbie further explains that:

Music has an irreducible role to play in coming to terms with the world, in exploring and negotiating the constraints of our environment and the networks of relationships with others, and thus in forming identity.

TACC has elevated music to its own brand, hence they placed it under “TACC Music Development Programme”. Furthermore, music as liturgy in TACC cannot be overemphasised. To this date, Chief Apostles, Prof Caesar Nongqunga, the Head of the church, was quoted saying:

Music makes us single-minded because we sing one thing, and we do not have time for negative thoughts because music redeems us from wrongdoing.

The Chief Apostle has always placed and emphasised the importance of praise and warship through organised sounds which he calls perfect music.

1.2 Statement of the problem

TACC held the shining light on music development for more than four decades without fail. They have supported and produced well refined and globally acclaimed musicians. Schools choirs, and Adult choirs always scout talent and recruit from TACC membership every time a choir has to be formed, or enhanced. This proves the every dominance of music as craft and arts within the church. What could be the chemistry elements that manage to yield such admirable results

within the church? Schoolers and researchers have not done any study on TACC music. Where exactly is music placed within the liturgy of the church? How is the liturgy of the church? Liturgy of TACC remains an untapped ground since ages as no study has been conducted to ascertain musicality within the church.

1.3 Research questions

The problem statement leads the study to the following main question being formulated:

- ❖ What is the impact of music in the liturgy of Twelve Apostles' Church in Christ?

From the main question above, the following sub-questions are derived:

- ❖ What is the rationale behind singing in the church?
 - What are its main objectives?
 - What emotions does it evoke?
 - How is music integrated withing praise and warship space within the church?
- ❖ What are the music elements that are used to define musical culture within the church?
- ❖ Which music genres are used, and how are they defined?

1.4 Objectives of the study

Churches in South Africa have been critically labelled in many negative ways through their conduct as some are perceived to be ungodly and cult. This is due

to their “rituals” that are seen to be unacceptable by the modern society. This study therefore seeks to achieve the following:

- To establish the role of music within TACC
- To critically analyse their music
- To categorise their music under studying their eras
- To draw lessons from how music is conducted within the church that yields so massive results

1.5 Significance of the Study

The study intends to achieve the following:

- Analyse TACC Music, its format and trends
- Put forward lessons that could be learnt from best practices of TACC Music
- Examine the understanding by different role-players of how music is spiritually relevant to the church and its activities
- Study compositions and composers within the church
- Establish the role played by music in the liturgy of TACC

1.6 Research Methodology

The study will follow the quantitative and qualitative research approaches.

a) **Quantitative research** requires that the data collected be expressed in numbers. It can be quantified. Various factors will influence it. The methods used to conduct quantitative research are exploratory, descriptive, and experiential, (Struwig, 2004:41). This approach would benefit this study as there will be lots of numerical data to be collected and analysed. This is due to the fact that this study is motivated by a lot of unmeasured talent and potential that TACC Music has. The disadvantage from this approach may arise from the sampling and targeted

participants that may be biased towards a certain opinion. However, every effort will be explored to circumvent this eventuality.

b) **Qualitative research** reflects approaches to knowledge production. This type of research commonly uses qualitative data. Qualitative data refers to any information that the researcher gathers that is not expressed in numbers, (Tesch, 1990:55). In-depth qualitative insight will be employed in this approach because there will be a need to examine qualitatively motives behind the strikes and the consequences faced thereafter.

c) **Questionnaires** will be used to extract the quantitative data. Quantitative data (in numerical form) will provide good platform for the quantitative presentation and analysis, giving figurate informed information. In-depth qualitative study of the motives for the industrial strikes, conduct and consequences, will be done. This will enable qualitative insight into the topic.

1.7 Identify target population

Apostles, Overseers, Elders, Priests, Brothers and Sisters, Choristers, Conductors and TACC audience will form the population group for this study. Newman (2006:224) writes that a target population is required and that a target group is a specific pool of cases that are to be studied. Sampling will keep the study focused and manageable. A sample always implies the simultaneous existence of a larger population of which the sample is a smaller section or a set of individuals selected from a target population, (De Vos, et.al. 2005: 193). To be more particular, Stratified Sampling Technique will be used. Menden-hall and Scheaffer (1971: 53) argues that a stratified sample is obtained by separating the population elements into non overlapping groups, called strata, and then selecting a simple

random from within each stratum. Nachmias (1976: 263) advances that stratified sampling is used primarily to ensure that different groups of a population are adequately represented in the sample, so that the level of accuracy in estimating parameters is increased. Ackoff (1953: 124) acknowledges the following advantages and disadvantages of stratified sampling technique:

A. Advantages:

- ☐ Assures representatives with respect to property which forms basis of classifying units; therefore yields less variability than others.
- ☐ Decreases chance of failing to include members of population because of classification process,
- ☐ Characteristics of each stratum can be estimated and hence comparisons can be made.

B. Disadvantages:

- ☐ Requires accurate information on proportion of population in each stratum, otherwise increases error.
- ☐ If stratified lists are not available, it may be costly to prepare them; possibility of faulty classification and hence increase in variability.

1.8 Hypothesis

Webster (1968) defines hypothesis as a tentative assumption made in order to draw out and test its logical logical consequences. The hypothesis has been defined by Kerlinger (1970) as a conjectural statement of the relations between two or more variables, it has been termed ‘an educated guess’ though it is unlike an educated guess in that it is often the result of considerable study, reflective thinking and observation. Also, Answers.com Dictionary, 2008, define

hypothesis of the research study as a tentative statement that proposes a possible explanation to some phenomenon or event, it is also referred to as a testable statement which may include a prediction. “A hypothesis is a statement that is assumed to be true for the purpose of testing its validity” (McBurney, 1994: 47). For this research study, the hypotheses is as follows:

- *Music plays an integral part in the liturgy of TACC.*

1.9 Ethical Considerations

Handling this subject will be done in a very sensitive way, considering that it involves spiritual and religious connectivity of congregants with their *Divine Power*. According to the Helsinki Declaration of 1972, it is imperative to obtain clearance from an ethics committee when human (or animal) subjects are involved in any kind of research of an empirical nature, (Maree, 2003:26). This clearance will contain the basic conditions as Cooper (2003: 69) writes that the goal of ethics in research is to ensure that no one is harmed or suffers adverse consequences from the research activities. The participants will be assured of anonymity. They will be treated with respect and be assisted at all times to fill the questionnaires. The permission to conduct the research in the organization will be sought from the church leaders and appointments with the participants will be arranged. The participants will be guaranteed that the information from the study may not be used as any form of evidence against anybody, but for academic purposes only. Hence Marlow (1998: 151) writes that it is important that the researcher obtain the informed consent of the potential participants, that the participants be told what the purpose and the objectives of the research project are, to enable them to give a voluntary consent or otherwise reject participation before commencement of the exercise.

Formal request to conduct the study will be done to the regional administration of the church, as seen in Appendix 1. The Oath of Secrecy will be shown to all participants, see Appendix 2. This is all intended to assure participants that the process of the study is credible and is free of all unwanted consequences.

1.10 Scope and Limitations of the study

The study will focus on the Music in the liturgy of Twelve Apostles' Church in Christ. The following aspects are observed:

- i. Time: for the academic purposes, this study is due for one year.
- ii. Geographic borders: Soth Africa will be covered.
- iii. Age groups: adults (Apostles, Overseers, Elders, Priests, Brothers and Sisters, Choristers, Conductors and TACC audience) will participate.
- iv. Finance: ability to reach out to every possible participant will challenge this study.

1.10.1 Delimitation of the study

The delimitations are those characteristics that limit the scope and define the boundaries of your study; the delimitations are in your control (Simon 2011). The study will be focusing on Music in the liturgy of Twelve Apostles' Church in Christ, on which Apostles, Overseers, Elders, Priests, Brothers and Sisters, Choristers, Conductors and TACC audience, will be covered.

1.10.2 Limitations of the study

Maree (2007:42) explains limitations of the study as the possible challenges that could affect the research such as time limitations, access to participants and how the researcher intends dealing with these concerns. Limitations are potential

weaknesses in your study and are out of your control, (Simon, 2011). Some of these limitations are highlighted hereunder:

a) Access

The participants may not be easily accessible in fear of disclosing the information that affects their faith as faith is a personal conviction with God. This will be addressed by reassuring them that this study is only meant for academic purposes and not an investigative agenda.

b) Availability and credibility of secondary data

personal evaluation by the sample responsible for development of music by themselves may produce a biased data. This may be mitigated by confirming any data with the external audience to music.

1.11 Clarification of Concepts and Terms

For a proper understanding of the concepts used in this study, we first need to describe certain crucial terms in our research more closely.

- a) **Liturgy:** a term that stems from the Greek word leitourgia, meaning ‘service’. After the New Testament Scriptures had come into being, ‘liturgy’ became the term the church used for worship gathering, in the sense of ‘service to God and to people’. In the field of anthropology, several definitions of liturgy are current, which could all more or less be described as variations on a theme. Recurring and mutually connected terms are ‘order’, ‘system’, ‘symbol(ic)’ and ‘rite’ (Barnard 2000, 5). In this Master Thesis we take liturgy as ‘an order of Christian rites and symbols’.

- b) **Performance:** is a somewhat unclear notion (the use of this term is further examined in chapter three of this thesis). Although nowadays it is sometimes used to describe how well a deodorant/bank/car realizes its intended function, or to indicate the achievements of investment funds or speed skaters, the term originally points to presenting a play, a piece of text, a music piece et cetera. This is also how we take the concept: as ‘the act of presenting something’ (compare Schillebeeckx 2000, 185-187).
- c) **Sound:** is in this project used as a term for vibrations that travel through air and that are perceived through the human sense of hearing or even – in case of loud sounds and low frequency sounds – by other parts of the human body through the sense of touch. The term sound covers a wide range: from speech to music, from weeping to the noise of body movement, from intended to unintended sound. Music is in this thesis understood as organized sound. It consists of musical movement, which always requires more than one tone (or sound) to relate to other tones (or sounds).

Furthermore, we need to elucidate four other terms that will be discussed in this study, where it concerns different cultural characteristics.

The term European in this thesis principally refers to the (North-)West of the European continent.

The notion Western, which is in our literature often used as opposite from African, includes both Europe, the United States of America, Canada and Australia. Western and European cultures are similar in some respects (postmodern societies, for example), but they really do differ when it comes to their religious landscapes and musical traditions.

- d) **The Sound of Liturgy:** When Africa is mentioned, the entire continent is referred to. Speaking of West Africa, we talk about the west part of Sub-Saharan African, which includes the following countries: Mauritania,

Senegal, Gambia, Mali, Guinea, Sierra Leone, Liberia, Ivory Coast, Ghana, Upper Volta, Niger, Togo, Benin, Nigeria and Cameroon.

- e) **African-American** points to cultures of black American citizens with ancestors who were imported, from Africa, as slaves to America. Many African-Americans have European, native American and/or Asian ancestors as well.

f) Health versus Wellbeing

The terms health and wellbeing are often used interchangeably in everyday language. Over time the meanings of these terms have come to define a broad spectrum of areas encompassing physical, socio-emotional, cognitive, and even spiritual areas of human existence. The World Health Organization (WHO, 1948) defined the term health as: not only the absence of disease or infirmity, but also “a complete state of physical, mental, and social well-being” (p. 100). For the purpose of this study, the concept of health was understood as: one’s daily functioning, as well as the process of change and growth when faced with the challenges of life (Frankish, Veenstra, & Moulton, 1999). Health is one’s capacity to be self-sufficient. Frankish et al. (1999) defined health as: “the capacity of people to adapt, respond to, or control life’s challenges and changes” (p. S72), which is tied to personal circumstances, social, cultural, economic, and environmental influences.

For this study, wellness was conceptualized as an ongoing process in which people’s “awareness, understanding, and active decision-making capacity are aligned with their values and aspirations” in aiming to “reach their highest potential” (Goss et al., 2010, p. 30). Wellbeing refers to an ideal

state of health and the “sense of life satisfaction of the individual” (Frankish et al., 1999, p. S72).

Based on these definitions of health and wellbeing, the two terms are not used interchangeably for the research presented, as one may often see elsewhere. Instead, health and wellbeing are used to represent two separate aspects of the human experience and perception of functioning, as explained above.

g) Exceptionality versus Disability

For the purposes of this study, the word exceptionality was chosen in the place of disability. In Canada there is no commonly used definition for the term disability. However, the Federal Disability Reference Guide explains that this is due to the complex nature of the term, which reflects an “interaction between features of a person’s body and mind and features of the society in which they live” (Government of Canada, 2013, para. 6). The guide goes on to discuss a disability can be something a person is born with or happen later in life, can be permanent or temporary, worsen or improve, and range in severity. The most widely accepted definition for disability in Canada is that of the World Health Organization, as “an umbrella term, covering impairments, activity limitations, and participation restrictions” (Government of Canada, 2013, para. 9).

Numerous definitions of the term exceptionality have existed over the years in an attempt to establish criteria for supports and services such as special education programs for children (Schwean & Saklofske, 1999). However, the term exceptionality has recently become more commonly used in place of disability as it is a broader, comprehensive term describing “any individual

whose physical, mental, or behavioural performance deviates substantially from the average” (Hardman, Drew, & Egan, 2005, p. 5), and who would benefit from support in order to meet their individual needs to succeed. Therefore, exceptionality was used in this document to refer to any type of intellectual or physical disability.

h) Inclusion versus Integration

The words inclusive and integrated are sometimes used interchangeably to refer to children/youth being a part of regular classroom programming in the school system (Harman, 2011). However, these two terms actually mean very different things. An inclusive model takes on any changes necessary to meet the needs of its students in order for all to participate (Harman, 2011). Inclusive programming follows a philosophy that everyone has unique needs in order to learn and succeed. Integrated models are different from inclusive ones in that they only provide adaptations and supports for students who are seen to have a disability (Harman, 2011).

Though students with and without exceptionalities are together in integrated programming, only students with significant needs get accommodations. Therefore, the terms inclusive and integrated are actually quite different. For the purposes of this study, the term inclusive was used as opposed to integrated. Based on the above definitions, only participants from inclusive choirs were included in this study.

i) Youth

The term youth refers to individuals in their adolescent years. Berk and Shanker (2006) defined adolescence as the last of the five periods of

development that researchers tend to segment child development into. They described adolescence as individuals aged eleven to eighteen years in the period of transition from childhood to adulthood.

This is a time when puberty leads to an “adult-sized body and sexual maturity” (Berk & Shanker, 2006, p. 6), thought processes become more abstract and idealistic, and schooling begins to focus on preparing these youth for higher education and the work force. Though not all of the criteria provided by Berk and Shanker (2006) are necessarily relevant to all youth with exceptionalities, the description provides a general guideline for what the term youth refers to. For the purposes of this study youth were choir members aged ten to eighteen years.

1.12 Chronological arrangement of research chapter

Chapter 1: Research proposal

This chapter serves as the introduction to the study and a point of departure for the research. It is a road map and a summary of the research process. The statement of the problem, research objectives, research questions, significance of the study and the research methodology for the study are outlined.

Chapter 2: Literature review

This chapter will provide a theoretical perspective of music, liturgy and the church.

Chapter 3: Research methodology

This chapter will detail the research methods that will be employed to collect the raw data to the study. The interview process will be designed, and the questionnaires be formulated. The methods used will be seeking to investigate the solutions to the problems stated in the research problem.

Chapter 4: Quantitative data analysis and interpretation

The raw data collected will be sifted, coded and arranged according to categories of relevance. The statistical data will be presented in graphs and the descriptive data will be presents in text. The data will then be analysed.

Chapter 5: TACC Music

All genres of TACC Music and Music Composers will be analysed.

Chapter 6: Conclusions and recommendations

Then analysed data will be summarized and the conclusions will be drawn. From the conclusions drawn, the recommendations to the topic will be made. The recommendations for further research will also be made.

1.13 Summary

Chapter 1 dealt with background and introduction to the study. Problem statement, research questions with main question and sub-questions were well attended. Objectives and significance of the study were discussed to keep focus of the study. Research methodology, hypothesis, and ethical considerations were all done.

The next Chapter, **Chapter 2** will deal with intensive literature review.

Chapter Two

2.1 Literature Review

This study will be underpinned by Maslow's theory of the hierarchy of needs. Music in TACC is perceived as a dire need wherein everyone cannot imagine a church service without music. It is of great inquisitive desire to establish the location of music within the liturgy of the church as literally every church event/activity is predominantly featured with music.

Cox and Stevens (2011) explains how choral singing, which took the form of hymns, began when South Africa was colonised by Western nations. This placed emphasis on how music contained liberation drives hidden within the poetic lyrics to disguise the meaning. There were also religious songs like "Lizalis'idinga laKho, Thixo Nkosi yenyano" that were disguised in the church, but carrying a much more liberation connotations. Tonsing (2017) discussed in detail how hymns and hymnal singing became important in the formation of liberation songs and how indigenous people adopted and adapted church hymns and used them as a medium of resistance to the oppressive white government of apartheid.

Muller (2004) further substantiated this point by providing a detailed explanation on how the process of introducing hymnal singing to indigenous people began, allowing a construction of a narrative of the origins of the practice of choral singing in South Africa.

Fahey (2011: 347) argues that the Holy Spirit imparts many gifts to all of God's people for building up the church. This is so evident in TACC as talent is flourishing in abundance. He further elaborates that the church has a clear expectation for all of the Baptized to participate in the liturgy. There is also an expectation that they will grow their faith with the talents that God bestows. Whitehouse (2008) believes the intersection between theology and music,

however, is gaining significant attention as an emerging interdisciplinary field of inquiry. This then drives music deeper into church and its activities.

"In the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else..." (CSL, para. 14) With these words, Pope Paul VI promulgated the CSL, succinctly setting the tone for the liturgical reform that was to follow. (Whitehouse, 2008, p. 330) The guiding values of the reform were simplification, a return to the origins of the historically sung liturgy, and adaptation to the "traditions of the peoples." (2008, p. 335) To understand the meaning of these values, the theology of worship came under intense scrutiny in the decades after Vatican II. Music played a subordinate role in these conversations, although its contribution to the liturgy remained significant. Out of this undertaking, the primary concern regarding music focused on how music could facilitate the people's full, conscious, and active participation in the liturgy. (2008, p. 337)

According to Joseph Ratzinger (Pope Benedict), an accomplished pianist in his own right, the subject of music moved away from a historical perspective, which led to a 'confused and maligned reality' in contemporary liturgy. (Ratzinger, 1996) While this choice of words might seem forbidding, they convey the sharp divergence between two interpretations that have erupted into an ongoing dispute. Generally speaking, music ministers today have come to know these two styles of performance as traditional and contemporary.

When defined as belonging to or existing in the present, contemporary does not adequately convey the scope of music available in the liturgy after Vatican II. For instance, the Latin Rite now might incorporate church music of Colonial America, Negro spirituals, American folk music from the Appalachian shape-note tradition, music from the Orthodox and Eastern Rite traditions, and even the occasional Victorian anthem. These genres of church music unquestionably fall outside the parameters of traditional Latin chant and polyphony.

Furthermore, the contribution of modern composers like Arvo Pärt, Oliver Messiaen, and Benjamin Britten, to name a few, have become lost in the general context of contemporary.

The use of music in the Latin Rite liturgy continues to be a topic that engages a broad audience. While it is often a peripheral topic among theologians, it is even more subordinate to sociology, ecclesiology, and social justice concerns. (Whitehouse, 2008) The intersection between theology and music¹, however, is gaining significant attention as an emerging interdisciplinary field of inquiry. (Broadhead, 2012-2013) Not to discredit historical writings, Stoltzfus (2006) asserts that at the dawn of the twenty-first century, the rapid development of theological analysis of liturgical music occurred.

Critical reflection is necessary to understand how music is created, received, and offered as a gift to the Divine from which it originated. (Webster, 2013, p. 6) At its very essence, all the known universe is a manifestation of vibrational energy, even in a vacuum. From this premise, Webster asserts that sound is integral in all aspects of creation and, therefore, not inherently human.

Like all of creation, it is made available by the grace of God, and "Its manipulation into music is to be understood as the work of stewards of creation rather than masters of invention." (2013, p. 4) From this premise, sound can be regarded as a gift from God, and humanity's stewardship in the ordering of sound carries theological weight.

2.1.1 Liturgy and culture

This research relates to the field of Liturgical Studies, where liturgy is the subject of research. By way of context for this study, it is important to consider how

Liturgical Studies are being practiced nowadays. The fact is that the character of this field of research has changed during recent decades: there has been a shift towards the cultural-anthropological dimension of liturgy. Liturgical Studies have come to use other disciplines in order to investigate liturgy from a broader perspective. Therefore nowadays, more attention is being paid to, for example, the sociological, psychological, ethnological and ritual dimensions of liturgy. As a consequence, Liturgical Studies currently require multidisciplinary methods and call for a combination of insights gleaned from different disciplines.

The cause of the focus on cultural and anthropological dimensions of liturgy is explained by Marcel Barnard, in his inaugural address (Barnard 2000, 5). He makes clear that there is a close connection between liturgy and culture: Barnard defines Liturgical Studies as ‘the science of Christian rites and symbols’, and goes on to remark that rites and symbols are not only essential to liturgy, but also have fundamental importance to culture. Because of this shared significance, liturgy and culture dynamically relate to one another. It is for this reason, Barnard says, that we should study Christian rites and symbols. But there is still another reason to do so: the protestant practice of Liturgical Studies has had a long-standing tradition of examining liturgies as bodies of texts and language only, without paying attention to the ritual and cultural perspectives and to the way people deal with contemporary ritual offerings (Barnard 2000, 9).

Liturgical Studies should take current trends in ritual and culture into account. A third reason for examining Christian ritual lies in the fact that European society and its churches now show an abundance of rituals and symbols. The serious crisis in ritual of the 1960s is definitely a thing of the past. The negative connotation of the word ‘ritual’ has gone, and the rediscovering of ritual’s positive elements brought about an explosion of ritual in the 1990s. With this revaluation of (both human and religious) ritual, a new aspect manifested itself.

The tendency towards individuality, which is part of modernity, has also affected the way rituality is experienced in post modernism: people are now dealing with ritual in their own individual way. Everyone is creating his/her own system of meaning, we are all ‘like a spider in a unique web’ (Barnard 2000, 11). Rites and symbols are increasingly becoming an expression of the unique person we are, they have – so to say – become expressions of our own identity. Thus, in addition to reproducing meanings, we are also appropriating them. Moreover, we are not only appropriating them collectively, as groups, but also more and more individually. As a consequence, liturgy is no longer a system of unity, but has become a process of ongoing appropriation of meaning that reflects our (individual and group) identity. Like culture, liturgy becomes a meaning network that relates to and intersects with other meaning networks.

From Barnard’s explanation we may infer why it is necessary to do research on the sound of liturgy. We consider the subject of our study – liturgy – to be a ritual. Therefore, we also have to take into account the context wherein the ritual is performed. Liturgy is always celebrated in a context, by a specific group of people, who have a specific cultural and liturgical identity, in a specific part of the world. So we cannot but take the anthropological dimension as a starting point of our research project.

2.1.2 Liturgy: a Theological perspective

When liturgy is to be regarded as a system of rites and symbols, and is to be investigated from a cultural-anthropological perspective, the question could rise why our research project is considered to be a theological study. The fact that Liturgical Studies are part of the theological discipline, irrespective of the methods used, could be an answer to that question. Another answer could be that Christian liturgy itself is the subject of our study. This may all be true, but in the

end the question remains how the anthropology and the theology of liturgy relate to each other.

This question is of course not new and has already been discussed by other theologians. In one of his recent books, the Roman catholic theologian Gerard Lukken deals with the issue. He presents several theologians, such as L. Lies, who formulates a balanced but secure answer to the problem:

“Symbol is always an anthropological reality, while the sacrament is a theological reality which goes back to God, but which, however, does not lose its anthropological character.” (Lukken 2005, 497).

The question is: is it possible to be more specific? According to Lukken, other theologians have reflected on the relation between anthropology and theology in liturgy in a more constructive way: Cornehl, Bieritz, Kohlschein, Neumann and Chauvet.

In search of an answer to the question, Lukken himself states that Christian ritual can penetrate our multiform culture deeply.

“It has the characteristics of all ritual, including the ritual of our contemporary culture. It stands open to, and includes the shape of our culture. Through this openness to and rootage in contemporary culture it takes on a face which is recognisable for, and can be experienced by believers today. Christian ritual cannot retain its identity by jumping over culture. It is always incarnate in a particular culture. Therefore Christian ritual has a changing shape, and we in our culture are in search of a new shape for this ritual.” (Lukken 2005, 524).

The fact that Christian rituals have their place and shape in the midst of all other rituals, doesn't mean that they don't have their own irreplaceable identity. Their identity is that of the paradox of the Easter mystery as the radical revelation of God's love, of the new man as a pure gift. This is where God takes on a name, where his face lights up as the completely other. Lukken's answer is in line with

Chauvet, who considers Christology as an interruption, a break, in the movement between anthropology and theology. Christology is seen as “the intersection, so to speak, of the ways from below to above and above to below” (Lukken 2005, 501).

Christology as an explanation of the own identity of Christian ritual is used by other theologians as well. Tex Sample, for instance, specifically concentrates on incarnation (as a detail of Christology) and applies it to the liturgy as celebrated in contemporary Western life. He claims that in worship incarnation is at stake: “when so-called ‘traditional’ churches are out of touch with the people who live around them, the problem is not that they are irrelevant, but that they not incarnational” (Sample 1998, 105). He bases this on Scripture. Sample understands the text of John 1:14 (where it says “the Word became flesh and pitched tent with us”) as God becoming flesh and joining the indigenous practices of the culture of Jesus’ time.

Incarnation thus involves, according to Sample, three things at least: the Word, becoming flesh and pitching tent. The absence of any of these three things, results in something less than incarnation.

The author considers worship as Word and consequently asks what it means for worship to be fleshly and to pitch tent with the people of an electronic culture. To be able to answer that question means to take into account that our flesh is encoded culturally and historically and that we are socially constructed. The influence of electronic culture on our flesh can be explained by three characteristics:

- 1) We engage the world through images
- 2) Sound is encoded in our beings (including our bodies!) as beat and 3) there is an ongoing process of visualization of sound.

Since human nature (or, put in a biblical notion: human flesh) takes on different encodings, different organizations of the senses, different content in feelings, different forms of reason et cetera, the way in which God pitches tent with us, differs from one time to the other:

“Every faithful attempt to be incarnational requires a kind of indigenous engagement. In the incarnation God pitches tent with us, tabernacles with us. Such engagement with the world is basic to the Christian faith.” (Sample 1998, 106)

“The great paradox of Christianity is the Easter mystery. The short circuit with our anthropology, the theological moment, occurs where suffering and death prove to be a way to resurrection.” (Lukken 2005, 517).

Sample also refers to the discussion about the anthropology and theology of liturgy, by adding that incarnation does not mean that God joins the human story and becomes part of it. Rather, incarnation is disclosure that the world is part of God’s story. The task of liturgy is to understand our picture in terms of God’s greater picture, instead of trying to get God into our picture. The church that fails to take the fleshliness of God’s story (and the engagement with human practices that stems from that) with the utmost seriousness, is not incarnational. “For this reason the church will take seriously the fleshly uses of image, sound as beat and visualisation. The Word will take on embodiment in spectacle, performance, soul music and dance.” (Sample 1998, 106). Obviously, Sample applies a very cultural understanding of incarnation to his vision of liturgy.

Two documents of the Lutheran World Federation also point to the concept of incarnation, as the theological core business of liturgy: ‘Worship and Culture in Dialogue’ and ‘Worship in African Contexts of Holism and Crisis’.

The first one claims that the incarnation of Christ of necessity took place within the confines of particular culture. Moreover, it says, the church itself is a body,

“a continuing incarnation of Christ in the world” (Stauffer 1994, 131). Therefore Christian worship is tightly bound up with culture. This looks simple and easy, but the relationship of the two certainly show complex dynamics between worship’s forms and the various cultures in which congregations are or may be located. The document suggests to search the continuum between different sets of values in worship – values which include the universal and the particular, the global and the local, the historical and the temporary, and the “authentic” and the “relevant”.

The second and more recent LWF document on worship and congregational life focuses on incarnation even more. Incarnation is considered as an umbrella term: the author of the study claims that an incarnational conception of liturgy goes beyond questions about worship’s cultural ‘shape’. To discuss matters of worship using paradigms like indigenization or contextualization, let alone inculturalization, is not satisfactory. “Worship is ‘carnal’ in the sense that, first and foremost, it is expressed by way of ‘bodily things’ such as history and culture.” (Kakoma 2005, 11) Kakoma explains this in emphatic terms, on the basis of worship in African contexts:

“ ‘African’ worship is necessarily dynamic, incorporating the entirety of creation’s experience. As human beings our expressions of worship are informed and shaped by our environments – including that which is ecological, cultural, socio-political, historical and contemporary. To consider worship from an African perspective is to consider HIV/AIDS and the foreseeable extinction of many communities; it is to consider illiteracy and the lack of access to empowering resources; it is to consider environmental degradation and the calling to be stewards of creation; it is also to consider genocide and the role of the church in perpetuating divisive ideologies, not to mention death, life and the holistic acceptance of the sacredness of all creation. Moreover, to consider worship from an African perspective is to consider the human body in all of its

abilities/disabilities – senses and movements – in actions not limited to the mind’s capacity to reason.” (Kakoma 2005, 10)

Clearly, the incarnational conception of liturgy touches many of its fundamental dimensions.

According to Kakoma, incarnation is significantly different from inculturation: “When one speaks of an authentic liturgical expression, one speaks of a certain embodiment of a context and not simply its ‘culture’.” (Kakoma 2005, 12). We totally agree with the concept of incarnational liturgy as embodiment of a context, but Kakoma’s distinction between incarnation and inculturation is questionable. Although the terms point to different concepts, they are each other’s opposite in a lesser degree than Kakoma wants them to be. His perception of culture is somewhat narrow: are HIV/AIDS, illiteracy, environmental degradation, genocide, the human body and – last but not least – the church not part of a culture? Why restrict inculturation to textual translations, historical traditions, linguistic theories and anthropological studies? Inculturation, like incarnation, does take a specific people, in a particular place, within a given experience of time into account. So the question is whether it is useful to the discussion on the inculturation of liturgy to say that “to speak solely of culture with regard to matters of worship is to perpetuate the impoverishment of the church as ethnic slums or social clubs, as opposed to being a sacramental presence of Christ’s body in a fragile and broken world” (Kakoma 2005, 12).

He is nevertheless right in asking the question what it means to be the body of Christ, as a tangible, fleshly body, including all the practical connective tissue and muscles of daily struggle. The above-mentioned Lutheran, incarnational conception of liturgy, implies that liturgy is sacramental. In connection with this, we have to mention another important theologian here, who also considered liturgy to be sacramental. Gerardus van der Leeuw, a Dutch phenomenologist of

religion who lived from 1890-1950, in one of his books presented his view of incarnation and its implications for liturgy.

Van der Leeuw relates theology to the arts. Kernel to his thoughts is the fact that we can imagine God in human shape, because God himself took this shape, because the Word became flesh (Van der Leeuw 1948, 337). It is because of the Image of God that Van der Leeuw comes to an arrangement of the arts in which he considers visual art, as an expression of our imagination, to be central. Thus, he considers the shape of Christ to be the principal of both arts and theology. However, they do not operate on the same level, since *Gestaltung* (formation or design) is an act by which God expresses himself, while human image or representation always has a groping character: our approach of the total different Other has something of an impossible possibility and therefore is ambivalent. Art and religion cross each other's paths in the present, but will only eventually coincide in the eschaton (Barnard 2004, 77). In our reality mankind keeps searching for God's image in forms of creation, because God revealed something of himself in Christ in the image of a human being.

To put it in other words: in and behind the exterior world the believer is looking for another reality, a power, the sacred, revelation. Thus, creation and art can get a sacramental character (Barnard 2004, 78). Then liturgy – and this is of fundamental importance to our study –, when described as a portrayal of this human search, of this human imagination, is also sacramental: it is a form in which the encounter with the Eternal One takes shape. Still the sacramental is eschatological, Van der Leeuw calls it 'visible invisible reality' (Van der Leeuw 1948, 338). It stays in-between, the portrayal remains moving between on the one hand the risk of completion of the image, the autonomy of the portrayed and idolatry, on the other hand the risk of erasure of the image, the dissolving of the contours into the All or Nothing of mysticism (Van der Leeuw 1948, 252).

This ‘visible invisible reality’ also applies to liturgy, which after all does not realize the eschaton in the present. The Image of God remains from beginning to end eschatological: we cannot see it, we can only recognize it under the veil of the sacramental signs of bread and wine (Van der Leeuw 1948, 337).

When we try to relate the incarnational conception of liturgy to liturgy’s sound, the view of Van der Leeuw becomes somewhat difficult: in his arrangement of arts, he puts music at furthest from the centre, because it lacks visibility and causes problems for imagination (in the most literal sense of the word). This may sound old-fashioned to us – think of sound on music television channels like TMF, MTV and The Box – and one could be of another opinion. Tex Sample, on the basis of his cultural understanding of the Word becoming flesh, probably would disagree at this point with Van der Leeuw’s more material understanding of incarnation.

In contrast to Van der Leeuw, we are of the opinion that sound is pre-eminently suitable to ‘show’ the eschatological character of liturgy. To understand this, one needs to broaden the idea of ‘visible invisible reality’ and include ‘audible inaudible reality’. The eschatological conception of incarnational liturgy does, as said, not realize the eschaton in the present. We cannot see it, we can only recognize it under the veil of the sacramental signs of bread and wine. These signs are not only a cerebral matter. “Do this in remembrance of me.” is not in the first place a command to rationally remember Christ, but in the first place, to do something. So the recognition of the eschaton has unmistakable multi-sensory aspects: if we take the bread, we feel it; if we break, we hear it; if we eat, we smell and taste it.

Our body enables us to recognize the sacramental presence (at least, that is what we keep believing, although we know that Christ surely will not let us force him to be present) and in this way we remember Christ. Our emphasis on the acting character of liturgy, which includes the total human body, is in line with Van der

Leeuw's view of liturgy. He considers a sacrament to be a symbol (just like contemporary liturgists do): a way to relate to the world, a way to get beside oneself and relate to other domains. Now anyone who symbolizes plays.

By playing, people become human beings. Their playing in life also applies to liturgy, which is – for good reason – also described as ‘holy play’. As we explained, this holy play is a way in which the encounter with the Eternal One takes place. So Van der Leeuw does not fix God in any theological dogma, but makes the presence of the Eternal One a theme in our reality. He does not set the rules of the doctrine (for example, the agreement to remember Christ, while sharing bread and wine), but studies the rules of the play (Barnard 2004, 84-90).

We thus observe that our claim that sound is pre-eminently suitable to ‘show’ the eschatological character of liturgy, does go together with Van der Leeuw's view of incarnational liturgy: the sacrament is an eschatological moment in which we encounter God, the multi-sensory aspects of the sacrament enable human beings to recognize the eschaton also in the sound of the holy play. Since the eschaton is a momentary experience (it comes to us and passes again: we cannot grasp it, nor hold it) and since sound is always only present for the moment, maybe the sound aspect of liturgy approaches its sacramental character best. Sounds and music can only search for and point to the eschaton. Sound won't let us touch it, it touches us. Without our body, we cannot perceive sound. But the moment we make or hear it, it is gone.

Thus, the ‘audible inaudible reality’ is – perhaps even more than the ‘visible invisible reality’, another way to recognize the sacramental presence of God. Maybe we could, by analogy with the quoted sentence of John 1:14, say that “the Word became sound”. We shall need to further investigate this important issue in the empirical part of our Ph.D. study and reflect on it in the third part, which will consist of a scientific reflection on the empirical process, to be able to estimate this thought at its true value.

We must answer one last question, namely: why choose the theological concept of incarnation to investigate liturgy? Would pneumatologically creativity not provide a sufficient explanation for the different sounds of the liturgy of different churches? Probably it would, inasmuch as there are more and other methods that might supply answers to our question. Is it because incarnation is ‘hot’ (and other concepts are ‘not’) then? It is, partly.

The incarnation concept is often used in theological research these days and is certainly receiving a lot of attention. Who would wittingly ignore this, write an irrelevant and dull thesis and risk that her or his research ends up in a bin? This is overstating the case, of course and it would be a bad sign if a bow to current fashion were my only reason to choose Christology and incarnation in particular.

But – and I come to the true reason of my choice now – the fact that, in present theology, incarnation is ‘hot’, means something. It helps us acquire a better understanding of what is happening in liturgy, in daily life, in the church, in the world around us. I mention these things, because they are not to be separated. They simply do not stand on their own. The fact that I read columns about incarnation in daily newspapers, underlines this. And how about the increase of auto mutilation by adolescents, the popularity of yoga, consumer products recommended by naked men and women on billboards to emphasize the sex-appeal of these products?

The way we deal with liturgy is influenced by (and maybe influences) the ways in which we are confronted with our corporeality and deal with our body. Incarnation has everything to do with. We simply cannot ignore the material aspect of liturgy: it is too fundamental. Moreover, we do not want to ignore it, since it is a promising way to make clear what is at stake in worship. Or to put it the other way around: it is because of the incarnation of Christ that we cannot underestimate the importance of the body in liturgy.

2.1.3 Life and liturgy

The theological concept of incarnation does justice to the dynamic relation between liturgy and culture. Human nature is not the same in all times and places, and neither should we expect liturgy to be so. The modern view of ‘essential human nature’ has changed. Post modernism claims that there is no such thing as ‘essential human nature’: we all live in a specific culture, which we form and which forms us. Likewise, we cannot speak of universal liturgy: the way liturgy is celebrated is always culturally determined.

As said, the second part of our larger project contains empirical research on the liturgy of (mainly) African communities in the specific area of Amsterdam Southeast. This obliges us to take a closer look at how Africans, on average, experience life and the world around them. This look includes the celebration of liturgy, which is naturally related to world view. Then, we shall show that the ‘original’ European way of experiencing life is in many ways opposite to the African. We shall also see how the European world view influences the celebration of liturgy in Europe.

2.1.4 African experiences of life and liturgy

Generally speaking, we can say that Africans have a unified view of life. They experience life, the self and the world holistically and dialectically. Although the world is seen to be complex, it is perceived as a whole. Africans, more than Europeans, have an innate sense of the harmony of the universe, which is reflected in their conception of the self: they perceive themselves to be integral to this harmony of the universe, both mentally and physically. The self-reveals itself, in gestures,

“as one complex reality – visible yet invisible; corporeal-incorporeal; part of, but also the centre of a complex universe of interaction. (...) The rhythm

of interaction in this universe is discovered, re-created and expressed bodily by humans.” (Uzukwu 1997, 10).

In fact, a human being is seen as a microcosm representation of the universe.

The perception of the self as being integral to the harmony of the universe implies that body and spirit are seen to be equal in value. What is more, Africans do not even conceive of body and spirit in the individual in terms of a dichotomy: the human person is a unity. In addition, the corporate wholeness extends not only to the self, but also to community: oneness and harmony are significant within the social body. One might even say that in Black African cultures, a person is nothing without the community: an individual only becomes a person in relation to others.

Thus, we see that it is natural for Africans to define life basically in terms of relatedness: to the self, the other, the community and the universe. When it comes to the latter: the sense of being in harmony with the world is also reflected in the African perception of holiness. Although, in recent times, globalization has led to change, African people originally experienced no duality between concepts like ‘sacred’ and ‘secular’. A distinction between religion and other areas of human existence was unfamiliar.

“Africans get their spiritual revelation and inspiration from neither a book nor their oral tradition but from their lives. Africans recognize the role of the supreme God and the work of various lesser divinities in their daily human existence.” (Reed 2003, 1). In Black African civilization the material universe is the place of communion with the divine. (As we shall see, this is in contrast to the theology that is influenced by a dualistic conception of human personality as consisting of body and soul.) Moreover, the human person is part of the sacred: he or she is seen as the figure of the divine. Thus, “the human is in the sacred and the sacred in the human” (Kabasele Lumbala 1998, 3).

No wonder that, in the perception of Africans, religion and culture (including other religions) go hand in hand: “African cultures are impregnated with the sense of the religious and the holy, so that in Africa attention to culture and the encounter of the Christian religion with other religions go together.” (David Power in Kabasele Lumbala 1998). The road of God and of the church is, after all, the road of humanity. This is mirrored by the beliefs that the Word became flesh (John 1:14), and that the man Jesus is the image of the invisible God (Col.1:15). The divine is revealed in the human, therefore incarnation is a kernel concept in the context of liturgy.

Summarizing the above, we can say that the African world view and the African experience of life and liturgy is to be described not in terms of duality, dichotomy, bipolarity, contrasts and clear and distinct categories, but rather in terms of unity, harmony, totality, communion and blended or fused dimensions. When it comes to celebrating worship services, it is now easy to understand that African liturgy cannot exist without involving a whole range of senses. “Liturgy is a place where the sense of sight, hearing, touch, smell and taste determine the objects, arrange the space, organize the relationship and the contact among persons.” (Kabasele Lumbala 1998, 2).

Taken as a symbol, liturgy signifies the glory of God and the salvation of humanity, and must therefore do justice to humanity: to the individual body, the social body and to the cosmic body of humanity (Kabasele Lumbala 1998, 7). The concept of incarnation again makes clear the importance of humanity in the relationship with God.

2.1.5 European experience of life and liturgy

The West European experience of life, the self and the world is almost diametrically opposed to the African world view (or, for that matter, to the Latin-American and Caribbean world views). Holistic nor dialectic, the European world

view has always been predominantly dualistic. This manifests itself in a multitude of ways.

Of basic importance is the perception of the self: the individual is seen to consist of spirit and body, which are distinct components of unequal value. The spirit prevails over the body, and this has been a problematic concept, ever since Greco-Roman antiquity. It is particularly the art of rhetoric, as developed in the thinking of the classical world that has enabled this view of the self, by its perception of physical movement. In rhetoric, moderation was stressed and in the ideal gesture the spirit dominated the matter (Uzukwu 1997, 6).

Gradually, the concepts of 'spirit' and 'body' came to be seen more as polar opposites, the spirit taking precedence. To Plato and Aristotle, the ideal state of being is that "where there is no place either for joy or for pain, but only for thought at the highest possible degree of purity." (Kabasele Lumbala 1998, 2). The body eventually became "a problem to the spirit, a burden to the self, a prison to the soul" (Uzukwu 1997, 7). Since Christianity in Europe has its roots in classical antiquity, this dualistic conception of man became indigenous to the church and became more widespread as Christianity grew. The negative view of the body was given another a renewed impetus when the Western church, in particular the Church Fathers, identified the concept of 'body' with the (fallen) flesh.

It was mainly Augustine who emphasized the original sin of the flesh, a dogma that intensified the thinking in terms of spirit versus body. This teaching did little to help the appreciation of the body and bodily movement in liturgy. Although by the twelfth century gesture was being conceived of in less negative terms, it appears that by then the ideas inherited from antiquity had affected West European thinking on the unity of body and spirit (and, by implication, on the unity of life) in an irreversible way.

Centuries later, Enlightenment rationalism gave a new impulse to the divisional thinking: the spiritual is separated from the physical, the rational from the emotional, the natural from the supernatural (Redman 2002, 105). Immanuel Kant's epistemological division between 'a priori reasonable thinking' and 'a posteriori experience', between reason and religious faith, Vernunft and Urteilkraft, is illustrated here. Although these ideas have influenced modernity, the relevance of their distinctions fades away with the advent of postmodern thinking: post modernism rejects modernism's concept of absolute, unified and objective truth, and emphasizes personal experience as the arbiter of truth; it rejects the modern emphasis on rational discoveries through scientific methods, which had provided the intellectual foundation for the modern attempt to construct a better world; it considers truth to be both radically subjective and radically relative and introduces a socially constructed truth (Redman 2002, 132-133). Whereas in Kant's Enlightenment thinking the subject is still sovereign and is endowed with overview, in post modernism the subject itself is critically questioned.

The shift from modernism to post modernism has in several ways influenced the European view of the self. Contrary to the Enlightenment ideal of the dispassionate, autonomous, rational individual, the self as seen by post modernism is far more complex and artificial than the rationalists and, later on, the moderns had thought. The self, formerly considered as unitary and exclusively rational, has come to be perceived as a composite of selves, of which some correspond to different functions of the brain, and others to social norms and expectations. Post moderns claim that the self is changeable, rather than stable and fixed, and is relational rather than isolated from (or unaffected by) context or social relations.

Moreover, some post moderns believe that the true nature of the self is mysterious and beyond our capacity to understand, while others claim that there

is no such thing as a self: selfhood to them is just a social construction, designed to reinforce group identity (Redman 2002, 139-140). However, the fact that, in everyday life, the well-known saying “I am only human” may still be heard, indicates that the postmodern view of the self is not (or at least not yet) generally an accepted one, and that the dualistic character of our thinking is deep-seated in our European consciousness.

The saying “I am only human” also reflects something else: a sharp distinction between human and the divine. The dualistic character of European thinking thus also reveals itself in the experience of the sacred, which is clearly separated from the secular. These conceptual boundaries in the European tradition are shown in the practice of religion, which is “rituals performed at appointed times and in designated spaces” (Redman 2003, 1). Religion is a distinct area of human consciousness that can have a connection to other areas of life only by means of human acts.

All value judgements aside, it is good to be aware of this dualistic thinking and of the fact that we make these distinctions. Once more we are reminded that the European world view is not the only possible one. To consider our research subject as being a combination of different elements, is contrary to the way other cultures perceive life and the world. As far as African cultures are concerned, they may be said to be “impregnated with the sense of the religious and the holy, so that in Africa attention to culture and the encounter of the Christian religion with other religions go together. For peoples who like to separate their religion and their common cultural values, this is a reminder that, however legitimate or necessary the distinction, it is not possible to banish the question of the transcendent and of communion with the spiritual world, however it is conceived, from any sphere of life.” (David Power in Kabasele Lumbala 1998).

2.1.6 Performing liturgy

The phenomenon ‘performance’ appears to be a complicated one. In the first volume of an American Series on Performance Studies the editors write (already in 1982) in their introduction:

“Performance is no longer easy to define or locate: the concept and structure has spread all over the place. It is ethnic and intercultural, historical and a-historical, aesthetic and ritual, sociological and political. Performance is a mode of behaviour, an approach to experience; it is play, sport, aesthetics, popular entertainments, experimental theatre, and more.”
(Turner 1982, 4).

The author of the first volume in this Series, the anthropologist Victor Turner, describes his vision on what performance is. According to him, performance is an essential part of experience. An experience itself is a process which ‘presses out’ to an ‘expression’ which completes that process. By bringing up the etymology of the word ‘performance’ – a word that has nothing to do with ‘form’, but derives from Old French *parfournir*, a verb that means ‘to complete’ or ‘to carry out thoroughly’ – Turner concludes that performance, then, is the proper finale of an experience, a structured unit of experience, so to say (Turner 1982, 13-15). He thus constructs a ‘laminated’ semantic system focused on experience (in German: *Erlebnis*, literally “what has been lived through”) – it may be a ritual, a pilgrimage, a social drama, a friend’s death, a protracted labour, and other *Erlebnisse* (the word comes from the philosopher Dilthey, MK). Such an experience is incomplete, though, unless one of its ‘moments’ is ‘performance’: an act of creative retrospection in which ‘meaning’ is attributed to the events and parts of experience, even if the meaning is that ‘there is no meaning’. Thus, experience is both ‘living through’ and ‘thinking back’.” (Turner 1982, 18).

The concept of performance, in the sense of ‘living through an experience’, is relevant to liturgy. Liturgy can be seen as the finale of the experience that God has done, and continues to do great deeds in the history of mankind. In theological terms, this remembrance is called anamnesis: we present (and by presenting them live through) God’s deeds, with an eye to the future. The anamnesis is an important aspect of liturgy’s ecclesiastical order of rites and symbols. As an aspect of this order, anamnesis occurs through prayer, the reading of the scriptures, the sermon, and – in particular – when Christ is remembered in the Eucharist.

This remembrance is irrefutably an act, an execution. Liturgy thus becomes an act of creative retrospection in which meanings are ascribed to events and deeds; in this way liturgy gets a performance character. Without performance, without a ‘living through’ of the remembrance of God’s deeds, there is no anamnesis. It is obvious that liturgy, described as a ‘finale’, is always just a temporary, provisional finale, that lasts until the next (earthly or heavenly) celebration.

Now the question might rise how this aspect of experience relates to the eschatological and sacramental character of liturgy. Again, anamnesis is the keyword. The (provisional) finale of the experience of God’s deeds is performed, as said, with an eye to the future. The anamnestic character of liturgy keeps the expectation of a future redeeming of a promise alive. This happens in words, in sounds, in the sacramental signs of bread and wine. The performance of liturgy becomes ‘visible invisible reality’ (and/or ‘audible inaudible reality’), because in the experience of the remembrance the image of God is recognized. The performance still does not realize the eschaton in the present, it points toward the future.

The similarity between performance ‘on stage’ and the performance of liturgy becomes even clearer when Turner concludes his book with the following quotation of Schechner:

“Performance comprehends the impulse to be serious and to entertain; to collect meanings and to pass the time; to display symbolic behaviour that actualized ‘there and then’ and to exist only ‘here and now’; to be oneself and to play at being others; to be in a trance and to be conscious; to get results and to fool around; to focus the action on and for a select group sharing a hermetic language, and to broadcast to the largest possible audiences of strangers who buy a ticket.” (Schechner quoted in Turner 1982, 122).

As we will show, there are several analogies between performance and liturgy here. The impulse to be serious and to play is an ambiguity that also characterizes liturgical performance: liturgy is a play, a holy play though. It is an order in which meanings are collected, ascribed and appropriated. Time is passed, even articulated, but also exceeded. The exceeding of the time is related to the character of anamnesis. As we said, the ‘there and then’ is actualised in liturgy, in ‘the here and now’, in different ways: in either the reading of the scriptures or the celebration of the Eucharist the past is presented, becomes meaningful in the present, and promises for the future.

The holy play has often aspects of acting as well: all people have a role, although the role of some is more close to their own personalities than the role of others (the person who conducts the service probably has the most remarkable role). To get results and to fool around refers in the case of liturgy to its meaningfulness and uselessness at the same time. Liturgy is, as a ritual, a process of ongoing appropriation of meaning; it is a meaning network that relates to and interferes with other meaning networks. But liturgy is useless at the same time. It has no function: it is celebrated for no other sake than its own.

The polar opposition between the ‘in-crowd’ and a larger audience of strangers is also demonstrable in liturgy and relates to the question: what is church? The term ‘in-crowd’ could refer to the faithful that gather around the Word, the people who

form the church together. But mindful of the call to mission, the church has a Word to the world and so the gospel is spread to a larger audience (no tickets needed).

Turner finally draws the conclusion that

“When we act in everyday life (...), we act in frames we have wrested from the genres of cultural performance. And when we act on the stage, whatever our stage may be, we must now in this reflexive age of psychoanalysis and semiotics, as never before, bring into the symbolic or fictitious world the urgent problems of our reality. We have to go into the subjunctive world of monsters, demons, and clowns, of cruelty and poetry, in order to make sense of our daily lives, earning our daily bread.” (Turner 1982, 122).

This statement implies that if we do not bring our reality into liturgy – which we, after all, consider a symbolic order – liturgy does not make sense. I once more call to mind the remark of Tex Sample, mentioned in the second chapter of this thesis, stating that if liturgy is experienced as irrelevant (i.e. not related to our daily lives), the problem is that liturgy is not incarnational.

In line with Turner’s thoughts on performance, which may be summarized as ‘living through an experience’, is Schleiermacher’s view of liturgy and the arts. He considers both to be representations of affections. Marcel Barnard – who, in an article on secular and Christian feast, demonstrates how Schleiermacher’s thinking can be useful to the study of liturgy and the arts – shows the starting point of Schleiermacher’s reasoning, namely, the individual subject, constituted in its dependency on God. According to Schleiermacher, liturgy originates “from human activity in which inwardness enters into an outward manifestation” (Barnard 2001, 189). “The outward manifestation is only possible by means of art. Worship and feast are always to a greater or lesser degree compositions of

artistic elements such as speech, music, singing and decoration. The essence of all arts is its manifestation, just as everything that seeks only to be a manifestation or representation is art.” (Barnard 2001, 190). When we relate Schleiermacher’s theory to the notion of performance, we see that the religious feeling of being dependent on God is in fact worthless if it is not expressed/represented/manifested. Performing liturgy is a form of representative activity. The performance of the ritual is an expression of a (religious) feeling, which comes from a heightening of consciousness that leads to this manifestation. No worship without manifestation, no liturgy without performance. The expression of artistic and religious feeling forms “a cycle or order of myths and symbols.” (Barnard 2001, 189).

The notion of performance is also brought up by the Roman catholic sacramental theologian Edward Schillebeeckx. He comes to speak about the Christian sacraments in terms of ritual, the essence of which is that they present and express Christian faith in the form of a ‘performance’, based on a scenario or score (Schillebeeckx 2000, 175). This performance has, as a ritual, in general its own rules and its own logic. At the same time it is controlled and lead by a religious faith, that in and by the performance itself gets deepened and intensified towards a concrete conveyance of faith. So similar to the way the performance of a musical score can move people and evoke something with the participants, one could speak about the performative ‘force’ of liturgy (Schillebeeckx 2000, 184). Schillebeeckx, like Turner, mentions the original meaning of the word ‘performance’, that roughly boils down to “to accomplish something to the end”. But he continues and signalizes the fact that nowadays the word ‘performance’ also indicates some artistic appearance: it is widely used in connection with films, TV, theatres, shows and spectacles. This goes back to about 1965, when the word ‘performance’ began to be used to indicate artistic ‘shows’ or ‘appearances’, in all kinds of contexts. Originally, the audience did not take part in the performance,

but listened and sat by and watched. When the notion broadened, the meaning of ‘performance’ was extended to include engagement. It increasingly implied movement and involvement.

More than ever, performance now comprises physical expressiveness and/or artistic command of language and musicality, show and ‘achievement’. In the terminology of linguistics, performance and ‘performativity’ have become standard usage. These terms refer to the ‘speech-act theory’, which means that the act the speech refers to, is performed or executed by the speech itself (Schillebeeckx 2000, 186). Once he has clarified the historical use of the word ‘performance’, Schillebeeckx explains how he, as a theologian, uses the word in relation to liturgy.

Christian liturgy is not about one performer (the minister), but about a gathered religious community, which – as a whole! – is the active subject of the entire performance (although the parts of that performance are distributed among a number of individual participants). The religious ritual, as a performance, has something to do with an artistic, consistent mise en scène, that both invites acting and, at the same time, is expression of this acting: worship, gratitude and tribute, brotherly and sisterly love, and contemporary ethos or ethic acting. Sacramental liturgy is not theatre, not a musical concert, not choreography, not show; but as a performance liturgy shares in the features common to all of these, which betray their connection (Schillebeeckx 2000, 186-187). On the basis of our research question, the following questions could rise: how and on which accounts can the sound of liturgy be described as a mise en scène?; how important is the artistic element of sonorous acting in liturgy?; in which way can be understood that liturgical performance differs from theatre performances?; which is the role of engagement in liturgical performance?

Gerard Lukken, who investigated several performance aspects from the viewpoint of semiotics in his essay “What has liturgy got to do with theatre?”

(Lukken 1996, 134-166), mentions several similarities between the performance of liturgy and theatre performances (including concerts, opera, ballet, cabaret, et cetera). We shall discuss two important resemblances he examined.

Firstly, both the audience of a play and the churchgoers pass through a narrative program. Several acts frame the main program of attending the performance (the play or the worship service), namely:

- 1) to go there;
- 2) to cross the threshold;
- 3) to enter;
- 4) to attend the performance;
- 5) to leave the hall;
- 6) to go back home.

In phase three, the visitors gather and become a collective acting group: the audience or congregation. This group dissolves again in phase six, where they become individual agents again.

Secondly, both liturgy and theatre work with a script: a book with texts and directions. This script, in liturgy often called ‘order’, is performed more than once. Still, each performance is a unique instance, which is never repeated in exactly the same way. In both cases the script is at a later stage (in a greater or lesser degree) adapted into a detailed scenario for the actual performance. Liturgy is tied up to its order, more than theatre is: the repetition aspect of ritual, which thus also characterizes liturgy, restrains the ‘producer’ (i.e. the minister) from introducing too many changes. But, mindful of the liturgical year, adaptations in liturgy are both possible and required.

2.1.7 Music: an organised sound

A quick look in an anthropological dictionary tells us that music is “meaningfully patterned sound that is analytically distinguishable from language, though the two are closely interrelated”. As we shall see below, there is a close-knit interrelation between sound and language in West African music. Furthermore, “cross-cultural research supports Aristotle’s observation that ‘it is not easy to determine the nature of music.’ ” (Barfield 1997, 333). Besides the complex term ‘performance’, we now have a second knotty concept, which is not easy to define. The anthropologists are not the only ones who struggle with this problem. The familiar boundaries of the concept of music and its definitions are blurring in other disciplines as well, such as philosophy of music, psychology of music and musical studies. Descriptions of music have gone from fixed to open specifications of musical features: pieces of music are considered to have certain qualities. Scholars from these different disciplines have found a common view of music in so far that they describe music in terms of sound.

In the philosophy of music, viewpoints have, in recent years, moved away from music as ‘tonal organization’ to ‘sound organization’, from ‘sound organization’ to ‘noise organization’, from ‘noise’ to ‘temporal’ and from ‘temporal’ to ‘spatial organization’ (Grove 2001, 19:621). The influence of post modernism on this field of study is evident: principles and ideas are moving from unity, sameness and singularity to plurality, difference and diversity. To define the nature of things is thought to be impossible according to the prevailing spirit of the times.

The psychological study of music also describes music as ‘sound’. This discipline studies individual human musical thought and behaviour, expressed as activities concerning the perception and cognition of music. These activities relate to different qualities of sound, such as sensation; listening; performing; creating; memorizing; analysing; learning and teaching (Grove 2001, 20:527). This list can

be enlarged though, with qualities such as participation; visualization and affects (feelings, emotions and moods).

Musicology has been widening its scope considerably so it has come to include the study of music as sound among its subjects. It shows “a trend of increasing inclusiveness, perhaps even a kind of gluttony, in which all conceivable sound from the most central (such as Beethoven) to the most peripheral (elevated speech, sounds of whales, birdsong, industrial noise, backgrounds sounds for mass media advertising et cetera) are all appropriate subjects for musicological study” (Grove 2001, 17:431).

Thus, there is more to study than merely pieces of music. Musicology supplies instruments to examine qualities of sound in liturgy on the basis of the classical parameters of musical analysis: melody, rhythm, harmony, dynamics, tempo (Vernooij 2002, 101). When we enlarge the paradigm of the parameters a little more, other qualities of sound come to mind, such as: instrumentation; acoustics; loudness (dynamics); timbre; tone movement (ambitus, ascending, descending, undulating movements, stepwise, skips and leaps); pitch; metre; form; silence.

We see that these disciplines provide us with different (kinds of) possible qualities of sound.

2.1.8 In the act: the performance

Aside from these qualities of sound, we have to focus on one other important aspect when we investigate sound in liturgy: it is performed. Organised sound (music) is made through the acting of a human being, either because he or she is playing an instrument, is using his or her voice (singing or otherwise), or is clapping hands or stamping feet, etcetera. Even if the organised sound is coming from loudspeakers so that we do not see someone performing the sound, we will still be hearing the sound as if it were being made, because we are focusing on

the acoustical source (Nieuwkerk 2005, 48).¹⁰ We picture a musician as if he or she were there: an acting human being, with whose gestures we may even identify ourselves. In this context, Van Nieuwkerk mentions how someone may play along with the music using an imaginary guitar (air guitar) or drum.

The sense of movement that comes with listening is intensified by the way we group tones: we picture them moving, upward and downward, or laterally, as if the tones are travelling towards a point of destination, or grow and diminish, (crescendo and decrescendo). Thus, musical sound is seen to be a process: the concatenated elements of sound and the way they are made, suggest movement.

Someone who is very keen on the performance aspect of music, is Dr. Christopher Small, former senior lecturer at the Ealing College of Higher Education in London, and music expert.

Over the years he has come to believe that it would be better not to speak about music as an object any longer. Music is not a thing, it is an action. Thus, we should not use a noun to refer to it, but a verb: ‘to music’. However, Small uses this verb not merely to express the idea of performing, why he prefers this verb (“we already have verbs for that”), but “to express the idea of taking part in a musical performance” (Small 1995). Small came to this viewpoint through many years of questioning the nature of music and its function in daily life. He read Kant, Hegel, Schopenhauer and Adorno, Lucacs and Langer and Meyer, but could, in their aesthetics of music, not find satisfying answers to his questions for three reasons. In the first place, their theories are quite abstract and complicated.

He could not believe that so universal and so concrete a human activity as music should require such complicated and abstract explanations, so remote from his own musical experience, as performer, listener, composer, and teacher. In the second place, these philosophers dealt more or less exclusively with music from a western ‘high-art’ tradition. They all accepted the presuppositions of this

tradition as they are, without reservation. Thus, their theories are only relevant within context, i.e. the culture of western art music. In the third place, Small makes objection to their use of the word ‘music’:

“one moment it is treated as if the art itself were a thing, with powers of growth and development and action, and then, suddenly, by a stealthy process of elision, the ‘thing’ becomes equated with those works of music which are the pride and the glory of western tradition. And then the assumption is quietly made that it is in those works, those music objects, that the nature and the meaning of music reside.” (Small 1995).

In this kind of literature, the performers of music, though active members of the composer-performer-listener triad, are hardly ever mentioned: they are often represented as no more than a medium through which the work has to pass in order to reach its goal, the listener. The truth is, no music – whether live or on record – exists outside performance. All people make music, “in bathrooms and at political rallies, in supermarkets and churches, discos and palaces, stadiums and elevators: it is performance that is central to the experience of music.” (Small 1995).

We must not think that a musical work is needed: to many of the great musical cultures in the world it is an alien concept. Not even a listener (other than the performer) is required: there being no listener does not prevent music from being made. Because, according to Small, one cannot have music unless someone is performing, the starting point of thoughts on the meaning of music lies not with musical works, but with performing.

It is for this reason that Small introduces the verb ‘to music’ (present participle: ‘musicking’) as a serious tool for the understanding of the act of music and its function in human life. To ‘music’ is

“to take part, in any capacity, in a musical performance. That means not only to perform, but also to listen, to provide material for a performance – what we call composing – to prepare for a performance – what we call practicing or rehearsing – or any other activity which can affect the nature of the human encounter” (Small 1995).

According to Small, we should certainly include dancing, should anyone be dancing. He even reckons that the selling of the tickets at the door, the shifting around of the piano by hefty men, and the work of the cleaners who come in afterwards are part of musicking, since these activities all affect the nature of the event which is a musical performance. The fundament of music does not lie in the musical object, but in the act.

There is no distinction between what the performers are doing and what the others are doing: every person present becomes a performer. Small’s perception of musicking perfectly fits in with our conviction that liturgy, performance and sound are inextricably related to each other: they are all based on action and movement, everyone participates in his own way, and the participant’s roles differ only in degree.

2.1.9 Sounds of church significance/rituals

A huge amount of literature has been published on liturgical music/church music. Much of it comes from the disciplines of musical history and church history and discusses the sound of ritual in the church of particular eras. This literature does not help us find an answer to the question which anthropological and theological aspects determine the role of sound in the performance of liturgy. More helpful are the questions that are asked in Ritual Studies.

While mapping the field of ritual, Ronald Grimes, one of the most important academics in the field of Ritual Studies, has made a list of questions regarding the sound and language of ritual that is indeed very useful to our study. I am quoting his list here, as his questions are not only useful to the empirical part of our study, but also afford a broad insight into what is at stake in ritual. In addition, Grimes' questions help us think of sound as a synonym for music from the word go. All music is sound, but not all sound is music: sound also concerns unorganised 'noise'.

“Does the ritual employ non-linguistic sounds such as animal sounds, shouting, or moaning? How does one learn them? Who interprets these sounds? Are words ever used causally or magically? Is language thought only to describe reality or actually to effect it? How are instrumental and vocal sounds related – chorally, in unison, antiphonally? What musical sounds and instruments predominate? How would you characterize their style? Are there discernible connections between rhythmic or musical patterns and social circumstances? Are any elements of the vocal or instrumental sounds archaic or imitative? What moods do the sounds most often evoke? What moods are avoided? Is there a distinction between sacred and secular music? What is the role of silence in the ritual? Are musicians sacred personages or only assistants? Do the people consider it important to talk about the ritual, to talk during the ritual? How important is language to the performance of the rite? In what tones of voice do people speak? Do participants sing or chant things they never would say? At what points do words and actions seem in tension with one another, in harmony? Do people use books during the ritual? How much of the language is spontaneous, how much, planned? What stories are told either verbally or gesturally in the ritual?” (Grimes 1982, 26-27).

Many of these questions can, without any adjustment, be used in our research project. Some of Grimes' questions on language can easily be converted into questions on sound.

2.1.10 Sounds in West Africa

The first characteristic of the way Africans 'deal' with sound in their culture, is related to their world view. The holistic experience of the world and of life in general that is common in West Africa music is mirrored by a holistic experience of music. It is a tightly wrapped bundle that links sound to dance, instrumental playing and narration. As I said in our section about body motion in African culture and liturgy, Africans dance as a response to what happens in their lives: they dance in joy as well as in pain, they dance love as certainly as anger and hatred. Their music making is likewise a response to life.

A blacksmith and ritual practitioner once said: "If you cry, then you must make music. Otherwise your heart will not be contented. If you are happy, you must perform. Otherwise your heart will not be contented." We must be aware that music and dance are not separate things. Music and dance are so closely intertwined, that it is difficult to separate song from movement or playing the drum from speech. In fact, none of the West African languages has an exact equivalent for the Western concept of 'music'. Rather, African terms hint in the direction of specific action, such as drumming, singing or dancing.

The African term for performance is a broad one, that may encompass song as well as dance, oration as well as instrumental playing. Thus, West Africans are, in their conceptualization, quite unfamiliar with the Western isolational view of music as solely sound. To them, an entire spectrum is involved.

The holistic view of sound also extends to the different possible musical idioms. The distinctions that Westerners make between 'folk', 'popular', 'religious' and

‘art’ music, have no significance in West Africa. Fusions of different elements are common, whether they come about through a combination of styles (indigenous African music combined with world beat, for example) or of instruments or techniques. As a result, we sometimes see “local West-African music blended with high-tech Euro-American popular music” (Stone 2005, 17).

As has been mentioned above, Africans are unfamiliar to the duality of the ‘sacred’ and the ‘secular’: life and the spiritual world are inextricably bound together. It is thus easy to understand that popular and religious music have a fluid boundary and that there is no division between sacred and secular sound. To West Africans, sound is inherently spiritual, the sacred is inherently sonorous: both sound and the divine permeate every imaginable part of life. A classification based on the sacred and secular in music is useless, because the power of music lies in its aspect of giving meaning.

A second feature of West African sound is its significant mediating role. As we have mentioned, Africans sing and ‘musick’ their responses to life. “Sound (of speech, prayer or incantation, of song and music, and especially of the talking drum) is an important vehicle or symbol of rhythmic mediation in this complex universe.” (Uzukwu 1997, 11). Thus, we can say that sound is one of the African responses to the impact of life. This statement is underlined by Floyd, when he says:

“The aim of African music has always been to translate the experiences of life and of the spiritual world into sound, enhancing and celebrating life through cradle songs, songs of reflection, historical songs, fertility songs, songs about death and mourning and other song varieties.” (Reed 2003, 5).

It is for this reason that Teresa Reed, associate professor of music in the United States, who spent her childhood surrounded by the music of the black Pentecostal Church, labels traditional (West) African music as functional: “[it] is used to

facilitate and intensify life experiences. Its purpose is either to help things happen or to make things happen.” (Reed 2003, 4). Henry Weman, a Swedish cathedral organist and missionary in the African continent († 1992), also considers African sound to be functional, because it is part of everyday life: people sing whenever the occasion calls for it.

“Music mirrors the soul of the African, and is an essential part of his inmost being; it has the power to liberate, and it is in the music and in the dance that the African can best be himself.” (Weman 1960, 20). Although it is somewhat risky to use the term functionality in connection with the mapping of ritual dimensions (which we consider music to have), the authors mentioned rightly indicate that music is closely associated with attributing and appropriating meanings. Or to put it the other way around: in appropriation of meanings, music is always involved. These mediating qualities of music elucidate its significant importance and crucial role.

A Liberian proverb is illustrative here. It says: “If you build a town and there is no drummer in it, then it is not a town.” The proverb goes on to say: “If you build a town and there is no singer in it, then it is not a town.” (Stone 2005, 4). Such a saying points to the central place of music in the lives of West Africans. Music performance is as important and as normal as walking, talking, eating or sleeping.

The third quality of sound in West Africa is again a feature that extends to life in general: it is a social happening. Making music together – especially in its most natural, artistic and spontaneous way: by the use of the voice – creates a bond of fellowship between people (the more so when they are members of the same tribe). From this social aspect, it follows that one does not make music on one’s own. In West Africa, music is the concern of everyone. Performance of music in the sense of playing music for someone, is very uncommon: it is hardly possible to distinguish performers and audience.

Africans play music with someone. Just as walking, talking, eating and sleeping are social activities, so is music, and therefore it is hardly ever performed alone. All take part in what is going on, there are seldom passive listeners. If someone starts singing a song, the others join in, and start dancing and hand-clapping. It is a way of recreation and diversion, but also a way of sharing joy, sorrow and pain. African music and dance, like African society, is a collective experience, and as such it is an important force that connects people.

Note again that we speak of ‘a collective experience’: music and dance are not a dual but a single experience. Likewise, singing and dancing, for example, is performed by the same people. This is not to say that all singers are also great dancers and vice-versa, but you cannot do one without some basic skill at the other. Thus, and this underlines the social or collective dimension of sound, it is usual to see dancers and singers exchanging advice and correcting each other. Performers need one another: if the singer does not sing well, the dancer cannot dance well, as she will lose her enthusiasm and the performance will become dull and dead. Besides, the social aspect of sound intensifies the feeling of authenticity and strengthens the (group) identity.

We cannot discuss sound in West African cultures without mentioning an important group of persons, called the ‘griots’ (to be pronounced: gree-oos, from the French word *griot* or the Portuguese *criado*, meaning ‘servant’). A griot is a poet and wandering musician-entertainer of West Africa whose performances include tribal histories and genealogies. Griots are members of a hereditary professional caste of praise singers, historians, musicians and orators. In old days griots were court musicians who sang praise of their renowned leaders, meanwhile telling the story of the region. Presently, they sing the history of tribes and families at a variety of social and religious occasions.

Thus, griots (and griottes) are actually repositories of oral traditions. Their main task is to preserve history and to praise the deeds of their patrons. Doing so, they

perform in many different ways: they sing, speak publicly, play instruments, recite history, tell stories, pose riddles for the audience to solve, do acrobatics and entertain. According to Joseph Hill, doctoral candidate at Yale's department of anthropology, any traditional gathering (child naming ceremony, marriage, etcetera) is incomplete without a corps of griots. "They speak on behalf of and about each family involved, provide entertainment and approach all the guests, praising them and often asking them for money." (Hill 2003).

The social status of griots is complex and ambiguous. They are either considered a very low or a very high caste, depending on whom you ask. As members of a so-called endogamous caste, they usually only marry other griots: their social status and occupation are, no matter how, inherited. Griots are in general quite happy and would probably not be interested in trading their place with people of other castes. They are not only considered servants, but leaders as well. For one thing, this is because they have, by their profession, access to influential political positions, serving as advisers to heads of state. Because of this unique function, "griots enjoy almost complete freedom of expression, behaviour and movement.

They are bound neither by etiquette, nor by the community's rules of common law, nor by most religious taboos." (Reed 2003, 115). In the second place, people assign authority to griots out of fear. They highly value their history, arts and entertainment and treat them generously, although not always voluntarily. In our need to elucidate the complexity and ambiguity of the social status of griots, we once again quote Joseph Hill:

"Instead of participating actively in village affairs, they witness and mentally record the deeds of every person. Traditional griots are genealogists and can tell anyone in the village extensive information about who their ancestors were, where they were from, and what they had accomplished. Most of the deeds griots recounted are good ones, for they want to get on their patrons' good side to ensure generous compensation.

However, many people are generous to griots not only out of gratitude for good words, but also out of fear that a griot will say negative things about them.” (Hill 2003)

In pre-colonial times, traditional griots were, even more than today, responsible for the transmission of messages, by words or through communicative drum beats on an instrument with the revealing name ‘talking drum’. But with the arrival of colonialism and urbanization, many of the contexts in which griots performed faded away. Many people, belonging to the griot-caste do not perform any of their art practices any longer. Nevertheless there are people who have tried to transform or modify the content of griot performing art, in order to make it survive in new contexts. They combine instruments and styles from different griot traditions, that would never have been used in combination before. Griots are more often active in popular music nowadays, where they dominate.

Over two thirds of popular instrumentalists today are griots, while over 90% of popular singers are griots, as has been estimated by Joseph Hill, on the basis of interviews and album rosters (Hill 2003).

2.1.11 Musical instruments

When you mention the words ‘African music’, many people will first and foremost think of drums. This popular image, with its emphasis on African drumming and the accompanying complex rhythms does not concur with the findings of the specialists, who say that it is actually song that lies at the heart of African musical expression. There is a dissonance – to use a quite western concept – here. Scholars say that pride of place should be given to song and performed speech, because African music is rooted in and derived from language

According to Kofi Agawu, professor of music at Princeton University, African sound should be understood as spoken language, in particular as regards its tonal

and rhythmic contours and its metalinguistic function. In his study among the Northern Ewe people of Ghana, he says:

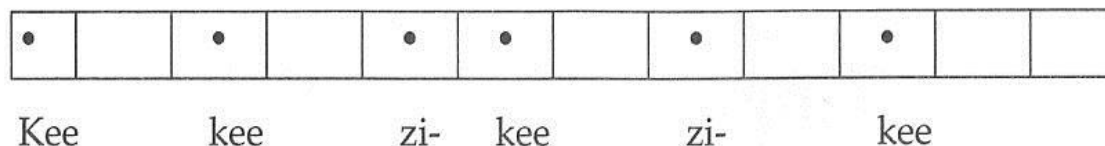
“In the beginning was the word. Or so it appears in Northern Ewe culture. In city as well as village life, the verbal arts play a central part not only in situations of formal artistic expression but also in ordinary, everyday communication.” (Agawu 1995, 31)

The fact that rhythmic activity is considered the primary attribute of musical performance in (sub-Saharan) Africa, does therefore not primarily point to rhythm performed by musical instruments, but rather to the rhythm of language. Song, after all, “consists of a fusion or integration or amalgamation of words, or ‘language’ or ‘text’.” (Agawu 1995, 2). So pure instrumental music is uncommon in African sound performance: accompanied song is the most prevalent music genre. Note that it is song that is accompanied (in this case by instrumental music), it is not that instrumental music is accompanied.

This may all be true, but we must add something. As we said, African music is rooted in language. However, Africans do not only speak by words. They also speak by rhythm. They talk with their drum (remember the instrument with the name ‘talking drum’). The basic principle of this talking drumming is actually quite simple and uncomplicated: rhythmic and tonal patterns (see the sections on rhythm and timbre below) of spoken language are reproduced on a drum. I can best illustrate this by means of an experience of John Chernoff, specialist in African drumming, who once practiced with a Ghanaian boy. “I was following him well until he suddenly performed a rather complicated series of rhythms and then went back to the basic rhythm he was showing me. A few minutes later a man who has passed at that moment returned with two bottles of beer.” (Chernoff 1979, 75). Apparently, the boy used the drums to tell the passer-by that he was thirsty, or to ask him for some beer.

West Africans use their voice not only to lead (by singing a song with words), but also to accompany. In this case, the voice is applied to produce vocables (words used without meaning) or linguistically meaningless syllables in order to accompany a melody. These vocables and syllables often function as memory aids; they are called ‘mnemonic syllables’ when they help to remember a rhythmic pattern. A possible pattern is reproduced below. This pattern is presented by means of the so-called Time Unit Box System (TUBS).

This is a simple system for notating events that happen over a period of time. It is mostly used to notate rhythms in music, because it can easily show relationships between complex rhythms. The notation consists of one or more rows of boxes; each box represents a fixed unit of time. A mark in a box indicates that an event occurs at the beginning of that time interval, a blank box indicates that nothing happens during that interval. The pattern below consists of one syllable (kee) and one vocable (zikee); the pattern covers twelve intervals, in which six times a sound is made, as follows:



(Stone 2005, 80)

Singing syllables and vocables is one way by which West Africans accompany music with their voice. Another way is called ‘voice masking’. In this practice the voice is modified to produce deep chest growls, shrieks, false bass tones, buzzing timbres and other effects. The human voice is also used to imitate sounds of nature, such as bird calls or mating calls of animals, and to imitate musical instruments. Voice masking is often achieved by singing or talking through a musical instrument. The instrument is then used principally as a megaphone,

which leaves the identity of the person who masks the voice unrecognizable (Kebede 1995, 5).

Notwithstanding the stress on the importance of the voice, the inhabitants of West Africa play a range of indigenous and imported instruments. They play lutes, harp lutes, zithers, rattles, plucked lamellophones (thumb piano's) and struck instruments of many forms. The appendix lists the most important African instruments and their characteristics. Here we just mention the instrument that is probably most famous: the drum. Africans know a very large variety of drums. They can be single or double headed and be played with the hands or with sticks. We find goblet drums, square drums, cylindrical, conical and hexagonal drums as well as drums that have the form of an hourglass. Beside the drums, electric guitars and synthesizers are increasingly becoming part of musical ensembles, due to the ongoing process of globalization.

It is interesting to see that West Africans relate to their instruments in a way that is rather uncommon to Europeans. Africans consider their instruments to be more than material objects: they are often seen as quasi-human, as the instruments take on human features. According to Stone:

“These instruments, usually played by master musicians, may be given personal names, kept in special houses and ‘fed’ sacrificial food. In West Africa, people classify musical instruments according to their own (local) categories. These categories can differ enormously: instruments are labelled according to the way they produce sound (compare our aerophones and membranophones, for example) or according to their male or female attributes which are emphasized. But many people label individual instruments with social predicates, such as queen, chief, mother or child.” (Stone 2005, 19-20).

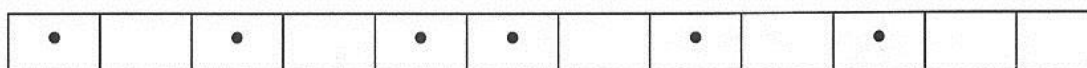
2.1.12 Rhythm: a cornerstone feature of music

The European time-scheme, which is based on a quantitative system of note values, leaves Africans unmoved: their own rhythms are vital for their indigenous sound. We can best explain the African approach to rhythm by referring to the above-mentioned vocables and syllables. These vocables or syllables are spoken in qualitative relationship to each other. This 'system' is thus not based on meters but on different sound patterns, which are characterised by different internal relationships of their units.

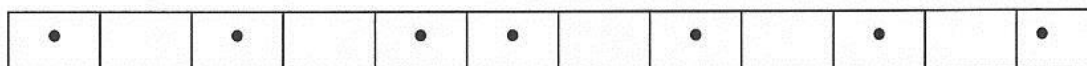
West African indigenous music is well known for polyrhythmic, multilayered sounds. But there appears to be one 'standard rhythm' in West Africa: a sound pattern which fits in with other patterns that are played simultaneously. As a 'structural core', 'timeline' or 'time keeper', this sound pattern functions as a link between different patterns. Thus, it is used as a reference point for singers, players and dancers to synchronize their sounds and movements. The timeline is often played on a double bell or just on a shaped piece of iron or even on beer bottles that are struck with the back end of a pen knife. The pattern becomes recognizable through the timbre of the distinctive and penetrating metal sound (Stone 2005, 83).

The standard pattern of West Africa is, with some variations, found more widely in Africa. Still head and tail – the first, third and tenth unit – are always the same (the tenth unit sometimes shows an off beat). We once more use the Time Unit Box System to show which small variations are found:

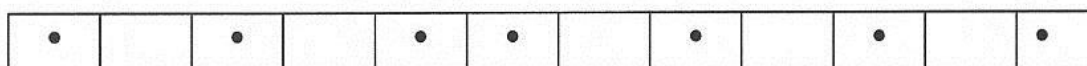
Kpelle—Liberia



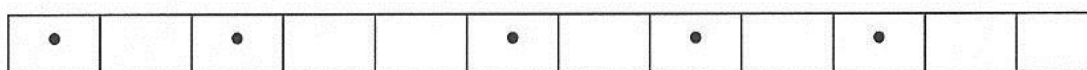
Ewe—Ghana



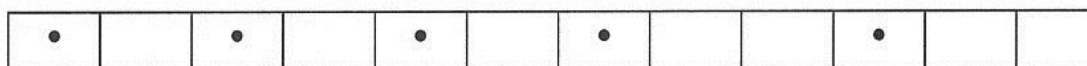
Mahi—Dahomey



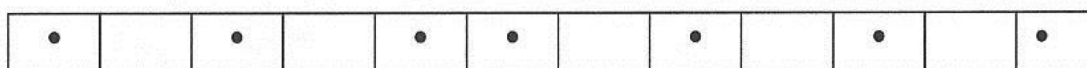
Swahili—Tanzania



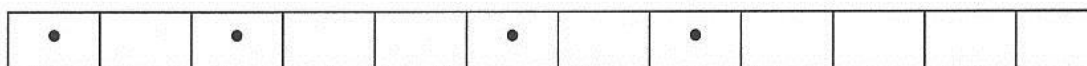
Hausa—Nigeria



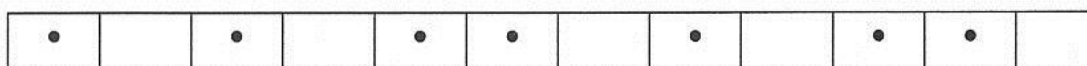
Yoruba—Nigeria



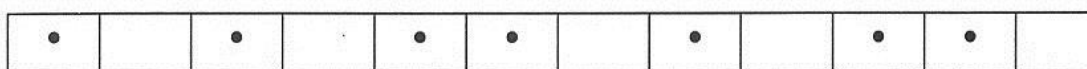
Akan—Ghana



Babenzele—Central African Republic



Mende—Sierra Leone



(Stone 2005, 82)

As has been mentioned, these and other patterns are often combined. Ruth Stone observed that

“the parts fit together like jigsaw puzzle. That is, there is one, and only one, placement according to the musicians with whom I’ve worked. In other words, it matters a great deal how each part aligns

with the other. Each part is a distinctive rhythmic pattern that fits in one, and only one, precise way with the other parts.” (Stone 2005, 84).

The vocal soloist and the master drummer are the ones who, by improvisation, constantly vary their parts, while the other performers carefully craft a steady structure of sounds.

The effect of the matching of patterns can be twofold. From a horizontal viewpoint, we observe polyrhythm, which is: many rhythmic patterns sounding at the same time. The vertical viewpoint reveals, for instance, the tension of a hemiola (the vertical placement of 2 against 3). This tension comes with the 2 against 3, not with the underlying beat. From a European perspective, this is difficult to understand.

The reason for this is the fact that European music is based on a downbeat (the beat that gets the metric accent), just like a house is based on a concrete foundation. Here tension arises when a specific pattern does not fit together with the downbeat. This is different from the African rhythmic organization, which can, according to Stone, be compared to a tent: “The stakes in the ground hold ropes that depend upon tension between them to hold up the structure. African performance frequently depends upon multiple points of organization rather than a singular focus.” (Stone 2005, 84). Thus, timeline is one of the multiple reference points for performers to rely on. So within a certain framework, there is a lot of space for improvisation.

2.1.13 Timbre as a major fabric of music

The mnemonics that, as we have mentioned, are used within the scope of song, do not only concern the rhythmic aspect of a sound pattern. Besides

timing, the tone colour of sound is important in these patterns as well. The emphasis on African rhythm has somewhat overshadowed the importance of timbre. Still, according to the ethnomusicologist James Koetting “the importance of sonority cannot be overemphasized” (Stone 2005, 47). Just as a drummer needs to learn rhythmic patterns, he needs to learn patterns of timbre. Timbre is important to understanding rhythmic patterns; a pattern of timbres can help learning rhythms. So there clearly is an internal connection between rhythm and timbre.

Different tone colours are produced in different ways. In speech, tone colours exist because words and syllables of words are pronounced on different tone levels. Agawu simply distinguishes low (L), medium (M) and high (H) tone levels. He uses his own name to clarify this: the syllables À-gà-wú are to be pronounced low-low-high (LLH, the last syllable is stressed). The combination of different tone levels produces different tone patterns: from LLL, HHH and LLH to MMH and MHH. These tone patterns are even richer than one might suppose on the basis of description. This because the phonology of Ewe negotiates the gaps between tone levels: it shows falling and rising glides or glissandi (Agawu 1995, 38). Glides are sometimes made in correspondence with the meaning of the words (structural glides), but they may also depend on the mood or circumstance of the speaker (non-structural glides). Another way of producing different tone colours with the human voice is voice masking.

Musical instruments produce different timbres in different ways. The voice of the drum begets various timbres, depending on where the drummer places her hands, depending on which part of her hands she uses to strike the skin of the drum, depending on whether she cups her hands or not. These different sounds can be enriched by other layers of timbres, for instance, by combining a pattern of drum timbres with the jingling of bells.

Within this jingling of bells, one can also develop a sound pattern. Interesting is the musical bow, which is played by encircling a bowstring with the mouth. By means of the cavity that is thus formed, the sound is able to resonate and a tone is produced. When the shape of the mouth changes, overtones are heard (Stone 2005, 54).

These overtones are so strong, that it seems as if two fundamental pitches are being played. Similarly, on all kinds of instruments subtle manipulations can make a nuanced change to the sound. By varying the tones, adding lower or higher layers of tone colour and adjusting them, a multilayered sound is developed. This shading of sounds and the performance of various colours of tones enrich African music in their own way.

2.1.14 Forms of music

In connection with what we said above about the community aspect of singing and dancing, of society actually, we should mention here a well-known form of West African music making and dancing: the call and response or responsorial form. The whole society is steeped in the consciousness that everything requires cooperation to succeed, and this also applies to music making. This means that when a song leader, a master drummer or a band leader makes a call or a gesture, the others immediately respond with a new chorus, drum pattern or dance movement. It is a way of structuring performance that Africans find aesthetically pleasing.

The responsorial form shows a variety of possibilities. It is used in both vocal and instrumental music. Each instrument seems to have its own role: “the goblet drum is like the solo singer and the gbung-gbung [two-headed cylindrical drum, MK] is like the supporting singer” (Stone 2005, 64). Sometimes one instrument is

played by two players, sitting opposite one another at the same instrument. The first player starts playing the leading piece, then the other starts interweaving a second part. It is also possible that one person plays a responsorial form on his own.

Stone distinguishes two types of call and response: an overlapping and a non-overlapping type. An overlapping call and response occurs in musical dramatic folktales. The non-overlapping type is for example used in work songs, such as a rice planting song. The rhythm of the work (consisting of hoeing and preparing the soil) is the same for both soloist and chorus.

Physical work was energized by song as much as song was energized by work. In this example the time interval between the soloist's call and the chorus' response were fixed, but these intervals can also be non-fixed. In that case, the phrases are of variable length and the soloist alerts the chorus by a descending melodic line or the injecting of syllables like "ee" or "oo". (Stone 2005, 67). Stone discerns that this part-counterpart relationship extends beyond music performance and is found within political and social 'systems' as well. This agrees with the claim that African societies are steeped in the consciousness that cooperation is needed to succeed in anything. The only area where part-counterpart has less importance is in popular music. This is because this style of music is influenced by Western popular music, where a star performer is in the centre of interest. Note that this corresponds with the Westernization of Africa(n music) that we have mentioned in the first chapter of this thesis.

Ashenafi Kebede adds another distinction with regard to the responsorial style. The plainest kind of responsorial singing is the simple response or imitational response. It is performed by two singers (or a single leader and a group response). The second (group of) performer(s) directly imitates or duplicates the part of the first performer. Another form of call and response is antiphonal, a term which points to a chorus-chorus alternation: two groups perform independent (and often

overlapping) parts and thus answer each other, while each chorus sings polyphonically.

This often creates complex forms and textures. A texture refers to the layers of sound that are heard simultaneously in a music performance. Usually three basic types of textures are distinguished: monophony (literally: ‘one sound’, referring to a single melodic line); homophony (‘same-sounding’, which means that the one melodic line is accompanied by other harmonic parts, all – to a high degree – moving in the same rhythm); polyphony (‘many-sounding’, meaning that various independent melodic lines are heard simultaneously). These textures can shift from one kind into another during a musical performance, although this is not a very common occurrence (Kebede 1989, 7).

The last musical form Kebede mentions, involves a certain sound pattern which is highly valued in West Africa. When hocketing (from the French hoquet and Latin hoquetus, = ‘hiccup’), musicians combine short sound facets to create a synchronized world. It is done with musical instruments, but also with the human voice. This way of performing means is also called ‘faceting’. It works as follows: each player of a musical instrument plays a very short motif, no more than one or two notes long, that he connects (like a chain) with the other short motif of his fellow player. This chain results in a pattern (an ostinato, or repeated motif). All of these patterns together are combined to create a multi-ostinato. This faceting is much appreciated (Stone 2005, 30).

The concept of faceting sounds or objects is, however, not just restricted to instrumental musical sound. The form is used in dance: a pattern of short steps in a rapid pace, followed by other patterns – the drum playing the pattern that the feet are dancing. Each successive pattern becomes more multidimensional, from simple forward and backward movements to the addition of circles and vertical jumps. The form is used in the arts as well, such as in the weaving of cloth: cotton thread is used to make narrow strips, several inches wide. Afterwards, these units

are sewn together to create large cloths. The entire design is composed of many smaller pieces and designs, that contribute to the total picture.

The faceting form is also used in song and speech. As one singer once explained: “We take one word, and we turn it, turn it.” (Stone 2005, 40). Spoken word shows facet aspects as well. A greeting sequence, for instance, often consists of frequent turn-taking and short phrases of each speaker. A response is sometimes nothing more than just “Mm”, but it is part of a chain, it connects and interlocks with the speaking partner. These patterns, in less or more extensive forms, occur a couple of times a day.

2.1.15 The Role of Church Music in the Anglican Liturgy

Anglican church music is defined by its character of timelessness and resistance to change. Chaney et al. (2004, para. 10) describes it as “an avoidance of revolution in politics and liturgy; rather than radical change, slow assimilation and gradual change remain characteristic from the Synod of Whitby onwards. This suggests that continuity has priority over novelty.” To further define Anglican Church Music, the value of worship through music and liturgy is embodied in the following ethe:

- (1) an inherited tradition that holds together both catholic and reformed;
- (2) the fact that the church has texts which are authorised, and freedom to choose any variety of expression;
- (3) the aesthetic potential of environment, music, art, and movement, offered as appropriate to the culture;
- (4) the symbiotic relationship between corporate worship and individual piety;
- (5) worship in an ordered liturgical space;

(6) the liturgical ministry of bishops, priests and deacons; and

(7) the church's value in the following of the characteristics in our rites ("Liturgy and Anglican Identity," 2005, para. 5).

Anglican music was shaped by the foundations laid by the early Christians in Britain, most notably, Benedictine Monasticism and the tradition of the Divine Offices. These had developed into the Office of Mattins and Evensong, but musical traditions of the Latin Rite post-reformation, remain in the singing of plainsong within chant and responses, and in the singing of psalms, canticles and prayers. By request of Cranmer, John Merbecke perpetuated the plainsong tradition from Catholicism into Anglicanism in his compositions of 1550. As in the case with many other British churches, Canterbury Cathedral traces their 1500-year musical heritage beyond that of the Reformation to the missionary of St Augustine, claiming that their all-male choir heritage was born of the monastic tradition (Chaney et al., 2004, pp. 2–3).

The Reformation also emphasised the singing of church music in the vernacular, English, in a way that employed simple harmonies to melodies composed to use one note per syllable, in a singable register of the voice with easy melodies, to encourage congregational participation. The Act of Uniformity of 1549 standardised liturgical and musical practices with the enforcement of the Book of Common Prayer (Temperley, 2001, sec. 3, para. 4). Thomas Tallis and William Byrd were early Anglican court composers who transitioned from the Catholic musical heritage. Their compositions exemplify Anglican music to composers. Further musical pioneering was encouraged by the Book of Common Prayer in its inclusion of the choral anthem in the liturgy (Chaney et al., 2004, p. 3).

Anglican musical traditions develop on two different platforms: 1) through churches who have the wealth and status to finance musical growth such as cathedrals and Collegiate Chapels; and 2) through parish church music. The

musical divide of parish versus cathedral church was blurred, as certain parishes had the means to perform cathedral repertoire. Parish repertoire was generally in a simple style, with Psalm-like settings to the music of the Office and Eucharist and the encouragement of active participation of the congregation. Contrary to this, cathedral music emphasised the independence of the choir's musical performance. Elaborate and experimental settings of the communion service, canticles and anthems were standard performance practices (Chaney et al., 2004, p. 4).

2.1.16 Forms of Music in the Anglican Church

The following section further defines Anglican church music by discussing various musical settings and repertoire in worship (Routley, 1997, p. 129). In order to categorise the repertoire, I designed a system loosely based on the liturgical text classification of Ordinary of the Mass versus the Proper of the Mass.

Traditionally, the Ordinary of the Mass refers to the texts in the Mass which do not change from Sunday to Sunday, such as the Kyrie, Gloria, Credo, Sanctus and Agnus Dei. The Propers of the Mass will therefore be the texts in the mass that change from week to week, such as the Introit, Gradual, Alleluia or Tract, Sequence, Offertory and Communion (Ouzts, 2017, paras. 5–6).

Based on this liturgical classification system, I have classified all music that is performed in an Anglican worship setting into two categories which encompass all musical settings of text that appear in Anglican worship:

(1) standard liturgical texts of the Anglican eucharistic service and Offices that always appear in that particular service setting; and

(2) standard liturgical musical offerings in the Anglican eucharistic service and Offices that have texts that vary according to the lectionary, or in the case of organ music, music that supports the theme of the texts in the lectionary.

2.1.17 Standard Liturgical Texts of Worship set to Music:

a) The Ordinary of the Eucharist

On the occasion of a sung eucharistic service, the musical setting of the Holy Communion will be performed. The intricacy of the musical setting may vary according to the occasion and the musical forces and their abilities. Parishes may use simpler plainsong musical settings of John Merbecke and Martin Shaw, whereas cathedral choirs might perform settings by Herbert Howells or Harold Darke (Temperley, 1979, p. 333). Western orchestral settings of the Mass by composers such as Haydn, Mozart and Schubert might also be performed at festive occasions (Bethke, 2015, p. 21). Routley (1997, p. 129) lists the composers of mass settings used in the traditional Anglican church.

b) Mattins

Mattins is the Anglican service of morning prayer that combines the monastic offices of Matins, Lauds and Prime into one service – a design by Thomas Cranmer. This sung service is led by the choir and includes musical settings of the preces and responses and the canticles of Te Deum, Benedicite, Benedictus, Jubilate and Kyrie (Clarke, 1922; Kim, 2008, pp. 128, 132; Routley, 1997, p. 130).

c) Evensong

Evensong is the Anglican service of evening prayer that combines the monastic offices of Vespers and Compline into one service – a design by Thomas Cranmer (Temperley, 2001, sec. 3, para. 1). This sung service is led by the choir and includes musical settings of the preces and responses and the evening canticles of the Magnificat and the Nunc Dimittis. The service will includes the chanting of psalms, an anthem or motet, hymns and organ voluntaries (Clarke, 1922, paras. 1–8).

Very often, the Office of Evensong is concluded with the Benediction of the Blessed Sacrament. The practice of placing the reserved host in a monstrance and blessing the congregation at the conclusion of the Mass was a Catholic Church tradition that was assimilated into the Evening Office by the Anglo-Catholic movement in the nineteenth century. The sacramental benediction required formal liturgical ceremony by the priests and servers which was underpinned by a selection of sung Ordinary texts. The Benediction of the Sacrament largely fell into disuse as Pope Pius XII encouraged reforms against the practice in the 1950's, reasoning that the mass should not be celebrated past noon and the benediction was a practice of evening devotion (Buchanan, 2009, pp. 56–57). This reform could have had an impact on the disuse of the Benediction of the Sacrament by the Anglican Church.

d) Preces and Responses

These are prayers of praise and supplication from the Book of Common Prayer in a musical setting of versicles sung antiphonally by a precentor and responses sung by the choir or congregation (Clarke, 1922).

Liturgical Musical Offerings in Worship with Variable Texts:

a) Propers

The Propers refer to the prayers and versicles that vary according to the date. These prayers represent the observance of a saint or event of the liturgical calendar. In the Roman Rite, these prayers would be set to plainchant – Gregorian chant. The proper of the Mass includes the chanting of the Introit, Gradual, Alleluia or Tract, Sequence, Offertory and Communion. These would be printed in the missal or the Gradual book (Ford, 2008, pp. 3–4). The term ‘Gradual’ refers to the “step” on which the cantor stood when chanting in the Roman Rite. The chanting of the Propers allows for meditation or response to the Epistle and Gospel readings mostly with the use of texts of the Psalms. These chants are normally performed responsorially between cantor and choir.

The Novus Ordo Mass now involves the congregation singing a hymn at the Introit or Offertory, or the choir chanting the psalm in Anglican chant between the Epistle and Gospel readings (“Gradual,” n.d.). The chanting of the Propers out of an edition of the Anglican Gradual is a practice rooted in the chanting of the Propers in the Mass of the Roman Rite, which itself is rooted in Christian antiquity. Because of its Tractarian undertones, the Anglo-Catholic practice of chanting the Propers in English have largely fallen into disuse in South Africa, except for the very rare Anglo-Catholic parishes that still perform them. The reason the Anglican Church stopped chanting the Propers can be attributed to:

- (1) the need for the Propers to be chanted by skilled choristers as it could not be sung by the congregation,
- (2) the Anglican Prayer Book making provision for the Mass to be said without the chanting of Propers, and
- (3) the evangelical ideologies and charismatic trends in parish churches rendering the performance of chant as archaic (Ford, 2008, p. 3; Weaver, 2009, para. 4).

Even some Catholic churches have done away with using Gregorian Chant in their worship in spite of still practising the associated liturgical movements (Williams, 2016, para. 18). To attribute the banishment of chant to the Second Vatican Council (Vatican II) 1 would be a grave error, as its rulings contained explicit and binding recognition of the role of Gregorian chant in Christian history and that of the Roman Rite (Tucker, 2008, para. 1). The Constitution on the Sacred Liturgy (1963), which was promulgated by Vatican II, speaks of Gregorian chant as ‘distinctive to the Roman liturgy’ (Adam, 1992, p. 88) and as the supreme model for all liturgical music (Adam, 1992, p. 85). It also contains Articles 112-121 on the norms of liturgical music which express preference for Gregorian chant with all other forms of music subsidiary (Swain, 2006, p. 46).

b) Anglican Chant

The earliest examples of this musical form were written by John Merbecke in his publication *The Booke of Common Praier Noted* (1550). This used the first seven traditional Gregorian chant psalm tones and applied it to chanting the canticles in English and likewise, tone eight was used to chant the psalms - this was the very beginning of Anglican chant (Rodriguez, 2020, para. 1; Temperley, 2001, sec. 4, para. 1, sec. 5, para. 13). The design of Anglican chant is a means to sing texts that have no metric rhythm, but by making use of the natural speech rhythm set to a harmonised melody (Alfred, 1970, p. 32). Anglican chant reached its prime in the eighteenth century, with its use in Mattins and Evensong as it solemnly, and with great simplicity, delivered the texts (Cuming, 1969, p. 130; Hefling & Shattuck, 2006, p. 451). The chant can be sung unaccompanied but is most often performed with the accompaniment of the organ. The organ would colour the mood by underlaying the text with various registrations to characterise the music. The standard practice of cathedral psalm-singing is to do so antiphonally, alternating between the two complete halves of the choir with five voice parts

each, decani and cantoris, which suits the Hebrew poetry of the psalms (Swain, 2006, pp. 5–6;

Temperley, 2001, sec. 4, para. 2). The Parish Psalter by S. Nicholson first published in 1932 was used throughout the Anglican Province of Southern Africa (Bethke, 2015, p. 6).

c) Anthem (Motet) (Temperley, 2001, sec. 4, paras. 5-14)

Artopium's Music Dictionary (n.d.) describes the church anthem as follows:

“A choral setting of an English religious text similar to a motet, usually used in church with or without organ accompaniment. An anthem is a short vocal composition. In the church of England, the word indicates such a composition often using a non-liturgical text (i.e. not part of the official service). A full anthem is for full choir, without soloists, while a verse anthem makes contrasting use of solo singers. Both these forms flourished in the church of England from the late 16th century.”

The English anthem developed in the Protestant Reformation as a derivative of the Latin Motet. Today, the word ‘anthem’ refers to a piece of accompanied music, whereas the motet is generally unaccompanied (Das, 2011).

The function of the anthem is “to dispel tedium and enhance contemplation during the collection of the offering - and partly provocative, useful at points of rest or suspension in the liturgy to engage the congregation's religious imagination at the highest musical level” (Graham, M. Derksen, J. Winters, 2007, para. 2). Senn (2012, p. 28) comments on the beautifying role of music, with particular mention of the anthem, after the reconstruction of St Paul's Cathedral, which was damaged by the London fire of 1666, stating that “With the restoration

of choirs and organs, Anglican cathedral and collegiate worship was enriched with new musical settings and anthems”.

d) Hymns

The Hymns Ancient and Modern (1861) was the only hymnbook in the Anglican Province of Southern Africa until the 1906 publication of the English Hymnal. Hymns Ancient and Modern, therefore, is still the most widely used hymnbook in the Province (Bethke, 2015, p. 3). The hymnal was published in the light of the Oxford Movement. Bethke (2015, p. 3) notes that many churchgoers in the Province owned their own copies of the hymnal and some parishes provided copies of the hymnal in its pews.

Many evangelical parishes affected by the Charismatic Movement have opted to discontinue the use of hymnals, reasoning that the cost to maintain and purchase hymnals is exorbitant and the repertoire in the books is outdated as the church has adopted charismatic music. Hymns and songs are now projected on a screen for the congregation - a development of the mid-1990's. This technology frees congregants to clap, move, dance and raise their hands. Corporate worship was improved as songs flowed into one another and there was no need to turn hymnbook pages (Evans, 2006, p. 64). Challies (2017b, pp. 4–5) lists that in abolishing the use of hymnals we have lost:

- (1) an established body of songs;
- (2) deep knowledge of the songs;
- (3) the ability to harmonise;
- (4) the ability to sing skilfully; and

(5) the ability to sing hymns in our homes.

Aigner (2016, paras. 1–9) lists why every church needs to sing hymns: (1) hymns have a strong theological grounding;

(2) they allow for a more authentic response to emotional expression;

(3) they display social consciousness and acknowledgement of church history;

(4) they encourage congregational singing;

(5) the hymn tradition is open to new contributions in compositions; and

(6) they lend themselves to liturgical use.

The projection of hymn texts on a communal screen might also infringe on copyright laws.

e) Organ

The role of the organ in Christian liturgy can be traced back to its use in Byzantium courts. It accompanied the imperial speech to indicate when the divine emperor spoke. After time the instrument was adopted into Papal liturgy, remaining in theological and political history for centuries (Ratzinger, 1983, para. 22; Ratzinger, 2014, pp. 484–485). Articles 112-121 of The Constitution on the Sacred Liturgy (1963) express strong preference for the pipe organ (Swain, 2006, p. 46), stating that “the pipe organ [...] to be held in high esteem, for it is the traditional musical instrument which [...] powerfully lifts up man’s mind to God” (Swain, 2006, p. 173).

The organ has accompanied congregational-and choir singing for centuries and has also flourished as a solo instrument with improvisations or composed voluntaries performed in the gaps of the liturgy, before a service, during processions, the distribution of the eucharistic elements, and after the service. The

organ voluntary was so revered in the Church of England that it was custom to have a voluntary in the middle of morning or evening prayer. This practice lasted well into the nineteenth century (Temperley, 2001, sec. 7, para. 1). Vatican II gave organ music solemnity and gravitas as they declared “Instrumental and organ music continue as it were the wordless music of the early Christian Alleluia-jubilus. For there are realities that can be experienced and expressed only in the medium of art” (Adam, 1992, p. 87).

In the mid 1970’s, the parish churches of the Anglican Province of Southern Africa were swept up in the Charismatic Movement. Some churches found the organ accompaniment archaic causing clergy to incorporate both contemporary and traditional music in the repertory, to the great disgruntlement of church organists. The organists’ unwillingness to change with the movement saw an increase in worship bands leading congregational singing (Bethke, 2015, p. 18).

Graham's (2012) stance on the relevance of the church organ must be one very similar to that of a congregant of a charismatic parish. His article claims that church organs are part of the cause of the drop in church attendance, claiming it as an instrument not relevant to modern church worship. Johnson (2012) replies fervently to the article above saying that the decline in congregation numbers cannot be attributed to the church organ. She continues by listing the reasons that organ music is, at times, so terribly performed:

- (1) there are not enough trained organists;
- (2) the remuneration is too low;
- (3) the instrument is unmaintained;
- (4) there is friction between clergy and church musicians; or
- (4) there has been an extensive degrading of church liturgy.

A huge shortage in capable church organists has been noted by Dean (2018), Pitts (2017), and Roth (2018).

2.1.18 Music Performance Practice in the Anglican Church

The Anglican choir leads the congregation in the praying of the Offices and the Mass. The choir is made up of the standard soprano, alto, tenor and bass voice parts. The choir sings from the choir stalls in the chancel of the church and is vested in cassock, knee-length surplice, a ruff if the chorister is a treble, a medallion displaying rank within the choir and an academic hood worn in the Offices (Buchanan, 2009, pp. 90, 462; Chapman, 2006, p. 101; Cuming, 1969, pp. 6, 159; Meakin, 1990, pp. 66–67). The choir is split in two halves on either side of the aisle of the chancel to facilitate antiphonal singing. The halves of the choir are named *decani* and *cantoris*. These choir halves have all the choir voices (SATB) represented within them (Temperley, 2001, sec. 4, para. 10).

The traditional Anglican choir was made up of adult male singers, referred to as lay clerks, who would sing the bass, baritone, tenor and countertenor (alto) voice parts. They would accompany a soprano line made up of boys, called trebles. The use of only male voices was the established tradition. Later, where there was a shortage of boy trebles, the use of female voices to sing the soprano and alto voice part became an accepted practice. Female choir members are referred to as choristers. The word choristers has now become the term used to define all choir members (Meakin, 1990, pp. 93–96; Temperley, 2001, sec. 5, para. 2).

The all-male choir is synonymous with the Anglican choral tradition but is in decline as it is based on the Catholic ideal of only male clerics and laity in the church sanctuary. Aigner (2018b) and Ratzinger (1983) motivate the importance of the symbiotic relationship between layperson and clergyman. The forbidding of females to sing in church can be traced back to practice in early Christian times

inherited from Hebrew Temples (Stubbs, 1917, p. 416). The separation of the sexes in the Temple service was based on the premise that a woman's voice is a physical attraction (Stubbs, 1917, p. 420).

Pius X justified the ban on females singing in church on the grounds that females were not permitted to perform any liturgical function as they were not laity. Adam (1992, p. 11) reports that Vatican II consider certain groups among the laity that play a special role as agents of the liturgy. The Constitution on the Sacred Liturgy (1963) states that "servers, readers, commentators and members of the choir ... exercise a genuine liturgical function". These role players in the service would normally be seated in the Chancel and Sanctuary of the church. These areas were traditionally separated from the Nave with a closed screen because they are considered the Holy of Holies where the Holy Eucharist is celebrated and therefore reserved for those who are officially engaged in the Divine Service (Stubbs, 1917, p. 420). The choir traditionally performs a key liturgical function and belongs to the ranks of laity (which includes bishops, priests and deacons) as formerly described (Stubbs, 1917, p. 420; Wijngaards, 2014, para. 7). Females therefore were not permitted to form part of the choir. This Catholic teaching was made relevant to Anglican choirs through early British Catholic heritage and the effects of the Oxford Movement in the 1840's (Temperley, 2001, sec. 10, para. 4).

The Victorian period saw the climax of the boy-choir era with music commentators noting a characteristic modern sound of English choirs and its dependence of the flute-like, ethereal tone of boys' voices and the distinct prominence of the individual lower voices, particularly the counter-tenors (Temperley, 2001, sec. 8, para. 7).

Despite the long tradition of an all-male Evensong choir, the use of female sopranos and altos has now become standard practice at St George's Cathedral in Cape Town. The cathedral was the last church in the Anglican Province of

Southern Africa to have an all-male choir (Bethke, 2012, p. 20). Chaney et al. (2004), Graham (2018) and Meikle (2014) discuss the current reality of this tradition by suggesting that “the secular priorities of today's social scene have brought about the demise of the traditional men and boys choir in most Anglican churches”(Chaney et al., 2004). Graham (2018) supports this statement and documents the first instance where females were included in the treble ranks in Salisbury Cathedral in 1991. He describes how the tendency to move away from all-male choirs spread through Anglican institutions.

The “First all-girl cathedral choir in [the] southern hemisphere” (2016) was established in St Paul’s Cathedral, Melbourne. Meikle (2014) documents the institution of the first female treble line at Canterbury Cathedral and the demise of all-male Anglican choirs, whilst Grossman (2014) and Sweeney (2017) offer possible reasons for the decline in the number of church choirs in general. The value of female choristers to the church institution, when considering fair and equal treatment among girl and boy treble lines, is brought into question as Coghlan (2018) describes the resolutely hierarchical view of collegiate and cathedral all-male choirs upon mixed choirs. Coghlan goes on to mention the ‘stiff, venomous opposition’ to the introduction of female choristers at Salisbury cathedral (Coghlan, 2018, para. 8). Davies (2017, para. 1) reports on the possibility of the girl choristers of Gloucester Cathedral being done away with as funding runs low.

2.1.19 Applicable conducting principles

In an introductory paragraph on conducting, Decker and Kirk (1988:7) state the following:

A conductor must have a complete understanding of the composer’s intention. Without this, there is no significant or important message to

communicate. Assuming that a clear, artistic message has been discovered and researched, the conductor must develop skills essential for communicating

through gesture.

The importance of the conductor is evident from the growing number of book chapters, articles, workshops and seminar discussions devoted to this topic. Thus, it is only to be expected that many different viewpoints are voiced. The following writers and conductors are but a few who have made significant contributions: Ericson (1976), Kaplan (1985), Busch (1984), Gordon (1977:15–37), Pohjola (1993)² and Rao (2001).

While each of these authors in an important way contribute to the topic, Ericson (1976:99) underlines the basic tenet that a conductor must arrive at every rehearsal with a clearly defined musical concept, as well as a complete technical command of the piece to be

rehearsed. Only under these conditions, he argues, will the conductor be able to give the necessary attention to movements through which the music will be “transformed into choral sound” (Ericson 1976:99).

Apart from the above-mentioned aspects, the researcher views the following three principles as indispensable to good conducting practices:

[a] Firstly, it is absolutely imperative that the conductor should project no strain, and that all movements should originate from the centre of the body. Hanken puts it as follows:

The body must be balanced, and then the hands must be lifted in their normal position until they reach the middle of the body. Bring them almost together in a cupped position towards the middle of the conductor’s torso. The reason for this position is that high gestures elicit a strained sound.

Tension from the conductor could influence the sound negatively in the sense that it could subconsciously lead to the straining of voices and therefore requires a relaxed body; otherwise the sound of the choir might become rigid. Tension even affects interpretation negatively.

In addition, McLachlan (1992:143) argues that the wrong kind of tension will lead to faulty intonation.

[b] The second principle, proposed by both Rao (2001) and Pohjola (1996, 2004), is that conductors should strive for what they describe as “quiet conducting ... which takes a lot of courage”.

[c] Thirdly, it should be kept in mind that conducting gestures play a key role in the standard of the music delivered by the choir. In order to mediate a successful performance, the psychological support projected by the conductor need to be effectively communicated to the choir.

It should be noted at this point that it is debatable whether these principles are applicable to stage performances of authentic folk music. It is intrinsic to the nature of folk music that it is usually sung in contexts related to everyday social activities such as, for example, playing, working, and so on. Under these circumstances, folk music expresses a natural spontaneity, and little interpretation is involved. Also, in their authentic form, they are never sung under the leadership of a conductor.

From the argument presented above, it is clear that choral conducting is an art in itself. Therefore in the following sections, aspects of conducting will be discussed which are of paramount importance to the choral conductor who wishes to excel in this form of communicative artistry.

2.1.20 The leadership of the conductor

Bo Johansson, the conductor of the Adolf Fredrik's Girls' Choir in Sweden, is of the opinion that everything musical coming from the choir results from the musical leadership of the conductor.⁸ McLachlan (1992:164) stresses that a conductor can never spend enough time studying his chosen repertoire. From this follows that the conductor should cultivate musical skills and sensitivity through studying, reflecting, listening to other music and choirs, and attending every available course to gain more knowledge in order to be able to evoke musical singing during repetitions and concerts. Musical growth, as described above, must always take place.

Joseph Flummerfelt (in Shangkuan, 2004:13ff) maintains that, although the notes and the rhythm must always be correct, choral conductors should be careful not to overemphasise the cognitive: perfection should not be a substitute for spontaneity. Shangkuan (2004:10ff) confirms the views of Flummerfelt in saying that the conductor needs to concentrate on making music, to make the group perform, and not so much on the elements of intonation, rhythm and other technical aspects. Conducting is about transforming a score

into a complete picture of sound, line, and colour, symbolising a text. Thus Rao (2001) is of the opinion that, "to be alive, conducting gestures should strive, with passion, to convey the emotions coming from the text and music at that particular moment". The musical nuances in a choir's interpretations will, however, not be complete without the conductor's utilisation of both an intuitive and a studied knowledge of correct musical style.

Through the researcher's personal observations, it has become clear that outstanding conductors such as Pohjola are in command of certain dramatic capabilities that are used to put musical ideas across. As a result, not only the interpretation of a text is powerfully mediated, but special images of sound may

also be created. An example of this ability is, for instance, his choir's performance of *Aglepta*, composed in 1969 by the late twentieth century Swedish composer Arne Mellnäs (born 1933) as sung by the Tapiola Choir. This work was first recorded on a CD with the title *Water Under Snow Is Weary* (1988; conductor Erkki Pohjola) and later, in 1996, with the CD-title *Rainbow Sounds* (conductor Kari Ala-Pöllänen). Former conductor Pohjola (1993:69-73), who introduced this fascinating work to the world, explains something of its creative process:

The composer chose as his text a magic spell or incantation from 19th-century Sweden from the province of Småland: To leave an enemy without an answer. Say these words to him: 'Aglaria Pidhol garia Ananus Qepta', and blow in his direction; then he will not know where to go or what to say. The composition displays the new relationship of modern choral music to the text ... this spell (was) a truly avant-gardist offering at the time of its appearance ...

Robinson and Winold (1976:53,54) also point out that the key to a satisfying choral experience on the individual level is a conductor who can create a performing environment in which each singer realises his or her inherent vocal potential. Against the perspective of the above paragraphs, Stanton's (1971:i) statements that "from the conductor comes everything" and "His choir rises no higher than he lifts them", may rightly be cited. Hyslop (1964:6) also maintained that "a choir is generally as good as, and not better than, its choirmaster".

2.1.21 Requirements for quality choral singing

This section examines those factors that are universally considered as being intrinsic to the successful training of choirs. The discussion focuses not only on aspects brought to the fore by literature on the topic, but also on issues and viewpoints raised by conductors during national workshops and international

symposia, and on those communicated through correspondence, informal discussions and interviews.

A. Effective auditioning

As a general rule, it is the responsibility of the conductor to select singers for a particular choir by evaluating their musical abilities in a fair and responsible manner. This process might already reflect individual views of the conductor – even during auditioning, for example, an ideal choir sound, which might significantly influence the selection process – is kept in mind. Yet, conductors rely on certain universal principles, which underlie auditioning procedures. Boyd (1970:31-42) dedicates a whole chapter to such methods of auditioning, while Gordon (1977:70-74) provides a list of possible criteria that include the testing of intonation, range, tone quality, vocal control, diction, sight-reading and musicality.

Robinson and Winold (1976:74) emphasise that a vital choral sound is wholly dependent on a well-balanced, carefully selected group of singers, and that this ideal can only be attained through careful auditioning. The search for coherent criteria has, however, proven difficult due to the diverse roles according to which different choirs function, as well as their widely diverging stages of development. For this reason conductors are often forced to set their own standards and methods for auditioning.

B. Balancing cognitive and psychological dimensions of choral singing

The psychological aspects involved in choral singing can have a very positive influence on both the cognitive and psychological dimensions of a human being. Robinson and Winold (1976:202) refer to the “capstone of artistic choral singing”

which transmits the intensions of the composer from the choral ensemble to the audience through the

projection of emotion, love, dedication and mutual respect.

The benefits of choral singing may manifest, however, also on a very intimate, individual level. In citing the thought of Gardner, Rao (1988:68,69) maintains that “... skilled action is a form of knowledge.” In this regard she explains the views of Csikszentmihalyi, who is convinced that the cultivation of artistic skills (in this instance singing) serves as a powerful means of self-confirmation and self-esteem. Rao (1988:224) further explains that: “As a manifestation of human emotion the voice is closely associated with actual feeling”

Robinson and Winold (1976:53,54) find that the choral experience offers special opportunities for the development of personal commitment and growth, as well as a deepening of cultural and aesthetic pleasure. They refer to the intense feeling of community – a special esprit de corps – fostered by a dynamic conductor who creates a powerful bond of fellowship, which is beneficial to all participating in the choral experience.

For this reason McLachlan (1992:145ff) emphasises the need for the conductor to have insight into the human psyche, so as to be able to motivate choir members to totally involve themselves in the choral experience. Rao (1987:5) is similarly aware of the complex interconnectedness of psychological and physiological aspects in choral singing. Apart from defining vocal technique as a skill, she states that the “vocal production of musical tone is a vital process which involves the body, mind and emotion”.

C. Sound production

The sound production of a choir is irrevocably tied to the capabilities of the conductor, who must be able to convey an envisaged tone-image to the choral singer. Pohjola (1993:91) reflects on the uniqueness of the instrument by stating that, if there is anything mysterious or supernatural about the shaping of a choral sound, it is in the blending of the voices. Thus, he finds that two fairly mundane sounds, when sung together, may come across as “something from another planet” (Pohjola 1993:91).

This uniqueness is reiterated by Stanton (1971:40) who contends that a beautiful choral tone results from a process of tonal homogenisation, which means that different voices with different voice-qualities are moulded into one artistic tone-image which the conductor projects onto a group of singers. Stanton continues by stating that choristers progress through a whole process to achieve this end product, starting with the warming-up of the voice, followed by voice exercises pursuing different technical and artistic goals.

The development of the choral sound does, however, not only rely on the projection of a particular sonic ideal, but also on the development of the singer’s vocal abilities. In this regard, Ohlin (1976:107) believes that, though methods may differ, the training of an individual voice and the development of a good choral sound are not contradictory endeavours. In each case, he argues, the goal is to develop and improve the ability of singing.

Ehmann (1982:viii) supports Ohlin by stating that every good voice teacher realises the importance of sensible vocalises. Although these exercises can be used to develop any voice, amateur or professional, their importance for the development of a sound individual vocal technique, is indispensable.

The development of the singing voice may, however, also be approached from a cultural perspective. Ala-Pöllänen is, for instance, convinced that versatile ways

to produce the singing voice enrich the sound production of a choir. This view is strongly supported by Cook (1999)¹² who uses “varied vocal colours” as a voice training method.

Ehmann (1982:viii)¹³ emphasises that, in an amateur choir, voice building is of special importance. He proceeds to say that “nature gives us an effective vocal mechanism: the infant breathes and speaks in a healthy way”. Ehmann further holds the opinion that the fundamental principle is therefore that one should strive for developing ‘natural’ abilities:

“the natural functions of the voice must serve the artistic needs for good singing. From this perspective, choral voice training leads into the science of singing” (Ehmann 1982:vii).

Certain key factors need to be in place in order to build an excellent choral sound. Ehmann (1982:xi,xii) mentions three cornerstones which, in his opinion, form the basis from which all choral sound should depart: imagery as an instrument, development of the anatomy of the vocal mechanism, and phonetics. Ehmann and Haasemann (1982:68) also believe that there is a ‘sound ideal’ for each compositional period.

D. Posture and breathing

When correct spinal alignment is present, vocal tone may flow uninhibited from a comfortably positioned larynx. As MacDonald (2004:44) explains, there must be a thorough understanding of the synergistic relationship between the skeleton, which forms the structure of the body, and the muscles, which provide shape and mobility. Correct alignment is attained through a lengthening of the spine from its juncture with the skull right down to the lowest part of the lumbar spine. Through this flexible spine, precise neurological messages from the brain are sent to the body.

Both Jacques (1963:35) and Høgset (1994:7) define sound production as correlated to breathing by way of a simplified explanation, which involves the following physiological actions:

- The lungs supply the motive power, which is the breath.
- The breath, coming into contact with the vocal chords, causes them to vibrate, creating the sound.
- The larynx is the vibrator where the activity of the vocal chords divides the air flow into even puffs, creating tones.
- The sound is then amplified by the resonating cavities in the nose (nasal passages), mouth, neck (throat), the pharynx and chest.
- Thereafter the tip of the tongue, the lips and the teeth articulates the result of the process.

Breathing as ‘the fuel of singing’ is a much-discussed subject amongst choral directors, and naturally this aspect is very important. In the popular concept of correct breathing, it is accepted that breathing for singing combines the use of the diaphragm and the lower ribcage; this is called costal-abdominal or low breathing [Cook (1999) and Choksy

(1981:116)]. According to Ohlin (1976:110) and Jacques (1963:16), among others, this type of breathing provides the best control of exhaled air, and thus of singing tone.

Accordingly, Van der Sandt (2001:4-5) clarifies terminology with regard to breathing in the following manner and Ehret (1959) points out the dangers.

- Breath support: “... to have enough breath pressure to produce a tone” because otherwise, states Ehret (1959:17), flatting (in the realm of intonation) will occur.

- Breath control: “... the smooth maintenance of breath pressure over an extended period of time.” When this does not happen, intonation problems will occur; especially again, flatting (Ehret 1959:18).

Fusing the above views, Choksy (1981:115,116) says that the breathing apparatus is of the utmost importance in the forming of vocal tone, providing the power for the voice when used correctly. She then proceeds in citing Kodály, who stressed that breathing organs had to be used correctly and that “breath is to singing what wind is to a sailboat: the power that keeps it moving” (Choksy 1981:115). Choksy (1981:115,116) explains that one actually sings through air pressure, and that, while the diaphragm is the breath-controlling muscle, the abdomen is the ‘power’.

In support of the above authors, Pohjola (1993:101-106) and Albrecht (2003:7-17) agree with Charlene Archibeque, Kari Ala-Pöllänen and Pamela Cook that principles relevant to the development of good choral sound are as follows:

- ❖ Relaxation of the musical instrument (the body).
- ❖ A well-aligned posture.
- ❖ Correct breathing to utilise the vocal instrument at its best.

From these basic principles, free, relaxed sound production must follow, as well as a certain concentration of tone, enriching the sound through various methods that broaden the range of the voice, as well as develop the handling of registers and enable the control of dynamics. For this reason, Decker and Kirk (1988:vi) define the singing process as dependent on “breath management”, “phonation”, “resonance” and “amplification”.

Breathing and its important correlation to singing is vitally important for both choral directors and those who teach individual singing. As breathing involves the resonating cavities of the body, a short discussion of this aspect needs to be included here.

E. Resonance

Regarding resonance, Jacques (1963:36,37) observes that the two tiny vocal chords, which, with their vibrations, create the initial sound, cannot in themselves produce the full, rich tone which issues from the lips of a good singer. Therefore, the sound needs to be amplified by the singer's resonance cavities.

Ohlin (1976:112) agrees that the tone created by the vocal chords has to be reinforced in order to become "strong", "full of colour" and "beautiful". This reinforcement takes place in the throat and in the cavities of the mouth and nose. Robinson and Winold (1976:96) and Ransome (1980:14), as well as Ohlin (1976:112), stress that the use of vocal exercises, such as humming on the consonants m, n, ng, is an acclaimed method for exploring the different resonance cavities of the singer's body and Robinson and Winold (1976:96ff) point out that the primary resonance cavities discovered by using the above-mentioned sounds are the mouth, top of the throat, back of the mouth and postnasal cavities. Ohlin (1976:109) refers to the quality and 'colour' of tone that is affected by the use of the resonating cavities.

Van der Sandt (2001:4-5) points out that, when tone is produced correctly, it will naturally resonate in all available areas. According to Ransome (1980:14), this leads to brightness and volume of sound. It would be safe to assume that excellent resonance is the result of correct habits of breathing and diction, which leads to the uniformity of vowels and production thereof. Ohlin (1976:115) cites that, in creating a vowel sound in singing, one should not create the impression that the instrument is changed for each vowel, and therefore he refers to the "equalising" of vowels, which, according to his view, is one of the conditions for a good legato. Cook (2000:5) stresses that legato singing is crucially important and in this she receives strong support from Rao (1987:13) who is convinced that vowel formation is the essence of vocal technique.

F. Pitching and intonation

Carrington (1999)¹⁸ aptly describes the vital importance of correct intonation for choral singing: “... what joy can then be found in tuning and blending that rare phenomenon, the perfect chord!”

Robinson and Winold (1976:239) discuss the phenomenon of intonation with reference to pitch as a separate entity. Thus some reflection on this phenomenon seems to be warranted at this point. Pitch is considered to be one of the three major auditory attributes of sounds along with loudness and timbre. However, while the actual fundamental frequency can be precisely determined through physical measurement, it may differ from the perceived pitch because of the presence of overtones. In this regard, it should be noted that pitches other than 440 Hz may be used for tuning. In historical terms this A has been tuned to a variety of higher and lower pitches which is relevant when singing older Western music.

The choral singer with the ability of hearing a note and identifying the pitch immediately has an interesting musical ability, namely absolute pitch also called perfect pitch. This is “the ability to identify the frequency or musical name of a specific tone, or conversely, the ability to reproduce a frequency, frequency level, of musical pitch without comparing the tone with any objective reference tone, i.e., without using relative pitch” (Ward 1998: 265- 298).¹⁹ Some singers or musicians may even possess both absolute pitch and relative pitch ability. Absolute pitch is not a prerequisite for developing a high level of talent as a musician. The conductor strives to develop musicians who have good relative pitch, a skill that can be learned (Brady 1970: 883-887).

Robinson and Winold (1976:239ff) stress the fact that the pitch aspect of musical performance presents two separate but related problems: the discrimination of different pitches, and the development of sight singing skill, which requires for

individual pitches to be realised in correct relation to others – an all-important part of the development of intonation. One goal of ear training is the development of relative pitch. To this end, scale – degree numbers or movable-doh solmisation (doh, re, mi, etc) can be quite helpful. The essential goal for the chorister in the researcher's view would therefore be to gain a sense of each tone's place in the scale, as well as of its function in the key, which implies that the chorister should be able to hear its position and relationship to the other pitches within the mind's ear.

Singing pitches with the correct intonation often presents a formidable challenge for the choral conductor and his/her singers (Robinson & Winold 1976:239-254). For every choral singer, however, a well-developed sense of intonation is essential. Intonation in choral

performance is a barometer that indicates the development reached in the exact listening skills as communicated through a well-developed instrument – in this case the voice. Already more than three decades ago, Kortkamp (1969:113) stated that the ability to sing in tune is dependent on the capacity to listen perceptively, to hear inwardly, and to reproduce accurately a sound transmitted from an external source (as cited in Heffernan 1982:56). "In tune" thus also refers to the idea of pitch function, which assists the singer "in the mechanical task of finding the right notes but also ultimately helps him to understand the relationships between notes and the way they function as parts of a tonal hierarchy" (Robinson & Winold 1976:254).

Alldahl (1990:1) comments that intonation is interwoven with vocal technical difficulties and those difficulties "that a pure, Pythagorean and tempered tonality give rise to". Thurman (1983:6) similarly believes that good intonation skills result from the development of voice skills.

G. Phonetics/Text

All of the above aspects come into play with regard to the interpretation of the music as set to a specific text. Tibbetts (1998:249-250) is convinced that interpretation of the text is an artistic ability that delves into the concept of tacit knowledge whereby the singer gains deeper understanding of the text, and thus becomes able to bridge the gap between the words and his or her own understanding thereof. Rao (1988:149) observes that “when the voice sings a text in the form of musical expression, it is both soundful and meaningful. This may be one of the bases for the affective power of the voice in music.”

Singers therefore process what they have been presented with in the score, and relate it to their own experience as well as that of their audience. This means that a singer may use a text to creatively mediate meanings, which the composer and/or the poet intended. By this means, singers may function as “artists” rather than “artisans” (Rao 1988).

H. Compiling the repertoire

When considering suitable repertoire for a choir, McLachlan (1992:163), as already stated earlier in this chapter, suggests that a conductor must first strive to enrich him/herself with an adequate knowledge of repertoire. In this respect, it should be noted that, in the twenty-first century, this task is simplified considerably not only by advanced technical media such as the internet, but also by the growing number of international workshops where relevant information on this topic is disseminated. Decker and Kirk (1988:150) quote Sir Edward Elgar who made the following comment at a choral competition in northern England in 1903: “To get real artistic expression out of a piece of music it is necessary that some real artistic impression shall have moved the make of it.” This remark thus suggests that the conductor, prior to interpretation, must be convinced of the

work's compositional craftsmanship. Thus it would not be exaggerated to expect of such texts to speak to the conductor as "poetry". However, criteria for selecting good quality music need to be based on more than an emotive response (Choksy 1981:139); this is confirmed by the fact that most handbooks for choral conductors devoted many pages to this important topic.

An argument often arises about the use of original texts with regard to the choice of repertoire. Should a composition or folk song always be sung in the original language because the musical phrasing matches the textual phrasing? While it might be argued that the artistic uniqueness and the explicit meaning of the text might be lost in translation, Stanton (1971:2137) argues that "most choirs will achieve more musical results with translations, and their audiences will come closer to understanding (because of the translations) what they are singing". Zoltán Kodály's stance on this matter as cited by Katalin Kiss represents a decisive opinion in this regard: Kodály himself opted for performing in the original language, but sometimes he did make an exception in cases where there was no chance for right pronunciation with a foreign choir. Regarding repertoire and programming, and taking into consideration the needs of the audience, Zegree (2002:67) states that conductors have to carefully consider all the various elements of a performance in order to create a programme that includes a variety of emotions and experiences, while simultaneously, it should strive towards an educative, entertaining and inspiring purpose.

2.2 Theoretical framework

Maximus' theory of opposites and his theory of motion provides a basis for understanding music's temporal and transformational realities. As discussed earlier, he brought together essential yet disparate aspects of sacred tradition by fusing them to create a unique and indispensable contribution to the Church.

Maximus used this foundation to introduce a radical shift in conceptualizing the liturgy. He assigned primary emphasis to the tension between the intellectual and phenomenal modes of being, the world of thought, and the world of sense, intellect, and matter, subjective and objective (Balthasar, 2003). For Maximus, the point of convergence of opposites is the intersection where one encounters the Godhead. Maximus asserts that the world finds a mutual indwelling of material and intellect through the balance of equal tension.

The second pole of opposites, multiplicity and unity, complete the axes of two great cosmic tensions for Maximus. Both identity and difference are required by existence in time and space. The self is wholly contained and defined by the boundaries that distinguish it from others. Maximus visualized the polarity between the universal and the particular as exerting equal force. The ontological synthesis of the universal and the particular creates an inextricable bond where identity and difference are dependent on the other for a created state of being.

For things existing in time, such as music, liturgy, and the human condition, it is normative to have a beginning, a middle, and an end. Temporality becomes vital in the way Maximus theorizes the transition from the sphere of natural motion to that of fulfilment and rest. All created beings have a natural essence that undergoes a metamorphosis of awareness about their nature, which moves beyond the physical boundaries of self from a state of motion to a state of rest. The state of rest requires grace because just as a person cannot create him or herself, the self cannot achieve rest on its own; it can only adapt the direction of its being. Maximus' theoretical foundation of transformation and polarities clarifies the work of modern theorists of sacred music, such as Jeremy Begbie (Begbie, 2013), especially as they pertain to emerging theories of transformation theology.

Contrary to the general sentiment of today's liturgists, who maintain that liturgy is not a performance (in the sense of a play, concert, or other spectator events).

Begbie (2013: 63) emphasizes the performative aspect of music in the liturgy. Because music exists in time, it shares in the shaping of the temporality of the world. Music is experienced in the present moment, and our response is not merely an intellectual construct but also an experience or practical engagement. That experience brings all the dimensions of our human form with substantial implications for social and cultural influences. For Begbie (2013: 76):

Performed music integrated into theological research, teaching and communication bears inestimable benefits. In response to those who would see this leading inevitably to a slackening of intellectual rigor, I would suggest that potentially the effect is just the opposite: an intensification and refinement of intellectual life which can be far more responsible.

2.3 Conclusion

All literature that has been reviewed left the music in the liturgy of Twelve Apostles' Church in Christ not mentioned, studied, nor analysed. This qualifies this study as this is lifted as information gap withing academic space.

The next chapter, Research Methodology will detail research methods that will be used to collect data for the study. Interview processes will be designed, and questionnaires will be formulated. Methods to be used will seek to attain solutions to the problem stated in the research problem.

Chapter Three

3. Research methodology

3.1 Introduction

This research is planned as an evaluation research, and is regarded as being under the empirical studies. As Mouton (2001, 148) debates that outcomes evaluation research aims to answer the question of whether an intervention (programme, therapy, policy or strategy) has been successful or effective. This study takes into account the location of music within the liturgy of Twelve Apostles Church in Christ.

Brynard and Hanekom (2005:36) explains research methodology as a group or body of collection, requires reflection on the planning, structuring and execution of the study to comply with the demands of truth, objectivity and validity. This chapter shall deal with an overview on how data for this study was collected.

3.2 Research design

This study used both quantitative and qualitative methods. Heigham and Crocker (2009:70) insists that the methodology being used should be appropriate to allow easy collection, interpretation and analysis of data.

3.2.1 Quantitative methods

Smith (2001, 124) writes that the quantitative methods are often associated with the positivist tradition, deductive and predictive in approach, which depends on experimental designs and statistical correlations. The quantitative methods were used to gather numerical data that will be presented in the next chapter in numbers

to show the impact of music in the liturgy of Twelve Apostles' Church in Christ, South Africa.

According to Mathews and Ross (2010:152) one of the first questions researcher need to address when thinking about how they are going to choose the data sources is how they will want to use the data when they have gathered it. Statistical data will be presented in numeric charts, tables and graphs. Cohen (1994:176) argues on what is the methodology of research (e.g. a quantitative survey, qualitative research, an ethnographic study, an experiment, a case study, a piece of research, etc.)?

3.2.2 Qualitative methods

Stewart (2002:132) argues that qualitative research method is appropriate to exploratory study as it yield the required results. Qualitative method has been used to get deep insight into the relationship between the departmental officials who offer services and stakeholders who are the recipients of the services by assessing the extent of satisfaction about the services they receive from the department. This correlation will be done taking into account the Performant Information Management Systems that drive the service delivery from inside the department. Smith (2001:124) explains that the qualitative methods are frequently inductive in approach, implying a naturalistic design and the emergence of important attributes through in-depth study of a few cases.

Respondents were assisted to understand the questions and guidelines. A conducive environment and atmosphere was created which enabled them to feel that they were not in the court room to be interrogated as they were asked questions. They were always given liberty to answer or not to answer the questions posed to them. The researcher played an active role in interacting with

the respondents as he is the one who bears the strategic direction and intent of the study without imposing his own belief systems into the outcomes of the study.

To maintain flexibility and openness nature of qualitative methods, the researcher allowed the research interactive process to be free, and respondents to be on par with the complexity of questions for clear understanding, and his the researcher, to be on par with the level of understanding by respondents. The objectives of the study were always kept in mind by the researcher to keep focus of the study. Smith (2003:125) maintains that the role of the researcher in a qualitative research is of importance since he/she as a person is a research instrument. The research ensured that biasness from the respondents was always limited by always direct contact with the respondents.

Latham (2007:3) believes that when bias is eliminated, the outcomes or results of the research may be applied from the selected sample to the whole population because the sample was drawn from the entire population. Ridenour and Newman (2008:20) define qualitative data as a detailed description of situations, events, people, interaction, observed behaviours, direct quotations from people about their experiences, attitudes, beliefs, and thoughts and excerpts or entire passage from documents, correspondence, records, and case histories. He always observed emotions of the respondents as they engaged with the researcher.

McMillan (1993:10) describes objectivity both as a procedure and a characteristic; to be objective means one is unbiased and open-minded rather than subjective. The researcher was able, through careful observations, to distinguish objectivity from subjectivity from the respondents as the interaction was well underway. Armstrong (2010:295) warns researchers to closely monitor the degree of subjectivity that may occur when expressing opinions.

On the other side Clayman and Gill (2004:589) insists that human interaction lies at the very heart of social life. Heyink (1993:294) further explains that the in-

depth nondirective interviews are frequently used in qualitative data collection and are well documented in qualitative research.

The influential importance of communicative processes and a collaborative approach in which the interviewer and respondents are engaged in a joint sense-making endeavour, (Morse, 1994:228). There was a mutual and conducive bond that culminated from the interactions between the researcher and his respondents. HesseBiber and Leavy (2011:278) describe the use of qualitative design as a useful method to gathering data necessary for descriptive and analytic study.

3.3 Sampling

Cluster sampling was a preferred approach to the study. Maree (2003:39) indicates that cluster sampling requires that internal composition of each cluster has to be heterogeneous with respect to the characteristics that is being investigated, while the different clusters must be relatively homogeneous with respect to each other.

Rubin (1995: 179) states three guidelines for selecting respondents using purposive sampling as firstly, the selected sample should be conversant and experienced on the issues being studied, secondly, they must be prepared to converse freely with the researcher and finally, respondents must present a wide spectrum of issues of which information is required. Creswell (2009:8) agrees by saying that interpretative studies rely on participants who have extended experience of a specific phenomenon. Clusters were formulated according to target groups as discussed hereunder.

3.3.1 Apostolate

This is the top ranking within the echelons of the Twelve Apostles Church in Christ. On the ultimate apex in this house is the Chief Apostle, President, President Nominees, District Apostles, and Regional Apostles. Five Regional Apostles were then given a questionnaire, and a day was given for them to complete it (see Appendix 3).

3.3.2 Upper House

Overseers are members of the Upper House, and form part of a sampled group. They are directly involved in the leadership, management and administration of the communities. Ten Overseers were given a questionnaire and a day to respond to it (see Appendix 4).

3.3.3. Community Elders

Community Elders are responsible for leading and managing congregations at a primary community level. They are at the coal-face of community service. Ten Community Elders were selected to form this sample and given a questionnaire and a day to respond (see Appendix 5).

3.3.4 Music Composers

Music Composers have a very huge role within the music value chain, that of creating new music. To a larger extent, they have a direct impact on how the music gravitates and ultimately shape to what it becomes. Ten composers were randomly selected to form this sample and given a questionnaire and a day to respond (see Appendix 6).

3.3.5 Choir Conductors

Conductors are the directors of music in choirs, and are solely responsible for what the choirs consume and ultimately yield as a performance repertoire. Ten

conductors constituted this sample and given a questionnaire and a day to respond (see Appendix 7).

3.3.6 Choristers

Ten choristers were randomly selected to form this sample group. These are the key individuals who actually deliver music to the audience. Their skill, artistry and expertise on singing determine how well music is received. Ten choristers were selected given a questionnaire and a day to respond (see Appendix 8).

3.3.7 Adjudicators

As TACC hosts a number of music competitions, music adjudicators are central in the efficiency of such music events. They are music experts well equipped with experience that permits them on how music should be performed. Two adjudicators were selected to form this sample and were given a questionnaire and a day to respond (see Appendix 9).

3.3.8 Audience

These are ultimate recipients of music as a deliverable commodity. Performers target emotions of the audience and always enjoy positive feedback from the audience that shows how well was their performance. Ten audience members were sampled.

3.4 Data collection technique

Data in this study was collected through questionnaires and observation.

3.4.1 Questionnaires

Questionnaires were served to:

- a) Regional Apostles

- b) Overseers
- c) Community Elders
- d) Music Composers
- e) Choir Conductors
- f) Choristers
- g) Adjudicators
- h) Audience

A total of sixty seven (67) questionnaires were personally served by the researcher to the participants and given a day to respond. Questions were all read for the respondents to understand them clearly and all clarity-seeking questions from respondents were answered to give full and complete understanding of all questions. All questionnaires were then personally collected by the researcher and found that 100% did cooperate by answering all questions. This then enhanced the validity of this study.

3.4.2 Observation

While questions were read to the respondents and respondents asking clarity-seeking questions in trying to understand some questions, the researcher observed respondents, paying serious attention to attitudes, facial expressions and emotional gestures. While those were silent messages, the researcher could understand message coming across.

He tried by all means to always positively guide the questioning to best fit the understanding of each of the respondents. Charmaz (2011:24) puts it that qualitative research permits the researcher to follow leads that emerge throughout data collection process.

3.5 Data collection procedure

The researcher obtained permission from the TACC President to conduct the research (see Appendix 1). The President was assured that the study was only intended for academic purposes, i.e. fulfilment of the requirements for the Doctors Degree in Music with the Selinus University, and that this information may not be used in anyway other than this one, or against the church or its congregants. This affirmation was also done with all respondents.

Appointments were personally done by the researcher to the respondents. Patton (2002:49) supports the researcher by saying naturalistic enquiry involves fieldwork that puts one in close contact with people and their problems.

Oath of secrecy to information was signed before the commissioner of oaths for confidentiality of information (see Appendix 2).

3.6 Conclusion

The observation, which was applied concurrently with interviews, examined the emotional reactions of the respondents which had a positive output ensuring validity of the findings. The interview questionnaires directed the respondents towards the production of the required data that talked to the research topic. However, open ended questions allowed the respondents to express their feelings that are not necessarily covered by the questions. The data obtained was useful to the researcher.

The next chapter, Chapter 4, deals with data presentation, analysis and interpretation.

Chapter Four

4. Data presentation, analysis and interpretation

4.1 Credibility

Credible study must be supported by credibility as its cornerstone. By credibility we mean how much degree of confidence can be attached to data. Leedy & Ormrod (2013:91) states that credibility occurs when the researcher findings accurately reflect the perception of the people/participants under research. Credibility of this data was ensured by coding the data immediately as per their sampled respondents. The researcher total eliminated his own opinions into data processing.

As the study was conducted in a highly spiritual environment, credibility was ensured at all material times to circumvent spiritual connotations as against factual ones. The researcher fully credited and recognised participant's responses as the true representation of their feelings and experiences. No filtering or adjustments were made thereof.

4.2 Reliability of data

A delicate balance of data harvesting was maintained throughout all the study to eliminate all spiritually-centred feelings during responding to questionnaires. Babbie & Mouton (2007:215) state that activities such as member checks and peer review audit trials, and openness and comparisons usually apply. They further argue that reliability of findings depends on the likely recurrence of the

original data and the interpretation thereof, and important control process to ensure high level of reliability consists of the following:

- ☐ Target knowledgeable participants.
- ☐ Eliminate own perceptions and keep a distance.
- ☐ Conduct fieldwork in a consistent manner.
- ☐ Allow participants ample opportunity to be flexible and free in portraying their experiences.
- ☐ Ensure classifications were confirmed by multiple assessments, interpretations, and was well supported by evidence.
- ☐ Ensure that the narrative of the study specified all the information that was necessary to know and understand the findings of the study.

4.3 Data analysis

This was a very critical aspect of this study and its development. Mouton (1996:160) writes that data analysis entails two important phases, namely, (i) reducing the collected data into manageable categories, and (ii) identifying themes and patterns from the data. Subsequently so, all the collected data was coded, classified, and allocated according to the questions that it was answering, and commonalities were drawn thereafter.

4.4 Quantitative analysis

Data extrapolated from the respondents will be analysed below.

4.4.1 Overview of Regional Apostles on the impact of music in the TACC Liturgy

Figure 4.1 outlines the outcomes from the research questionnaire administered to the Regional Apostles.

They were subjected to the questionnaire as shown in Appendix 3.

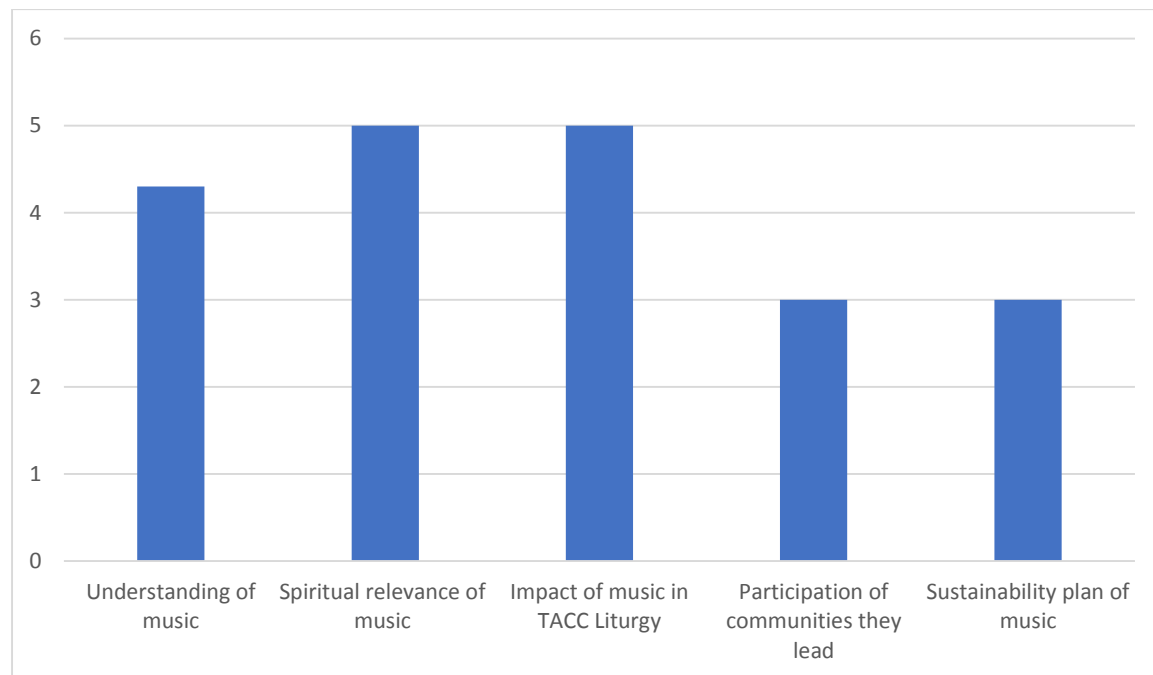


Figure 4.1: Perceptions according to Regional Apostles

The figure shows that the majority of them have a fairly good understanding of music. This study has shown that most of them have a musical background which they obtained from the very same church, TACC. This clearly illustrates formidable bases of music development entrenched in TACC. It is evident from the study that TACC has a strong “pulling effect” of members to join the church through music. There is a reasonable number of congregants that joined the church through the love of music and ended up doing all the church activities as full members of the church. Figure 4.1 above, also clearly argues that Apostles have a meaningful understanding of music as a primary domain that underlines their praise and warship. It is through this basic understanding of music that they

perceive music as having the required relevance into the spiritual realm that defines the church belief systems and predominantly deduced from the teachings and directives of the Holy Spirit.

The study also denotes that Apostles music within the liturgy of TACC is right at the apex, which clearly outlines the spiritual significance of music within the church processes and proceedings. It is basically this understanding that supports the predominance of music as a permanent feature in the TACC church service protocols. Music precedes the service, and during, until after every service. Welcoming rites of the Apostles in mainly music.

The level of music development at a community level varies, and at an average scale, is only average. The study has revealed that some communities are not yet well vested with music, its elements and the standard that the outsiders always views. Subsequently so, some communities lack necessary understanding of music necessities, and can not develop nor implement music development plans that seeks to attain sustainability which is a prerequisite for next generational legacy inheritance. This puts more emphasis on the coaching and mentoring by the TACC Music Development Programme.

4.4.2 Overview of Upper House on the impact of music in the TACC Liturgy

Figure 4.2 outlines the outcomes from the research questionnaire administered to the Upper House (Overseers).

They were subjected to the questionnaire as shown in Appendix 4.

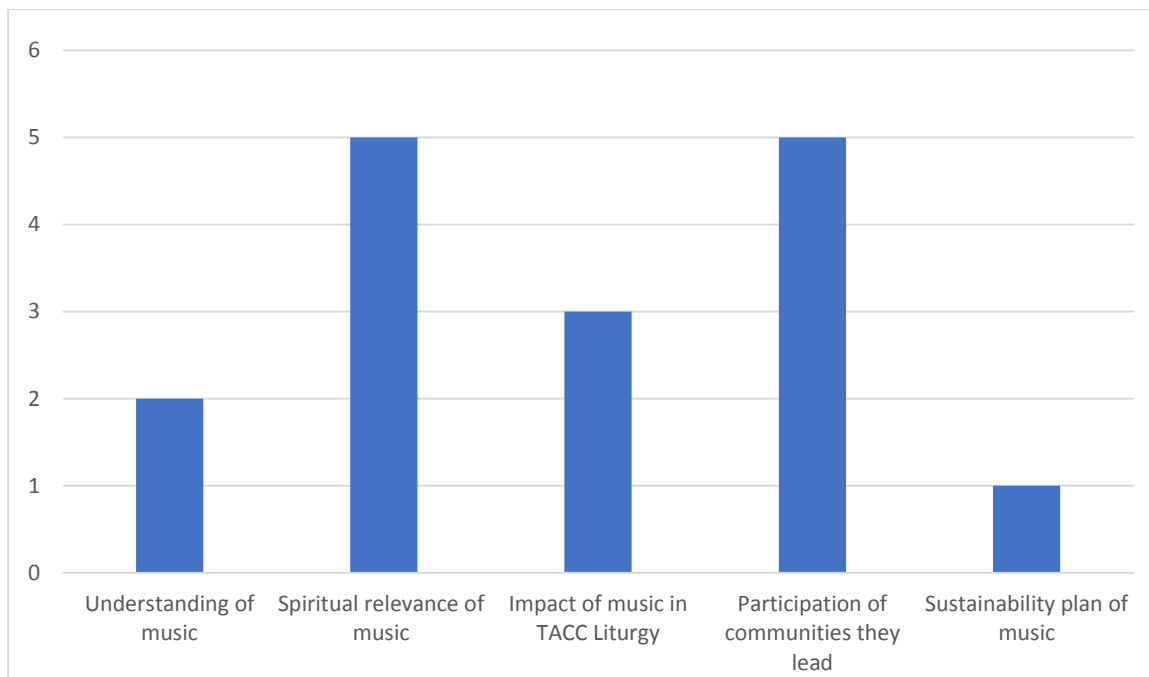


Figure 4.2: Perceptions according to Overseers

Figure 4.2 shows minimum understanding of music by Overseers. The study had proven that Overseers have not been practically engaged in the music and its activities as it could have been envisaged. Underlying reasons for this are yet to be determined by future researches. It is however unexpected that they show such lack of understanding. A presupposition could be that they have never been subjected to compelling reasons and circumstances that would see them in choirs, especially choral music choirs. As the dominant presiding officers in most of the community services, they are always enjoying a ceremonial positions in such services. This could have relieved them from personal encounters with the music.

Overseers have shown incredible understanding of spiritual relevance of music. This comes as one would otherwise expect as they always preside of community services wherein music gets to be the anchor of the proceedings. They have a personal experience on how music can uplift the spiritual core of a service to match the much desired state that would allow the sermon for flourish at a highly spiritual levels. Overseers acknowledge the spiritual role of music in the enactment of prophecies which are one of Holy Spirit Gifts that only survive in

the holy and godly environment. When praises and worship is done, such gifts like prophecy, visions, and revelations come to the fore. This is a very crucial part of this study, and Overseers shows that they understand and value the importance of music in the spirituality of the church and its activities like sermons. As Psalms 22: 3 say, “God inhabits the praises of His people”, Overseers can not allow any sermon to commence without praises and worships.

It is however unexpected that they show average understanding of the impact of music in the liturgy of the church. A deeper understanding of music and its dynamics seem to falling behind in this house. Overseers regress in the knowledge of cognitive elementary components of music although they realise, through pragmatic observation, its spiritual significance. This could be a question of technical awareness only, otherwise they are fully aware of the musical impact on a spiritual realm.

Communities which Overseers lead has shown maximum participation in music. This is the elementary stage of musical showcasing and exhibition at a competitive and excellence-enhancing platforms. Overseership choirs would perform at any stages to exhibit its dominance and purity of their craft. Every congregant would admire to partake in the choir as a dominate personal convicted identity of spiritual being. When doing their Social Services, literally everyone has a stake to play in the music activities, this varying from Sunday School, Youth and Eldership choirs. This then maximizes participation at all levels. The results clearly supports the narrative that Overseers would put all their efforts in ensuring that their communities/choirs, as they are named after them directly, are always featuring in all music activities. This, in a way, is a barometer of testing how efficient and effective the leadership of an individual Overseer is. Then he would stop at nothing in maximising the participation of his congregants in the choirs.

Figure 4.2 shows that there is to little of sustainability plan at the level of Overseership. At this level, Overseers do not believe that there has to be strategic

plans to support, monitor and evaluate the efficiency of choirs. They believe that this function should only be existing at a National level which has a policy formulating function. They see Music Development Programme as the custodians of policies as being subjected to the Apostle Board as the Policy Making Body of the church. The lack of sustainability plan that would inform the operational plan at an Overseership level poses a threat to the future endeavours of the church music. The naiveness of Overseers and seeing policies as a sophisticated phenomenon and only a responsibility of upper authorities, leave them with an understanding that they are only responsible for spiritual guidance and inspiration on the choirs. How can a choir, with so much of a technical need and support, only rely on spiritual guidance for it to sustain?

4.4.3 Overview of Community Elders on the impact of music in the TACC Liturgy

Figure 4.3 outlines the outcomes from the research questionnaire administered to the Community Elders.

They were subjected to the questionnaire as shown in Appendix 5.

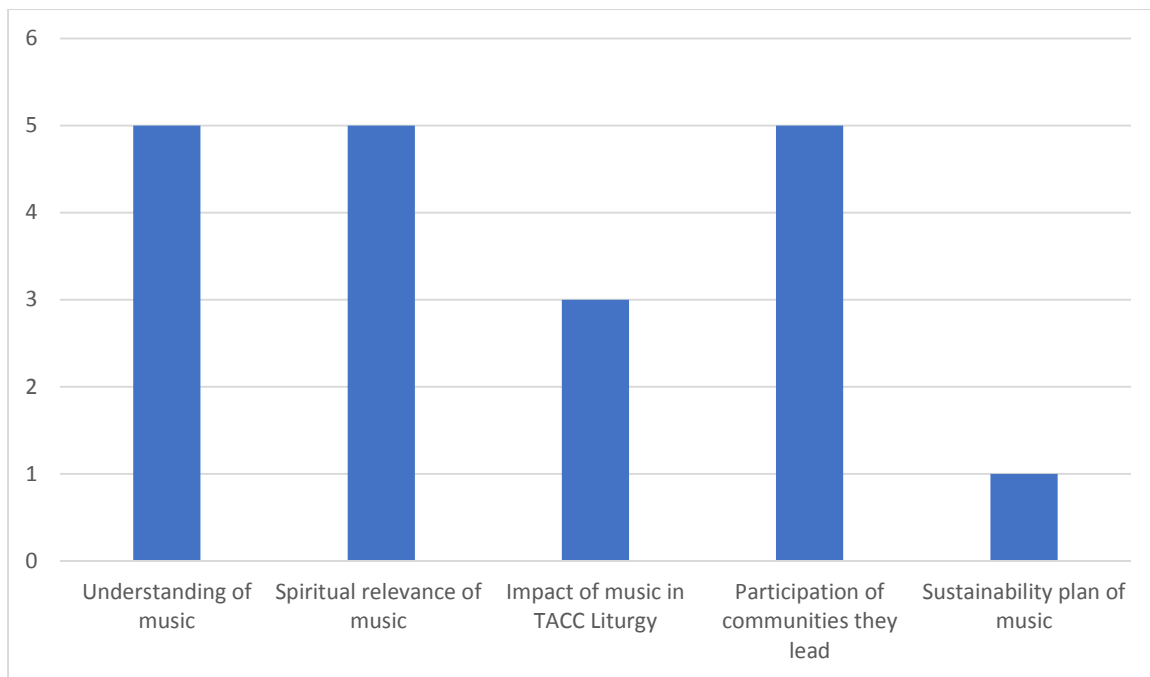


Figure 4.3: Perceptions according to Community Elders

Figure 4.3 shows that Community Elders have good understanding of music. They understand music at an elementary and tertiary stages. They do sing, and can well sing. This is caused by the fact that generally they are younger in age, and have been subjected into much singing in their existence in the church. They are the main members that constitute a choir for the Overseer. In pursuit of establishing their choirs, they found themselves sharpening their music skills so that they can form and sustain their choirs even as conductors themselves. They always bear a heavy load of ensuring that choirs exist in the communities, especially those that they lead. Community Elders are the leaders at an elementary level and are charged with the responsibility of ensuring that they evangelise and spread the gospel, thus growing their membership at a community level. One of their strategies of evangelism is to use music to attract new members. There is a reasonable and notable number of new members who join the church being attracted by music and choirs. Such members come to church initially only to assist or conduct choirs, but end up being permanently converted to be staunch members of the church. At this level, it is where music and spirituality interface.

There is a lot of *Bread Breaking* that happens whenever the congregants converge, be it for music, or any other church activity.

Subsequent to the understanding of music, results show that there is a very high level of spiritual relevance of music by Community Elders. As church leaders at the community level, their fundamental responsibility is to spiritualise every activity and event and align it with the spiritual needs of the individuals and that of the church as an organisation. Community Elders ensure that songs sung by their congregants are filled with church doctrine and dogma which then translates to equitable relevance in spirituality. They inspire their conductors and composers with *Annual Greeting* teachings and *Bread Breaking* on all current teachings. At this level, church teaching are well infused into the mainstream structure of the songs and an analytic eye is placed upon any performance in exploration of determination of spiritual strength of such performances.

Community Elders show a bare minimum understanding of the impact of music in the liturgy of the church. While they are the ones that facilitate singing and performance at a primary level, they often are only concerned with participation of their congregants only. The net effect of music is not considered by their attention. They elevate that responsibility to the powers that be, as they are so passionate about the vibrancy of their congregants only. They hold up high the pride of their choirs in pursuit of musical dominance.

Community Elders would always ensure that there is maximum participation of their congregants in music and its activities. Literally, no community can be left out from having a permanent resident choir. Their choirs would permanently feature in Social Services, funerals, weddings, Pentecostal/Sealing services, Thanksgiving services, etc. this grants them enough platform to trade their music skills as a craft. All choir categories and genres get to have a share of performance time fairly allocated, thus massiveness of participation is enhanced.

To further escalate the rating by Overseers, Community Elders literally do not have any sustainability plans and models for their choirs. They only believe and understand that their choirs were there and shall always be there, and only put their faith behind that understanding. They do not see a need for any sustainability and operational plans. This comes very unexpected as this is predominantly an averagely youthful group who is supposedly been exposed to strategic planning techniques and various capacities. The over emphasis on the spirituality and maximum participation by congregants leaves a lull in the enhancement of strategic planning for the choir. They seem to have missed some very crucial segments of the Back-to-Basics workshop that was done by Chief Apostle in 2018, the workshop that emphasised a lot of elements of music and choirs, sustainability being one of them. For TACC music see the light into the future, Community Elders can not opt for this stance.

4.4.4 Overview of Composers on the impact of music in the TACC Liturgy

Figure 4.4 outlines the outcomes from the research questionnaire administered to the Composers.

They were subjected to the questionnaire as shown in Appendix 6.

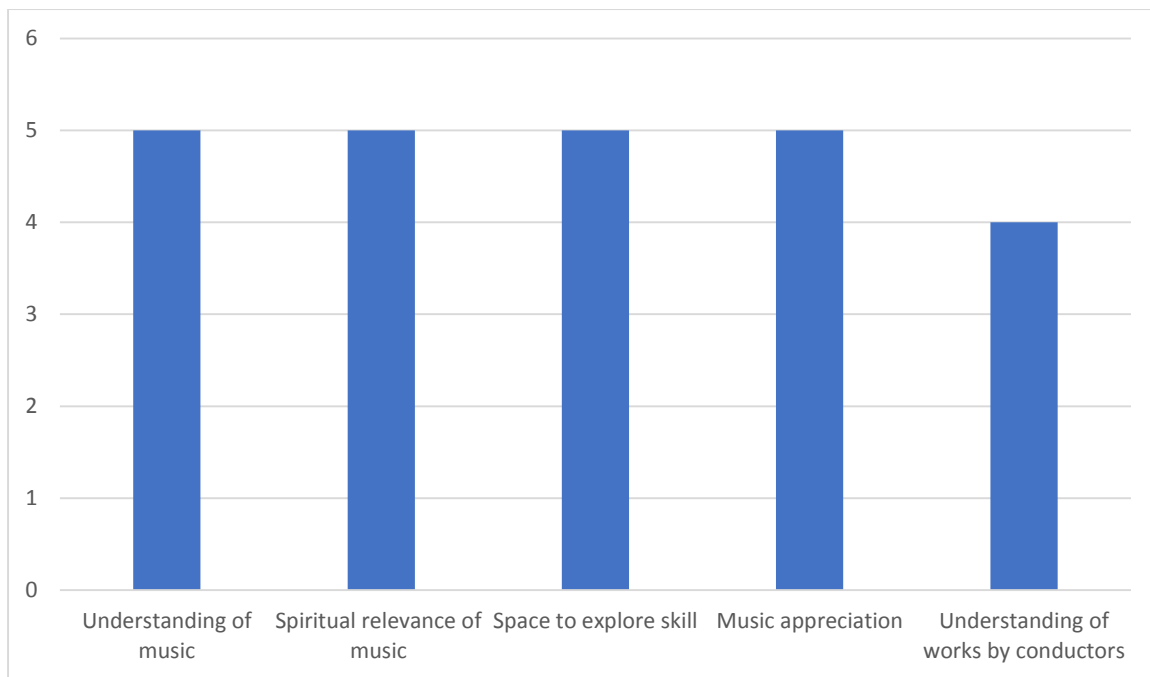


Figure 4.4: Perceptions according to Composers

Figure 4.4 shows that Composers have good understanding of music. Expectedly so, they are the experts of music, hence they create music. They exhibit the highest levels of music understanding with all its technical and cognitive aspects of it. They are well comfortable in engaging on any debates, analysis, and in-depth discussions on music, a testament of their expertise in the field. While they come at different levels of mastery into the craft, a technical support to them being provided for by the Music Development Programme, with a desk specially assigned for them, lightens the burden of themselves.

They exhibits very high levels of spirituality. Composers are basically spiritual beings, and are very fond of spiritual connectivity into the spiritual realm to source their inspiration and guidance into composition. Their craft is predominantly prophecy-based and aligned, and to a greater extent then can write on matters that are yet to be revealed and seen by the masses. They thrive well on spiritual establishments, be it teachings, prophecy, bread-breaking, and visions. These individuals can not be dissociated from the spirituality of music because of their deep-rooted conviction into spirituality.

With TACC having so much performance space and opportunities to trade their craft, composers find the church as a fertile ground for their prosperity. Competitions, social services and all other services provide enough space for them to thrive well under their favourable and convenient environment being their own church. These platforms offer reasonable space for any developmental level and stage to apply their skills, from developing to developed ones. Developed composers get their songs sung in competition as choice pieces or even prescribed. The developing ones have also their space in social services. TACC composers have shinned the TACC music torch even outside the church in so much that music enthusiasts watch TACC music programmes with marvel.

Congregants display highest levels of music appreciation. This is very evident when social services and competitions are held. Halls get filled into capacity with well glued and geared up to performance audience. For competitions, audience pays entrance fees, but still fill up the halls. Levels of audience attention and assimilation in such music activities is a display enough to understand their optimal appreciation of music as craft. Composers display very good levels of music appreciation on music composed by other composers. This has been seen when one composer conducts and interprets well a composition by the other. They portray professional and matured stance when they recommend and even sing other composer's works.

There is a relatively good level of understanding of works by composers. Composers are generally thrilled with how well their music gets to be received, sung and interpreted by church choirs. This is the evidence that what they write on is the daily-bread by congregants. That is obviously an advantage of having one's song done in his/her own church setup. Composers expressed a relatively lower satisfaction due to trifling technical and vocal development of church choirs. They believe that a well vocally trained choir has an ability to bring out the best from any song they perform. As choirs endeavour to interpret their

compositions, TACC composers are always blown away by different interpretations and approached, hence they are always motivated to compose more works. When composers witness feedback from their compositions being performed, by prophecy ignition and spiritual domination into the audience, the fulfilment they get becomes an unmatched inspiration to do more compositions. They understand that audience can only be moved by well-understood compositions and presentations.

4.4.5 Overview of Choir Conductors on the impact of music in the TACC Liturgy

Figure 4.4 outlines the outcomes from the research questionnaire administered to the Choir Conductors.

They were subjected to the questionnaire as shown in Appendix 7.

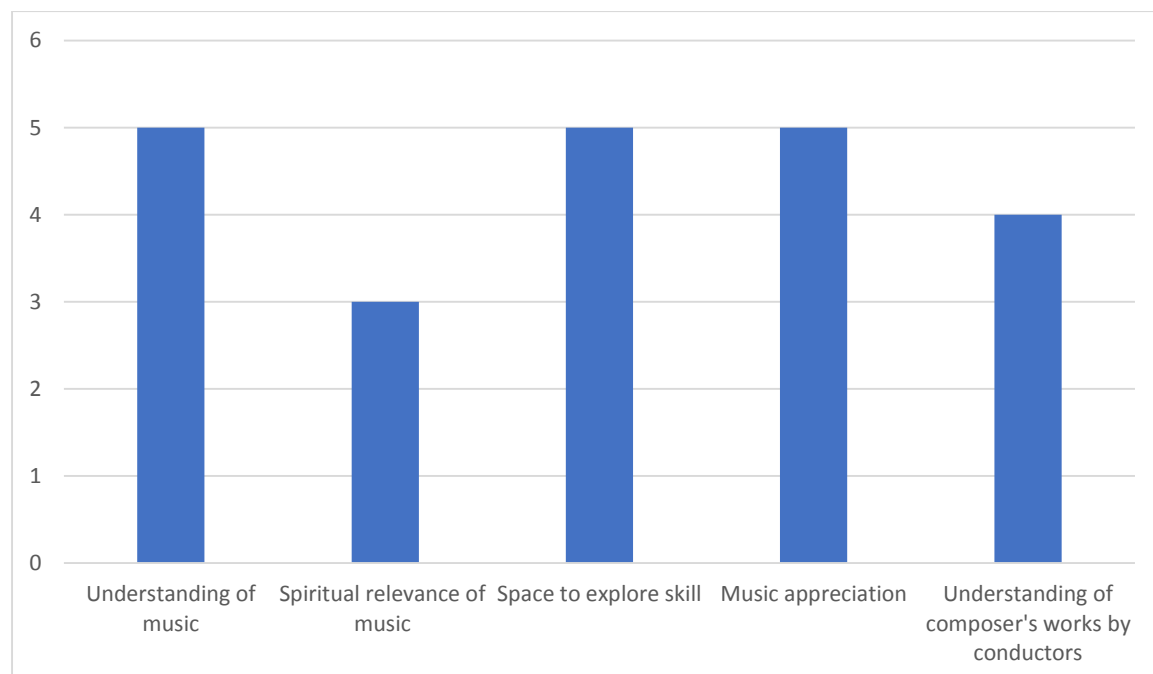


Figure 4.5: Perceptions according to Choir Conductors

Figure 4.4 shows that Choir conductors have good understanding of music. As it is the obvious case, conductors have to be in possession of highest levels of

technical abilities that are essential to teach and direct a choir to refined performance standards. Conductors are charged with a responsibility to teach new music, train voices and conduct performances by a choir. This then needs polished and refined artistic agility from the conductor. As the saying goes “a choir is as good as its conductor”, the opposite also applies. This places more emphasis on the need of refinement of conductor’s skills through knowledge of music and its technicalities. TACC conductors have displayed high levels of knowledge of music. One of the contributing factors could be that of positive outcomes of the consistent application of the International Music Workshop held every second week of February each year according to the TACC Diary of Events/Calander. Feedback from the adjudicators from every competition, through oral remarks and remarks from the score sheets, provide a much needed information for personal and collective growth by conductors. Informal feedback from audience also feeds into the body of knowledge necessary for growth by conductors.

TACC conductors display a minimal level of spiritual understanding of music. They apply their weight of the technical side and neglect the spiritual one. This comes with no surprise as spiritual side is presumably taken care of by the spiritual leaders who provide constant guidance and support to that effect. Conductors understand that their role is primarily that of technical areas in the music ecosystem and value-chain. The lack of spiritual understanding does not offer any pressure, or negating aftereffects as there is always a support to it at all material times. Conductors relinquish their spiritual obligations once they assume the conducting roles as they understand that their role can not be substituted, that of technical expertise. They are fully aware that the spiritual ones are well taken care of by other church leaders. This gap then does not come with any negating effects.

As music constitutes major part of all TACC activities, conductors feel that their craft is well taken care of by opportunities that are regularly offered for them to trade their skills through music. They do not fall any short of enough performance time, thus their skills are forever refined. This is to a level wherein they wonder if any musician is not a member of TACC, how does s/he survives. In TACC, conductors own the space, and the space owns them.

Conductors show very high levels of music appreciation. The repertoire in the TACC music sits very well with the artistic developmental levels of the conductors. They always find resonance with the chosen music especially for competitions. This is merely because of the careful thought put behind the selection of music pieces for different categories, taking into account the standards of technical development by conductors and choristers at a particular category. The fairly challenging repertoire offers space for personal growth by conductors, hence they get to appreciate music at all time. They show much anticipation to the annual prescription of choral music, and gear themselves for spectacular performance their personal indulgence into such repertoire. They own the songs to perform and endeavour to challenge composers with varying interpretation approaches and styles. They take performance as opportuning to self-express and develop their conducting as a brand or trademark. Audience will always be thrilled by different conductors, and establish different expectations as they ascend stages for performances. Conductors own the craft through appreciation that they have their own unique styles they develop and acquire, much of the diversity that the audience and church music followers get to be acquainted with. All of this points to adequate music appreciation by conductors.

Conductors exhibit fairly good levels of understanding of composers works. They have had enough time to understudy the TACC composers to a point that they are now a reference point of TACC composers even to the outsiders from the church. They have a leveraged advantage in understanding TACC composers as they are

fed with the same ideological and theological body of knowledge from the church officers with composers. It is relatively easier to TACC conductors to understand TACC Composers and their compositions as they are drawn from the same wheel of knowledge. This could also be as a result of composer's inspiration whenever they compose. Composers get their creative juices ignited by conductors to some degree. When such inspiration take over, a conductor in mind of the composer during composition would find it much easier to understand and interpret the song. The little deterrent is that conductors are not in the same level of spirituality as composers, thus resulting in an inconsistent analysis and assimilation of church dogma and teachings.

4.4.6 Overview of choristers on the impact of music in the TACC Liturgy

Figure 4.5 outlines the outcomes from the research questionnaire administered to the Composers.

They were subjected to the questionnaire as shown in Appendix 8.

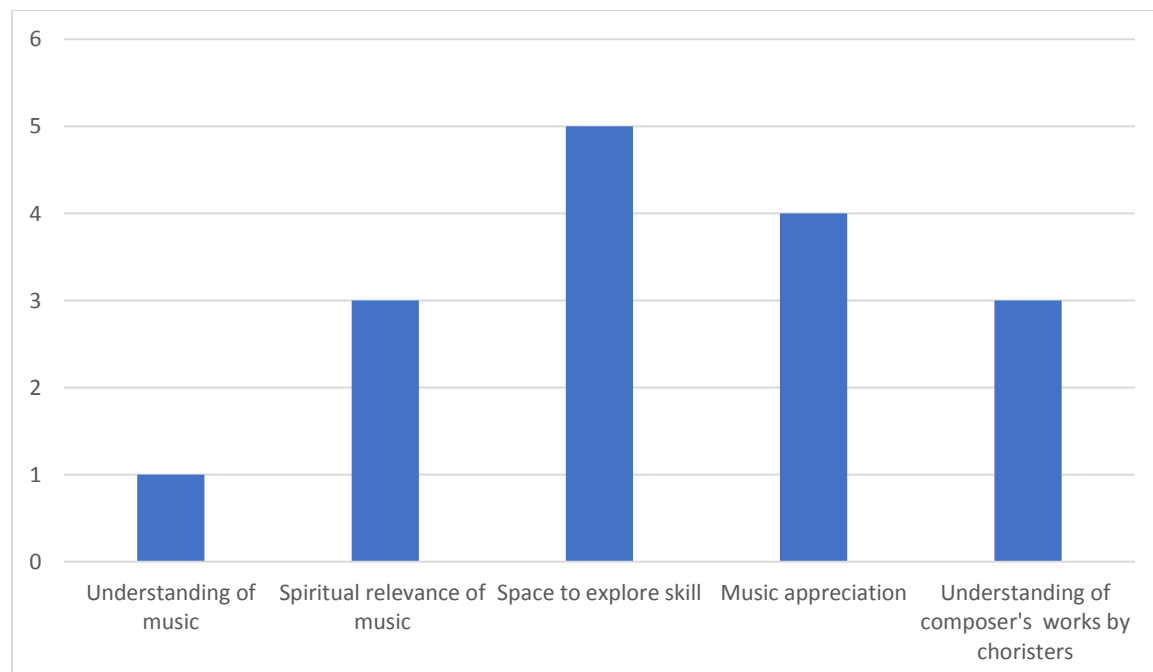


Figure 4.6: Perceptions according to choristers

Figure 4.5 shows that choristers have poor understanding of music. The major contributing factor to this state is that in TACC, singing is not by choice or desire, it is mandatory. It is part of obeying the church ordinances. Anyone who does not sing during a period that warrants so, is flouting church ordinances. This then allows a massive number of choristers who find themselves in choirs but without any knowledge of music. You will find lots of choristers who are solely dependent on optimal guidance by the conductor to learn to sing and perform. Different music genres brought out different outcomes in this segment. For Traditional, Testifying, and Evangelical music, a very good number displayed mastery of music. For Cothoza (Mfana and Ntombazana) music, there was an average understanding. A very different picture was found with choral music, wherein a very big number showed a total lack of understanding of music in the genre. Further study needs to be conducted in this regard as contributing factors to this very dynamic segment were varying and very fluid. The net effect of this deficiency is felt from any rehearsal as the choir is solely reliant on the conductor. For any choral music rehearsal to commence, a conductor must have arrived. This poses a serious threat to the sustainability of this genre in the church.

Choristers are not fully aware of the spiritual relevance of music. In most cases they perceive themselves as passive participants in the music value chain. While spiritual revelations are through them, they are either not aware, or do not put any significance and attention to that detail. This aspect is so aligned with their lack of music understanding. As they grapple and find it so challenging to get mastery of the songs particularly choral music, their spiritual connectivity gets hindered in the process. This however, does not restrict spiritual gifts like prophecy to take charge over them despite their spiritual ignorance, or lack thereof.

They are all confident that their church is the breeding ground for their talents and crafts to practice. They realise that church music allows all of them space to nourish their music talents through practice and application. All age groupings,

genres and styles are offered space to trade off their skills. They show massive confidence into the opportunities for their craft.

After a long journey of teaching and learning the songs, they ultimately find themselves loving what they do. They appreciate their performances more particularly before their audiences. The gruesome teaching process by the conductor get forgotten when the performance time arrives. Even the inaccurate ones find it very difficult to accepted being relegated out of performing choir in light of how well they appreciate being on stage performing. Performance always produce sparkling and shinning faces filled with confidence, vigour and life as a result of how well they are looking forward to their performance and resultant applause by audiences. This is a moment everyone looks up to as a stimulant to sustain to atrocity of rehearsals especially by ones whose passion and understanding of music is far-lacking. Choristers well understand that their singing before their church officers only bring for them blessings, honour and mercy. On performance, one hardly see difference in their musical abilities due to how well they get to appreciate their very own performances, a marvel to watch by audiences at all times.

Composer's works get to be understood by composers at a moderately average range. This balance and compromised rating is attained as a result of the fact that they perform internally-composed songs with well known church dogma and teachings, as well as the fact that when the song is composed and written in tonic solpha or staff notations, it is very difficult to learn it. They enjoy the content (lyrics) of the song, but struggle to understand the frame (notes) of the very same song. Choristers do not generally see the need to critically understand the song and its technicalities as they squarely rely on the capabilities of their conductors on that space.

4.4.7 Overview of adjudicators on the impact of music in the TACC Liturgy

Figure 4.6 outlines the outcomes from the research questionnaire administered to the adjudicators.

They were subjected to the questionnaire as shown in Appendix 9.

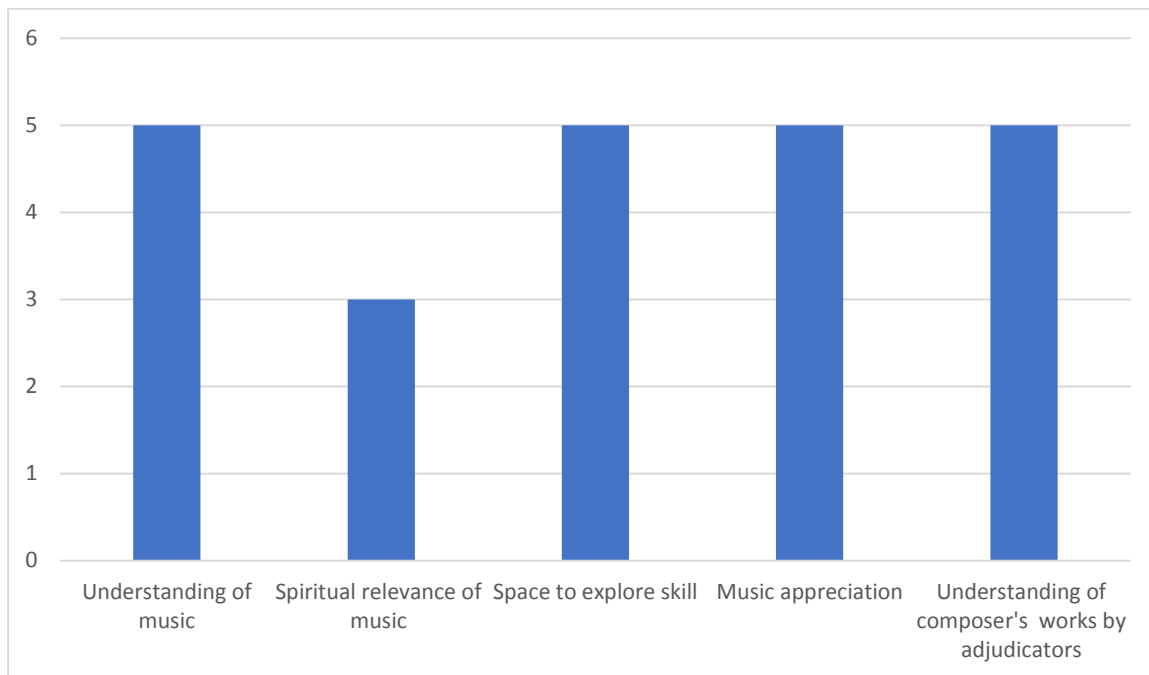


Figure 4.7: Perceptions according to adjudicators

Figure 4.5 shows that adjudicators have very good understanding of music. Adjudicators within the church music realm are usually considered as professionals. This is due to the fact that they are expected to possess all musical knowledge and expertise necessary for them to undertake that task of adjudication, a task that encapsulates critical assessment of any performance, proving feedback for growth and development, developmental guidance, coaching and mentoring, and providing an appropriate performance rating. An adjudicator should always have these necessary skills especially in TACC music and the competition always gets very tough and tight. Their levels of expertise always enhance music growth which then translates to church music growth resulting in an increased music standards and impact thereof. They have

necessary skills to understand, analyse, unpack and dissect all music composed and prescribed in the church.

Adjudicators possess minimal spiritual relevance and understanding on music. This emanates from the understanding that at all times of their existence and practice, there is always spiritual principals who are charged with the responsibility of overseeing on the spiritual components of music in a balance homeostatic environment. Even the spiritual gifts like prophecies are not directed to them, but to church officers, and this causes the spiritual attention and growth by them to be redundant.

Figure 4.5 clearly shows a massive appreciation of the space well provided by the TACC music to adjudicators to explore their skills. Frequency of music competitions from regional, provincial, national, and international levels within the church provided sufficient space for growth of church adjudicators. Adjudicators at different levels of cognitive growth are all offered chances to nourish their trade. Sunday school competitions offer space to train new and upcoming adjudicators. Seasoned ones are then subjected to provincial and international competitions to further apply their trade.

Adjudicators are able to internalise any performance, analyse and evaluate it. This can only be done by absolute appreciation of music by a credible music technocrat, which TACC adjudicators are, and can be. Results have shown that adjudicators poses highest levels of awareness on the music appreciation and are then able to stand between performers and audiences and provide necessary and credible performance evaluations and assessments.

TACC adjudicators always show highest levels of understanding of composer's works. Expectedly so, they are at the pinnacle of musical synthesis and analytics as they are expected to display all the professional and technical supremacy. They do all the research on composers, and poses enough knowledge on the composed

works. Adjudicators fly above the rest of the recipients of music in terms of music knowledge and analysis. They are expected to outmatch the conductors for them to provide guidance and progressive shadowing to conductors. They are trained in the internal capacity building programmes and still expected to self-capacitate using all available sources of information and training. Conductors do intensive research on composer's works, adjudicators need to supersede such undertakings and emerge at an unwavering levels to best qualify for such lucrative and delicate task of adjudication. Adjudicators poses technical and emotional skills to usher successful festivals and competitions. That they practice in the church setting, they need to have spiritual intensity that stabilises them emotionally as the environment is highly spiritual, yet filled with less-skilled musicians who are dedicated to execute the ordinances of the church through partaking in the choirs. Then, adjudicators are to poses delicate balance of emotional intelligence that would adequately equip them with sufficient skills and expertise for them to occupy the hot and central seat of adjudication.

Adjudicators are therefore integral part of TACC music development as major role-players. The evolutions, transfiguration and development of TACC music can never be complete without the meaningful contribution of adjudicators.

4.4.8 Overview of audience on the impact of music in the TACC Liturgy

Figure 4.7 outlines the outcomes from the research questionnaire administered to the audience.

They were subjected to the questionnaire as shown in Appendix 10.

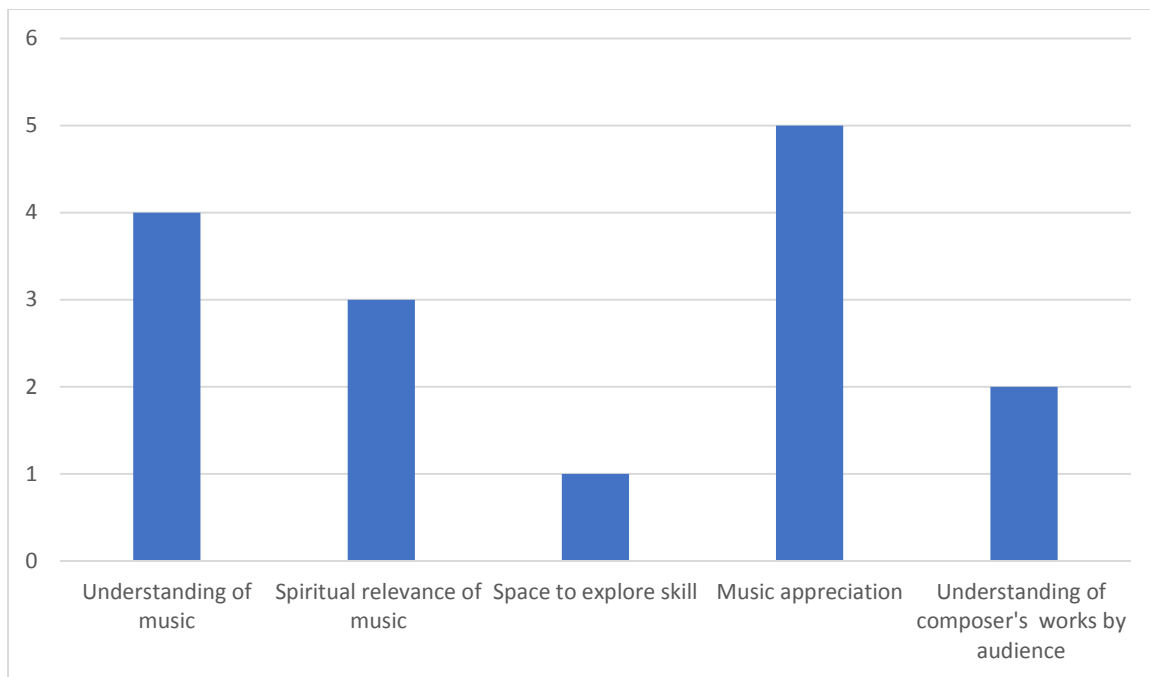


Figure 4.8: Perceptions according to audience

Figure 4.5 shows that audience have fairly good understanding of music. This can be evident as the participation of congregants into music activities is generally high. It is noted that most members of the audience are also choristers themselves. They then get to understand music deeper as audience members.

A moderate rating of their understanding into the spiritual relevance of music was recorded. This was perpetuated by the fact that they are fulltime members of the church, thereby spiritually connected to the spiritual domain of the compositions and outputs of performed music. The downside of this finding is as a result that audience is generally not concerned with spiritual revelations that occur during performances as it is the officers responsibility. They regard themselves as passive participants in the entire spiritual journey of music because even if they are not consciously engaged, but the spirit utilises them to enact its revelations and prophecies.

While all music is performed by the congregants being the choristers, they do not value this space as their trading opportunity for their skill. They do understand that they do not sing because they want, nor able to sing, but sing only in

compliance to church ordinances. The provided space for singing does not translate to talent-showcasing-opportunities as they do not all regards music as talent. They strongly believe that God rewards you for compliance even if you mechanically engage even without proper knowledge systems of music. They find themselves in the musical space even if they do not necessarily value the opportunity as empowerment to their music craftsmanship.

TACC audience always express exuberance appreciation of music that engulfs halls and venues with electrifying atmosphere depicting ultimate joy and love for music. The climate they indulge into performance venues ignites sparks and spasms for performers to up their game to match what they as audience expect. Audience achieve laying this platform by vibrant chanting and praises that usher choirs on and off the performance stage. It has been observed that congregants enjoy sing by themselves, but enjoy even more watching others sing. They fill up performance halls to capacity is such that TACC International Music Festivals are overflowing all their existing hall, big as they are. Tradical and testifying sisters music categories are predominantly best crowd-pullers. But to this day, it has been noted that even Choral Music is able to attract massive audience in a very fast growing tempo.

Audience has reported an under-average understanding of composer's works. The contributing factor to this analogy is that they do not perceive themselves as technical participants into music activity. They are either singers or audience and nothing more. They are not responsible for any research and analysis of music, nor the understanding of composer's aspirations in their compositions. They leave those to both conductors and adjudicators.

4.5 Conclusion

A sample from Regional Apostles, Overseers, Community Elders, Composers, Choir Conductors, Choristers, Adjudicators and Audience has shown a hybrid of outcomes. Having studies understanding of music, spiritual relevance of music, space to explore skills, music appreciation, and understanding of works by composers, respondents have shown an overwhelming ratings using numeric data that was excavated. Findings of the study shows that TACC Music is very vibrant, filled with life and hanged and managed by internal workforce who well understand the dynamics of their operation area as and ecosystem.

Chapter 5

5. TACC Music

5.1 Perspective by Chief Apostle, Prof Caesar Nongqunga

Music is a church service, anyone who does not attend music, does not attend church service, said Chief Apostle Prof C. Nongqunga. Chief Apostle is the Living Christ who is Prof Caesar Nongqunga in our lifetime. He puts music at an epic epitome of socio and spiritual development of the church. Music is not just any sound coming out of the mouth, it is something that sets your soul free, said Chief Apostle Nongqunga. Music has a direct connection to the soul and spirit of a human being. It is not surprising that in an African context, music is very central. Africans sing when in sorrow, joy and any other state. They understand that music has the ability to ease burden of sorrowfulness, as well as stimulate the joyfulness in times of such. They sing when going to the battle field. Organised sound through music is able to evoke spirit of bravery amongst Africans, as they soldier for battlefields, they sing for themselves. The emotional energy transfused through singing activate adrenaline rush that eliminates fear and weakness. They are prepared for brutal encounters in the battlefields and fear no more, that is the power of music. How relevant is the music in the TACC context if it can achieve such even in the outside contexts.

If you are in a service without music, that is not a service of God, said Chief Apostle Nongqunga. He further explains that the church of God is compelled to have music because if even in grief, when music is performed, peace is established, one need to understand that music yields peace amongst bruised souls. In fearful souls, music brings courage and strength. He elaborates that even at school when there is a slow-learner child, a mega-memory is used to play music on his ears. That music rearranges the patterns of the brain to a point wherein the

cognitive ability gets improved. Music provides a certain harmony that breaks down the stress in the human nervous system, he further argued. Once the stress is eradicated, the human immune system gets improved, and viruses and bacteria are destroyed. This is why people who listen and do music have elongated life in most cases.

Chief Apostle Nongqunga understands that music has everything to do with the wellbeing of human life, not only in spirit but in human anatomy. Music improves brain functionality of a human being. A child well exposed in music gets to perform well academically. If we can only preach in church, congregants will be bored and loose concentration. Audience may listen in the first few moments, but if the music is cast out of a sermon, audience will lose concentration. Music revitalises the human minds to be able to consume all the sermon with its phases, Chief Apostle emphasises. “When I preach, no one gets bored, and you may not even watch your watch because in-between the sermon there is music” so he said. That is the power and abilities of music in sustaining the cognito-spiritual being during the sermon.

“To the singers, you must understand that you need not to sing with dissonance. Music is an organised sound” he said. Dissonance comes with intonation problems, and once you sing with dissonance, you are not only offending listeners, but God Himself. God hates dissonance. Instead of dissonance, rather listen to music than singing by yourself, he elaborates. God never gave anyone a voice for discorded singing. Music calls for a collective effort, hence one must have an ear to listen to other singers in a choir, that is unity.

Chief Apostles further argues that if you are able to preach, then sit down and listen to others preaching upon yourself, then it means you are in a God’s circle. If you preach, then when it is someone’s turn to preach and you listen, but you refuse, you are a problem. Your name is Devil, he expatiates. Devil likes to preach upon people, but he does want to be preached upon. This is why as a singer, you

must sing on your opportunity, then come back to sit down and listen to other choirs singing. You must be able to appreciate other performances by choirs, as your performance was appreciated. As we have applauded for your performance, come sit down and applauded for others as they themselves have done to you. As a singer, you must appreciate others performances, welcome beauty of their singing. God bless all performers as they ascend the performance stages and render singing and praises to the Living God, Chief Apostle blessed the singers.

5.2 Genesis of TACC Music

District Apostle Michael Thando Ntonga explains that in 1981, the late Chief Apostle and President, David Siqu Pakathi established the youth council. His vision on this council was to engage the youth wholistically so that they may be active participants in the church activities and church growth. He wanted to close the generational gap between the old and youth. Chief Apostle DS Pakathi wanted to incorporate youthful activities that entertain and draws youth out of the church. He wanted to realign and repurpose such activities here in church so that they attract the youth into the church, DA Ntonga elaborates. To achieve that, a conference was convened wherein different departments under youth council was established. Music department stood out amongst the rest as music was already in existence. The late Apostle George Vukile Kamtala was the Head of Department. The HOD then lead to the invention of music competitions that was meant to uplift the standards of church music. Music experts outside the church were commissioned to assess performance in those competitions.

Overseer Sandile Kave narrates that the choral and Tradical music started in the Old Apostolic Church. Tradical music was called “Sounds”. “Sounds” were praising the leaders, Priests, Elders and Overseers, as well as challenging other choirs hence songs like “ndiyinjengele”, “yangena ingqarhamba”, etc.

Composers like in OAC like Mr Mantyontya from Port Elizabeth, Mr Mjekula from East London, etc., composed wonderful songs, OS Kave elaborated. Their songs influenced the evolution of the choral music as they were focusing more on the teachings of the church. In 1968 we were chased away from OAC and join Twelve Apostles Church of Africa (TACA) under Apostle Ndlovu where we were introduced to new choirs we were not familiar with. Such choirs were Apostle choirs, Apostle bands and Eldership choirs and TACA banned singing of “sounds” in 1971. Then only choral music was permitted to be sung by choirs. Only one (1) stanza was allowed to be sung in a song, only with DaCapo (DC) with church teachings. OS Kave further express that there was not much on musical enjoyment and flair in TACA because of such strict restrictions.

In 1978, the Twelve Apostles Church in Christ then emerged. OS Kave elaborates that in 1980, Chief Apostle DS Pakathi was invited in Mtata to attend the graduation ceremony of Caesar Nongqunga, Gcobani Ntobongwana, Michael Thando Ntonga, etc., where he was inspired to form youth movement in the church. In 1982, the music competitions started in the church wherein the choir was allowed to bring along their own choice of choral songs. It was in 1984 that the first choral music prescription was made by the HOD. The competition on this year was held in John Langalibalele High School, and Madadeni, Newcastle choir won the competition. The best performing choirs at the time were Kave’s Choir from Kentane, and Nongqunga’s choir from Mphelandaba, Lamontville, Madadeni, Dumisani Mthembu’s Zola Central, White City Jabavu, Maritzburg and others, OS Kave went on to explain.

In 1982, Apostle Pakathi unbanned the “sounds” that were banned by Apostle Ndlovu upon being impressed by choirs from Port Elizabeth – Wrmr. Tradical the came up again, said OS Kave. This genre was mainly in the Eastern Cape.

In 1996, the introduction of regions enabled a more closer monitoring of participation by all congregants into music activities. Classification of choirs

ensured that every member is expected to participate. Categories like Sunday school, youth and eldership choirs.

District Apostle Dr Celebration Ntungwa came in to lead TACC Music as the International Music Head of the Music Development Programme. It was under DA Dr Ntungwa that the most elite category within Tradical, the Champion of Champions was introduced to showcase the finest of the genre. Equally so, the Premier Category was introduced to put forth the epic choral's finest of the church. DA Dr Ntungwa also pioneered recording of both Testifying sisters and Evangelical brothers albums. This was a ground-breaking initiative which flooded the music market with the original genres of TACC. He also produced, with Gaba the first edition TACC Hymn Book in 2023. He also introduced internal adjudicators in the International Champ of Champs festival, and International Music Festivals of TACC.

As music competitions were adjudicated previously by external adjudicators, Ntungwa led the initiative of capacitation of internal ones to a point wherein they were able ultimately to adjudicate all levels, from regional, provincial, national and international levels. This major transition and reform in musical landscape came with massive challenges but he keeps focus as he understands that any change comes with its own challenges. As a District Apostle himself operating in TACC under the direct supervision of Chief Apostle, he ensures that whatever he does gets strictly directed, approved or advised for by Chief Apostle. This understanding is underpinned by the TACC "modus operandi" which illustrates that one only operates under the direct guidance of his/her immediate leader/officer. Ntungwa understands that Chief Apostle is the "cornerstone" upon which the church is formed and built. Every detail of music operations placed under his span of command, must pass through processing by Chief Apostle.

5.3 Tradical Music

Chief Apostle Prof Caesar Nongqunga explains that Tradical music is the genre which marks our beginning in South Africa. When the first Apostle, Karl George Klibbe entered South Africa through Cape Town in 1889, he knew no other language except German. He could not effectively communicate to the blacks. His congregation at that time could not understand any other language except Xhosa. They decided to form choirs that sing for the Lord using their language and tradition, hence Tradical evolution. The music that was there at the time was called “Igala” Music where people used to assimilate their animals, bulls, monkeys, baboons, chimpanzees, kangaroos in their choreography. The call “Awi” sounds of sopranos was used by Africans when singing, which was emulated from the cry of an animal, the kangaroo. They would sing this music to appreciate teachings by their Church Officers, and reciprocate the teachings by composing music with the teachings of their officers. They appreciated the teachings by their officers so that even next time they could be given more of wonderful teachings, the “bread”. Tradical is then based on prayer, appreciation and praising officers to boost ego on them so that they are forever willing to teach them and respond with speed on their needs. We have now developed the genre to warship God and included instruments which is new in the music market, so said Chief Apostle. Dignity of Tradical is in movement. The movements are so energetic with vigour, full of life.

District Apostle Michael Ntonga further elaborates on the importance of music in TACC. He argues that music brings unity of purpose amongst congregants. It is a training methodology of the church to enhance congregants with unanimous responsiveness to any call of duty. Social services during the Holy Communion main service would be characterized by Elder’s choirs performing. In 1982, Overseer Mshoti from Port Elizabeth (Gqeberha) joined the church from Old Apostolic Church (OAC) with his congregation he lead from his former church.

He testified and converted numerous congregations from his former church. The songs from the OAC were then modified to suit the aspirations of TACC and as such, there was a notable number of choirs who could sing Tradical, and as such a Tradical competition was eminent. Chief Apostle Nongqunga focused more in the music development once he assumed the office in 1994, so said DA Ntonga. He established gospel choirs like Gospel Unlimited, Sons and Daughters, Messengers of Christ, etc. He took and improved from where Chief Apostle Pakathi had left and gave it a very clear and aggressive developmental direction.

Tradical music competition started in 1989, said OS Kave. Apostle Pakathi made it a Port Elizabeth event annually. Choirs from Port Elizabeth and Kave's Mdantsane Central use to dominate these eisteddfod.

Uniform and regalia for Tradical has been adopted and established as "Umbhaco" for females and formal attire for males. OS Kave and others played their part in shaping the trajectory of Tradical music from its inception in TACC until around 1999. The likes of late Olwethu Khwatsha took over and introduced new energy and picked up the genre to the higher levels with his Region D, Mthatha Choir. . This was interlocked with the surfacing of late Unathi (Gaba) Twenani and claimed dominance on the space. Gaba displayed mastery of the art in about a decade wherein he was winning the championships back-to-back. Gaba's strength was the solidity of the vocal abilities of his choir, and top-of-the-range compositions on his Region G, East London Choir. He then continued to raise the bar higher and higher. He influenced the direction on Tradical by adhering into what the Chief Apostle wanted, the utilization of Annual Greeting in the composition, a phenomenon that ensures that church dogma and teachings are adhered to when composing.

Subsequent to Gaba, Mmeli Mampofu and Nolulamo Matyumza came up with new energy and dimensional catalyst displayed in their Region A, Bizana Choir. They employed a much more intensive approach into the craft, top-of-the-range

choreography spread across males and females, vocal maturity, ground-breaking compositions, and unparalleled creativity. They use props, scenery and costumes to effect a theatric experience in their renditions. They, Mmeli and Nolulamo ensure that their well composed songs gets to a physically fit and capable choir that will perform without fading energy. Community Priest Malibongwe Khwatha can up with a new dynamism of Eldership Tradical by bringing up a dimension of energy and majesty. CE Khwatha balanced the gravity of lyrical content in respect of church dogma and matured content, with hybrid of vigor and dynamic approach into the genre. It has been a marvel to watch as he invented new strings of untapped terrain, that of energized Eldership choirs, while dignity continues to be maintained. His songs and style managed to capture brightful moments like “Oh yin’uthand’olungaka”, a song that the Chief Apostle became so fond of.

Tradical structure is a Soprano, Alto, Tenor and Bass (SATB) arrangement. These vocal parts must exhibit adequate energy levels enough for clear articulation amidst the intensity of the choreography. The song is structured in a call-and-response format. The tenor and Alto maintain a homophonic structure, while the bass need to offer the call-role to them. The soprano is there to provide the supplementary role using the very high registers to articulate the “awi” crying feeling. The song starts at an introductory pace with more emphasis on the vocality of the choir. As the rendition progresses, a shift towards energy and vigor on choreography takes effect. At this stage, music builds towards climax using the accelerated tempo, deeper lyrical content, and intense choreography. Over repetition is strongly discouraged for the continuity in message and exploration of the chosen theme to the core.

Major chords are used, minor chords can not render a lively mood as expected from the genre. Other chords that are used in the opening and introduction are augmented, dominant 7th, major added 9th, major 6th, and six/nine chords. Then

during buildup to the climax, dominant 9th is added. On climax major 7th is the introduced to drive more intensity.

5.4 Testifying Sisters Music

This music is traced back during the leadership of the late Mother Chief Apostle Pakathi wherein the Transvaal Sisters pioneered the genre and set a firm foundation for what has been witnessed this date, DA Ntonga explains. In 1983, rehearsals for Testifying sisters commenced, narrated Mother District Apostles Noxolo Mtsolongo. Choirs were trained for eminent competitions for the genre. Old mothers like Cimele, Mnqanda, Mraxa guided the craft at the time. It was until they requested me to assist in the improvement of the genre especially the choreography, elaborated Mother Mtsolongo.

The uniform was first unveiled and enrobed on September 1985 in Idutywa, said Mother Mtsolongo. Mother Apostle Mahwayi was the designer for that uniform. Mother District Apostle Katsane has the Junior Testifying Sisters from the Eastern Free state who were the trailblazers to the genre. In 1996, the late Mother Chief Apostle Nozuko Nongqunga established the Evangelical Sisters, affectionately known as “Amavangie” while Mother Pakathi invented Junior Testifying Sisters. Chief Apostle Nongqunga requested Mother Mtsolongo to intervene to enhance the vibrancy of the choreography to embrace the young mothers who were then joining the senior category.

The structural design of the Testifying song is that of a female voice arrangement, ie. Soprano, Soprano, Alto (SSA). For competition purposes, they perform two (2) songs. The first song is affectionately know as the “Stage song”, as the second one is a “Chorus”. The stage song is conducted by the conductor. The song allows space for the choir to express its vocal abilities and technical flamboyancy. The

song is performed without movements or choreography. A choir focuses on song composition, church teachings and doctrines, and artistic impression.

On song composition, they intensively work on the following:

- a. Originality: the composed song must be 100% originally composed without any traced of plagiarised work. Copyrights guarantees are entrenched on this aspect. The choir is evaluated on the bases of how original and unique their composition is.
- b. Creativity: this aspect is subsidiary to originality. As the song is composed with outmost originality, a composition must exhibit fine skills of creativity. A deliberate effort into instilling uniqueness and brilliancy as well as unimaginable craft is a cornerstone. The song must display free-spirited creativity by its own merits.
- c. Harmony: all melodic parts, ie. Soprano, soprano, and alto must harmoniously blend well without any discords nor dissonance.
- d. Melody: the forward movement of song progression must produce an appealing melodic texture. As the song grows, the melodic arrangement must comprehend the text and context of the song. This is where the concept of word-painting gets its relevance and meaningfulness. Lyrics can only make sense if attached to corresponding and relevance melodic shape. The tone of each syllable is entirely dependent of the melodic progression which in turn, is informed by pitch classification from the chosen notes and melodic ranges by the composer.

Church teachings and doctrine is what categorically distinguishes TACC music from the rest. This aspect can be best summarized as follows:

1. Relevance: the message contained in the lyrical content of the song must be relevant to what TACC stands and advocate for. It must talk directly to the theological convictions of the church. Annually, Chief Apostle writes

for all communities and congregations the Annual Greeting, which is the message of the year. Choirs are expected to utilize it in order to excavate the relevant message to be embedded in the songs. Also current issues that are addressed from time to time in the church form part of the relevant teachings and doctrine.

2. **Meaningfulness:** Upon listening to the rendered message, meaning must not be ambiguous. A special technique is required of to ensure that the aligned text in the song carried the intended message and meaning.
3. **Continuity:** different sections of the song must carry the message momentum forward and never allow the continuity of the message to stagger across various sections of song development. To attain this, the best practice is to employ one theme and explore it to the fullest. Immediately a choir hooves over multiple themes, message continuity will surely be compromised.
4. **Clarity:** this aspect resonates well with meaningfulness discussed above. The message must be as clear as possible. Use of simple language as against idiomatic vocabulary is advisable.
5. **Maturity:** lyrical content must display mature understanding of church dogma and teachings. Instead of scratching the surface and repeat what one has heard, bringing deep understanding and own opinion and reflections of the said message places the performer in a glorious reception by the audience. “Bread-breaking” is essential to attain deep-rooted message in a flowing and interconnected context. This is the aspect that allows the composer to demonstrate flair and depth on the personal and collective understanding of church teachings.

Artistic impression allows the conductor to express her composite understanding and supremacy of music. She does this by attending to the following:

- i. Action: this entirely refers to the use of gestures. Gestures are used to enhance message completeness and articulation. Gestures carry emotional aspects of the rendition. They need to comply and relate to contained mood and message of the song. On the main, hands and its movements are ultimate in this aspect.
- ii. Movement: bodily movements indicating either left or right directions are considered under this phenomenon.
- iii. Tone: voice quality, depth, resonance, and lightness of the voice is paramount if one has to have proper tonal quality.
- iv. Uniform: TACC regalia is constituted by a well-legislated, institutionalized and classified uniform. One can tell only by looking at the uniform, the category of the person. Junior testifying sisters, evangelical sisters, and senior testifying sisters all wear classified uniforms to their category. Adhering to the uniform protocols imply obedience to the fundamentals of the church and its ultimate divine meaning. Testifying sisters only engage into this craft only when they are fully compliant with their uniform.
- v. Musical impact: this part is a generic overview assessment of the performance. A conclusive, holistic analysis to the performance is undertaken. How the choir carries out emotional exploitation is paramount in this segment.

The chorus then becomes the showboating phases wherein the testifying sisters exhibit their flair and flavor in diverse styles. It remains with the same structural formation as the stage song, except that it now has movement, actions and choreography. It enables a choir to maximally display its energetic abilities as the demand in performance expands to the terrains of physical stamina. It is much resonated with majority of the participants as benchmarking is drawn in their

Prayer services. These services are trademarked with lots of choreographed music.

The chorus feature the lead danced affectionately known as “Spitkops”. This is normally a small group that stands in front of the choir and spice-up choreography with highly spirited movements that are different to the rest of the choir. They put up more jubilation and spike the beauty of the craft. They craft sets of choreographed patterns that interpret the performance using carefully selected actions. They primarily concentrate on actioning, less on singing. Spitkops have a huge responsibility, that of ensuring that the rendition is kept up on the dramatic trajectory, and upscale the momentum until final note.

Mother District Apostle Mtsolongo is amongst the pioneers that shaped the craft to what is has been today. She came with vibrancy that enlightened the energy levels. Spitkops were previously sluggish until she came in with a brighter dimension to the craft. She influenced that sector in Prayer services whereby mothers would perform what they call “Inqwelo”, the Blue Train. Inqwelo is a display of musical excellence preceding Mother’s Prayer Services. They voluntarily assemble to form a choir far from the service venue. They parade with the choir crisscrossing streets and roads leading to the venue. They use this Blue Train to draw masses and new members to come join the service. Spitkops are given massive opportunity to volunteer their participation and showcase their skills. They would then lead the choir to the destined end. It has been recently witnessed of a later stage wherein Inqwelo would not be restricted to one, but two or more. This is seen as a competitive phase of dominance with flair whereby a powerful Blue Train would engulf the rest and form one choir that leads and usher in Mother Chief Apostle, or and senior presiding mother officer.

Mother District Apostle Lulama Pamela Rozana came in to play a vital role in the modernization of the craft. She brought in more flair and dynamism in the Spitkops sector. She instilled more dignity and randomness in the synchrony of

choreography. Her role was more into reinventing the signature of the testifying sisters, that of modesty and solemnity, while carrying forward vibrancy and jubilancy. She leaned more into what Mother Chief Apostle Nongqunga would say, ie. Mothers should keep and maintain their dignity and solemnity in the performances. She encapsulated a sense of unpredictability, and shifted away from what would have been observed as informal “sign language” actions and movements. Having noticed that creativity is being bottled up by more focus on transpositioning lyrics into gestures by Spitkops, she halted the process and introduced “*Unilateralism*” in the synchrony and patterns. Unilateralism is a concept of independent gestures and actions from the lyrical content, but only aligned with energy and emotions. It relegates direct symbolization and dramatization, and conceals emotions and context. Mother Rozana championed the craft in the subject.

Mother Community Elder Mangwe came very effective in inducing spirituality in the testifying sisters compositions. As a prophetess herself, deep spiritual connectivity was evident in her music. One of her very popular songs “Iyeza, iyeza imini yomgwebo” was resounding with success and reception from the entire audience. The popular gospel group, Gospel Unlimited, rearranged and recorded the song and developed as a hit in its times. She used Godly divine gift of prophesy to tap into the heavenly world to source inspiration and messages to her music. Her contribution into the body of music dictated that a new dimensional shift is undertaken, that of instilling deep spirituality in all compositions.

Then Mother Overseer Nokulunga Mampofu, affectionately known as “Ma-BB” then came in with more energy and openness. She instilled more touch of humor and insightfulness. Ma-BB came out blazing with firing vigor that clearly symbolized new breath of life and vision. Her instincts were encapsulated in the centralization of Spitkops importance and relevance. To attain this, she brought

out cohesion amongst the team effort of Spitkops and enlarged the margins of expressional gesturalism. Possession of a refined skill and artisanship to start appropriate songs that are in line with the teachings during sermons proved that she was well enrooted with spirituality in music. That is a very significant ability which was adored by many singers and preachers as well. She was well supported by Mother Overseer Nosipho Rose Nodwengu who excelled in the compositions of such accommodative and relevant songs. Nodwengu and Ma-BB reengineered the craft by emulating the evolved musical landscape through highlighting major historical landmarks on the church development. They managed to attain equilibrium between and amongst modesty and vibrancy which kept audiences on their toes. The craft turned a sharp curve during their time and traversed towards a hybrid of energy and solemnity, coupled with deep-rooted teachings and doctrine, a component contained in the song message.

As if all has been done and sealed, Mother Priest Nolulamo Matyumza came up with distinct personification of artistic expressions. Her stage presence and persona proved insurmountable during mother's prayer services when leading singing and Spitkops. Her resounding voice and ability to sing and leading appropriate songs proved to be "spot-on". Anchor choir on such services get assembled on entirely voluntary bases, she then commands such a choir with distinctive and purposeful vigor. Matyumza is a well rounded musician who can compose, sing, conduct and dance very well.

Matyumza's compositions came up with a total shift from the traditional structural arrangements. She would open her song with full-blast phrase, then proceed to a solemn and graceful section to appeal to emotions. Then she would develop music to the ultimate climax that explodes to the "Pho-do-finish", a kind of performance that has dominates the space till to-date.

Over and above all, Lulama Matyumza brought to life the concept of "*philanthropism*" by her practical, dedicated and selfless application into all

music-calling without any expected returns through glory and awards. She personified the concept by practically hoovering all over extreme outskirts of Region A, Bizana. Here we talk of 420 Km radius, but she undertakes without any sense of fatigue and exhaustion. This selfless indulgence points to that fact of ensuring the collective musical development and performance as against hers. Matyumza went on to personify the philanthropism as she spends sleepless night composing wonderful songs for testifying sisters. Choreography development also consumes bulk of her time and as such, her family time gets to be offered to the church as a collective. To optimize philanthropism, she ensures that every member of her regional choir gets to practice sufficiently, perfectly and exhaustively the songs she compose.

Matyumza is an embodiment of servantly musical icon that flies her wings over the most destitute in ensuring that they are all polished to the point of excellence defeating all their barriers and obstacles in the craft. This is clearly expressed whenever her choir performs. She pays attention to detail, her choir's vocal balance, maturity and lyrical content outmatches the rest. As a numerous championship holder, she keeps the beacon of light through her unmovable focus of consistent improvement of the craft. It is evident that more than a musical technocrat, her spiritual connectivity to the divine powers bears intricate and deep-rooted messages with unimaginable impact. When conducting a stage song, one would get a deep sense of proprietorship on the performance and the song. Her interpretation and musicianship drives a clearly marked destination of choice, the heart and soul of the audience. Having totally overhauled the stage song as a domain, the craftsmanship she ensure cuts deep into the structural traditional designs and challenges that status core by pushing far wider the horizons of creativity.

Matyumza deliberately pioneered the utilization of multiple sets of Spitkops in an integrated and interchangeable patterns and synchrony. This has since been a

trademark of the genre, thanks to her heroically initiative and creative energies. It is always a marvel to watch her gestures that mimic different life expressions, from flying birds, army and lived social experiences. Her ability to customize choreography to all categories (Juniors, Evangelicals, and seniors) remains unparalleled.

Keeping the flamboyancy of juniors is her marvelous glimpse. She rejuvenates juniors by blending classical and modern patterns well synchronized with modernism. Getting juniors to dance to the background music of the keyboard, using elegant, yet youthful choreography is clearly bringing the genre to light. The category is made of young, explorative youngsters who can only relate to and comprehend musicals that is tailor-made for them. Her ability to spice juniors service with vibrant music is so classic. Within the musical showpiece, blissful dancing brightens the space. This sets fertile ground for the breeding of God-fearing young creatures in the juniors programmes, achieved while enjoying music on songs and praises. She engages juniors in light-mood songs, songs that inspire hope and joy. Their songs are simple and short, with normally two stanzas repeated with variations.

She would categorically engage the young women in the evangelicals by a more intense approach into music. More gravity in the structural arrangements of music is paramount. Matyumza ensures that their music gets to be the hybrid of energy and empathy. Evangelicals thrive well in a space where there is strong spiritual prowess as they are made of the group that has begun to experience and suffer atrocities of life. Music they indulge in should seek to address their challenges and connect them to the divine power for intervention. Matyumza blends well all ingredients necessary for the activation of the "inner being" that resonates with the Word of God through songs and praises.

Her new energy has greatly inspired mothers of the senior testifying sisters to diversify their music to accommodate all generations in the category. With more

numbers of new mothers joining the category as a result of younger mothers coming through the ranks of the church, it was eminent that diversity in musical generational styles is inevitable. Younger mothers ranging from as young as twenty years came through to join the group while there is no exit age, therefore a dynamic inclusive approach was necessary. Matyumza came up with that much-needed combination. Her versatility not only found expression of performance stages during music competitions, but resonates even more in mother prayer services.

5.5 Evangelical Brothers Music

This genre was invented by Chief Apostle Pakathi, DA Ntonga elaborates. The concept of evangelism was initiated in Umgababa where the revival of evangelism was undertaken as a gospel soul-salvation machinery. Music was infused to create hype for new members saved to enjoy and appreciate. Initially, it was referred to as male voice. Its was then polished and modified to be evangelical brothers music as known to this date. Now that our chief Apostle Nongqunga always ensures quality, he then instructed that this music be assessed through competition platforms to ensure continuous growth and improvement.

The harmonic structure of the genre is Tenor, tenor, bass, bass (TTBB). This resembles conventional structure of the male voice. Precisely, it is 1st tenor, 2nd tenor, 1st bass, and 2nd bass arrangement. It has leading voices, which 1st bass range is the anchor supported by 1st and 2nd tenors. The structural nature is militancy whereby lead voices assume commander's role in singing. An equitable balance and distribution of vocal texture is very significant.

The late Apostle Qotola and OS Mbalo were very instrumental in shaping the nowadays evangelical brother music. Before their contribution, the genre use to outsource their music repertoire and style from the developed outside choirs like

“Amadodana asewisile”, a Methodist church male choir. Other than that, choirs were singing a “toyi-toyi” style of the genre. This style was greatly influenced by the revolutionary era in South Africa. One should note that TACC was very much into struggle against colonialism and apartheid in the country. The church has been much marginalised and victimised by the oppressional era, consequences much felt even to date. The duo of Qotola and Mbalo then innovated a more dignified and prayerful approach into music, which best suited the elderly and elegant man of the genre.

Olwethu Khwatsha and Unathi Twenani continued to inspire Junior evangelical brothers music with more life and vibrancy. They brought forth choreography with flair and creativity much to the delight of audiences. It was until Mmeli, Makhanya and Andile Kati came up with a different dimension with more emotional intensity that the wheel was totally reinvented to what we currently see to date. As witnessed in the recently recorded album, the genre is now rich with a wide variety of elementary music, covering praise and warship, prayerful and solemn songs.

5.6 Choral Music

As previously narrated, choral music in TACC can be traced back as far as 1982 when it was performed formally in competitions. There were no TACC composers until in 1995 DA Dr Celebration Ntungwa emerged. His inaugural TACC song titled “TACC uvela phi?” still resounds well to most of choral music fanatics even to date.

TACC uvela phi?? Celebration Ntungwa

Doh is G

Na ----- nts'indab'enkulu iza nabantwana beNgonyama.

SOPRANO

: s Mamelani madoda indab'enkulu iza nabantwana beNgonyama.

ALTO

: > m m m m m r d d d s i > d t i : s i . d | s i > d d : d d d d d . t i : s i | - :

Mamelani madoda indab'enkulu iza nabantwana beNgonyama.

TENOR

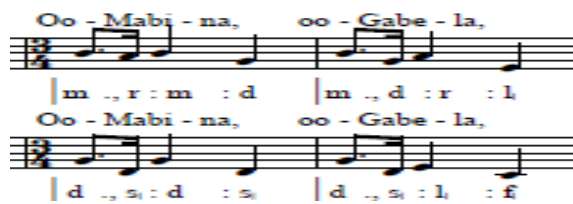
: > d' d' d' d' d' s s s m s f : m . s | m s s s s s s s s s s . f : m | - :

Mamela ----- ni indab'enkulu iza nabantwana beNgonyama.

BASS

| d . , m : s | - : s > m | d m r : d . , m | d m r m m m m m . s i : d | - :

Ntungwa brought in the new lease of life in the TACC musical landscape when he composed and introduced this song. The song was composed in G-Major, a bright, lovely key for better portrayal of good tidings. As the content and context of the song would imply, a celebratory mood would be expected as the song seeks to celebrate the anointment of thirty two (32) Apostles by Chief Apostle Prof Caesar Nongqunga in 1996, Bloemfontein. The music opens with a dominant chord while adhering to a polyphonic entry shape. Rhythms are tricky with dotted rhythms and triplets notes. This was done to bring along the vibrancy and joy in an African context and style. The song unearths the deep-rooted history of TACC, tracing it back from the era of Jesus Christ. It highlights some major historic events of the times of the Late Chief Apostle Pakathi, including Ndlovu and Langa. Major milestone achieved by Pakathi strongly feature in this piece. These accolades are well linked to his successor, Nongqunga whose strides till the time of composition, 1997, are well articulated. Amongst other, the anointment of thirty two (32) Apostles in 1996 comes very prominent. From this narrative, it is evident that Ntungwa is a TACC historic choral composer.



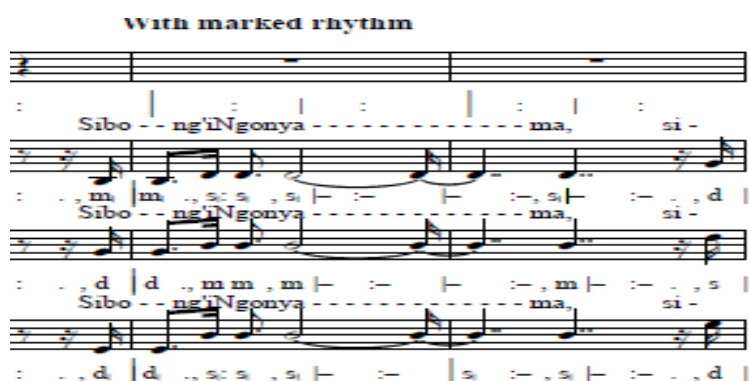
This is Bar 88 of the music wherein 32 Apostles are all mentioned by names. The sacredness of this section can never be overemphasised with the understanding that the process of anointment is the very prime display of solemnity of God's works on men.

Halala Ngonyama Celebration Ntungwa

Doh is G/F#F Vigoroso

SOPRANO	Hom!!hele-le, namhla siyabhiyoza, yehake, namhla siyabhiyoza, : s₁. m, re :- m d. d d. d d m. d : m> d> m r . r r. r, r f. r :- .
ALTO	Hom!!hele-le, namhla siyabhiyoza, yehake, namhla siyabhiyoza, : s₁. d, t :- d s₁. s₁ s₁. s₁ s₁ d . s₁ : d > b> d l . l l. l, l r. l :- .
TENOR	Hom!!hele-le, sesibe - th'ingqongqo, sesisha-yi- : d. s, fe :- s : m, m : s ., s m. m :- . f. f : l ., l
BASS	Hom!!hele-le, sesibe - th'ingqongqo, sesisha-yi- : d. m, re :- m : . d, d : m., m l . d :- . . r, r : f ., f

The song titled “Halala Ngonyama” was composed to advocate for Chief Apostle Nongqunga as the rightful successor to the Late Pakathi amidst controversies and schism suffered by the church in 1994. The song attests from all perspectives the legitimacy of the new incumbent. It forms major part of church evolution as this period was very significant in the shaping of the church to what it has become to this date. Rhythmic patters of the song are very indigenous to the Pondo nation, patterns that enable emphasis and beauty of melodic progression.



This section clearly depicts the stylistic character of Ntungwa as Pondo rhythms are explored and brought out entirely. This section was placed with emphasis on the content and context of the subject matter. How sacred it was to testify for, and glorify the Living Christ, Nongqunga. This gigantic message got an appropriate mode through this song to reach out to so many ears as music has imaginable turnaround tome and special reach and distribution.

Isakhiwo sekaKristu

Celebration Ntungwa

Doh is G/ F#

SOPRANO

Ho -- sa --- na kweli - phe -- zu --- lu. Vu - ma - ni zizwe

| d' :- | t :- | l :- | f : r | s :- | t :- | d :- | : | d :- m | . d : d . r

“Isakhiwo sikaKristu” is yet another masterpiece portraying major historic development engineered by Nongqunga. The song evaluates all sectoral developments of the church with regards to spiritual and organisational echelons.

As seen in bar 60, Jesus Christ transferred all his power to Peter.

S.S.A(Trio)

Kweli litye le - mbo-mbo e-lingu-We Pe-tro-se,

: . s | s :- s | s :- s | m :- m :- m | f : f : f | f :- f | s :-

This section is referenced with Matthew 16:18. This is a major evolutionary development of Christianity and when not well understood, Chief Apostle will never be understood. This was the phase wherein Jesus Christ handed reigns to his successor, a process that was recurring till Nongqunga.

[illegible]

Ntungwa adopted a culture of not using any musical expressions as guide to the performer. He admires to experience the creativity of a conductor in expressing him/herself through independent analysis and interpretation of the music. In his song titled “Igazi leMvana” as seen below:

Walu - jong'u-sizi lwabantwana baKho emhla - be - - - ni, Jwi!!! way' -

. d ḍ ḍ . ḍ | ḍ , ḍ ḍ ḍ ḍ ḍ | ṭ . , r r | r . m : f̣ | - . : . , s |

Walu - jong'u-sizi lwabantwana baKho emhla - be - - - ni, Jwi!!! way' -

. ṣ ṣ ṣ ṣ ṣ | ḷ , ḷ . ḷ , ḷ : ḷ > ḷ > ṣ | f̣ ẹ , ṣ ṣ | ṣ . ḷ : ṭ | - . : . , r |

Walu - jong'u-sizi lwabantwana baKho emhla - be - - - ni, Jwi!!! way' -

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Ntungwa has a strong connection with his faith and expresses his conviction through his compositions. He translates his spiritual understanding into the music he composes. God dwells in the praises of His people, so believes Ntungwa. He further advocates for God, the Creator, who became flesh, and that flesh being Chief Apostle Caesar Nongqunga in our lifetime. That comes very prominently in his works. He dedicates all his musical life to compositions that entrench this understanding. Using the musical compositions, Ntungwa repositions the living Christ into Nongqunga and strongly emphasises it. He found the musical space as conducive for driving this narrative vigorously especially around 1994-98 when the church was undergoing difficult and confusing times of splitting. A huge number of people admitted to have been clarified by teachings in his compositions that converted them into divine reality and truth that Nongqunga was the rightful successor to the late Chief Apostle Pakathi.

Also, Ntungwa would always portray his strong convictions to the Apostleship as you would always find traces of his spiritual convictions. As an Evangelist who has composed a number of evangelical brothers songs, such evangelical styles are seen in his compositions. The section below is contained in the song “Igazi leMvana”, a section that must be treated in an evangelical brothers style.

S.A.T.T.B

The musical score is for a SATTB choir. It consists of five systems of music. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are: nva ----- na. Nge ----- ga. r : t | d :- | : | : . m | :- . r nva ----- na. Nge ----- ga. t | : l | s | :- | : | : . d | :- . l Nge - ga - ----- zi, ngega - zi le - nva ----- na. . d' :- . d' | . s : . d' | m' . d' : r' . d' | . t : l . s | . : Nge - ga - ----- zi, ngega - ----- zi le - nva ----- na. . l :- . s | . m : l . s | . m : l . s | . m :- . | : nva ----- na. Nge ----- ga. s : f | m :- | : | : . s | :- . f nva ----- na. Thina si - - bo - ng'i - ga - ----- zi, Nge ----- ga

For a choir to best prepare for choral music rendition, the following aspects need paramount attention:

- 1) Tone quality: natural, free, vibrant, control, blend, resonance. This is the mode on which the message is carried through by the performer. Beauty of the tone lays a favourable ground wherein the presentation gets to be received and appreciated by the listeners. Tone is influenced by how unanimous is the shaping of vowels. Voice texture, timbre and colour all contribute to how good/bad tone shall be. In music, "tone" has multiple meanings: it can refer to a specific musical note (pitch), a whole step interval between notes (like C to D), or the unique quality or character of a sound (timbre), influenced by an instrument's material, harmonics, and how the musician plays it. The term also relates to the overall "tonality" or key of a piece, created by the collection of tones (notes) used in a scale. Definition: The word "tone" can simply mean a single, distinct sound

produced by an instrument or voice. When you play the note "A" on a piano, you are producing the musical tone "A". In Western music, a "tone" (or "whole step") is the distance between two notes that are separated by a semitone (half step). The interval between C and D is a whole tone, as is the interval between A and B. This is the unique "color" or character of a sound, which is determined by factors like the instrument's construction, the presence of overtones (harmonics), and how the musician plays. A note played on a violin sounds different from the same note played on a trumpet because they have different timbres, or tones.

- 2) Diction: pronunciation, enunciation, unified vowel formation, concise consonants
- 3) Technique: attacks, releases, accents, breath management, phrasing
- 4) Rhythm: accuracy, steady pulse/tempi, meter
- 5) Pitch: accuracy, intonation
- 6) Interpretation: correct style application, balance, expressivity, sense of ensemble, artistry, nuances, purposeful communication
- 7) Dynamics: volume and intensity (ff-pp), emotions and speed (Adante, grazioso, cantabile), in context
- 8) Stage deportment: attitude, confidence, appearance, posture, facial expression.

Celebration Ntungwa entrenched his belief systems into the Apostleship by composing the “Apostles’ Creed”. Apostles have a far-reaching connection with this song and the bases and cornerstone of their conviction. Ntungwa customised the song from the Methodist Church to particularly address his belief domain.

Apostle's Creed

Celebration Ntungwa

Doh is D **Solo, recitative**

TENOR

Apostle's creed is the bases of Apostle's faith, from the first centu -

5 -ry, until to-date Apostles live by this faith.

Tutti

11 I believe in God, the Father almighty, creator of and

cre - ator of,

I believe in God, the Father almighty, heaven and

heaven

I believe in God, the Father almighty, heaven and

It is in the synthesis of this musical piece that you find the depth of Ntungwa's conviction to the Living Christ, Chief Apostle Nongqunga. This bases is further amplified in his song titled "UKristu".

53 -yo, uKrist'u - Msi - - ndi - - si.

-yo,

-yo,

-yo, uKrist'u - Msi - - ndi - - si. Ngubani lo?

-yo, uKrist'u - Msi - - ndi - - si. Khanindiboniseleni, ndi -

-yo, uKrist'u - Msi - - ndi - - si. Khanindiboniseleni, ndi -

-yo, uKrist'u - Msi - - ndi - - si.

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-bona ntoni na? nguba-ni lo? nguKri-stu lo? ngathi ngunyana kaThixo. Ngu -

-bona ntoni na? nguba-ni lo? nguKri-stu lo? ngathi ngunyana kaThixo. Ngu -

From the song extracted as above, Ntungwa brings out strongly his conviction to the living Christ. He basically declares Chief Apostle as the Living Christ amidst all opposing ideas that the Christ only exists in spirit. In studying this song, one understands that the concept of God who became flesh is the bases of Ntungwa's

argument. This narrative is further supported by his lived experiences having closely observed the Christ and His actions. What Chief Apostle has endured and forgiven warrants Him to be the Christ.

The song was composed in 2014 when Chief Apostle was commemorating twenty years in the holy throne of the trinity. That was a massive milestone as there was a very serious schism when he took over the reigns in 1994. It remained a mystery that he successfully completed twenty years with such excellence and vision-orientation. Nongqunga has proven to be beyond an man's capabilities, especially the ability to forgive even the unforgivable worse cases. His intellectual capacity outmatches and human imagination. The ability to lead and expand the horizon of TACC to what it has been to this date is amazing. The introduction of a political part, African Transformation Movement (ATM) in 2018 proved that "He is not a Man that he should lie", the Christ who fears not.

The late Unathi "Gaba" Twenani came up into the choral music space when he was conducting East London Choir from TACC. This was the appropriate platform wherein he started to compose choral music. He started with church hymns like "Amandla kaMoya oyingcwele". He would write the song and get it performed by his beautifully singing choir, a perfect combination with a well-written song. Gaba championed his choir to be the best and a permanent feature in the welcoming rights of the Chief Apostle in all His International Services like International Apostle Day, and International Thanksgiving Day. As the choir was growing in strength and quality, so was his compositions. He was greatly inspired and understudying Celebration Ntungwa. All his songs were proof-read and edited by Ntungwa. Ntungwa was also typesetting Gaba's music. One would always find traces of Ntungwa's taste in Gaba's compositions. As mentioned earlier, Gaba contributed immensely into the compilation of TACC Hymn Book. As such, he lead the first recording of the hymns with his East London Choir. The following extract is from his song "Mzantsi Afrika".

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Kristu, Nyana kaThixo, Ndo-dana kaThi - xo si - za si - zi - thoba pha - mbi kwa

: . m | d . s, l : d . d | t : r | t . t, d : r | r : s | s . f : m | d . r : m | t : r

Kristu, Nyana kaThixo, Ndo-dana kaThi - xo si - za si - zi - thoba pha - mbi kwa

: . d | s . m, f : s . s | s : t | s . s, l : t | t : m | m . r : d | s . l : d | l : t

Kristu, Nyana kaThixo, Ndo-dana kaThi - xo si - za si - zi - thoba pha - mbi kwa

8

Sisondela kuWe Kri - - stu, Ndo-dana kaThi - xo si - za si - zi - thoba pha - mbi kwa -

: . s | m . d, r . m, m | r : f | r . r, m : f | f : t | t . l : s | m . f : s | m : f

. s, s : d . s | m . d : s | s : s | r . r, r : s | s : m | m . r : d | d . m : s | m : r

This is an extract that clearly shows his spiritual conviction to the Living Christ, Prof Caesar Nongqunga. He boldly refers to Him as the Christ. This is a bold and brilliant step that resembles Saint Peter who was the first to recognise the Living Christ in Jesus. Only a chosen few is able to have that revelation, and blatantly proclaim it. He comes in and put forward his contribution to the new body of knowledge, that of revealing the Trinity in person. His compositions emulate Ntungwa in personifying God the Father, the Son and the Holy Spirit. All these God's segments are in Christ Nongqunga, harmoniously and simultaneously coexisting.

Gaba was also very confident and proud of the Apostleship. In also drives the narrative of entrancing knowledge that Apostles are the sent ones and people were commanded by Jesus Christ to listen unto them. He also appeals to the Apostles to maintain Apostleship amidst all the hardships and challenges of the way. His resolute and unshakable position of faith is seen throughout his compositions.

Gaba focused on the spiritual content that materialistic and technical correctness of his music. He believed that music is what is contained in the message, and all his energy was accordingly directed as such. He had a courage to fuse in all TACC

music genres in his choral compositions. You would easily find Tradical, gospel, and evangelical brothers musical elements in his songs. This approach fits very well to the audience of TACC as it resonates deeply to their dogma and way of doing things. The following extract from his song further elaborates the notion.

40

Kubunzi --- ma ne - ntshu-tshiso ma -

Kubunzi --- ma ne - ntshu-tshiso ma -

-vu - mi buwe u --- bu - Po-sti-le. Buhambe - ni ma-doda ni - nga-vu - mi bu - we

r : r. s- s- | s : s- m- r | d : d. m- d- d | d : d. d- f- m | r : r. s- s-

Gaba was a very soft-hearted and loving individual. He always avoided tasks of adjudication. One would attest this position to the nature of his being. It is recorded that an adjudicator has a task on hand of eliminating choirs by deducting marks and score for errors and underachievement. Gaba was literally unable to face a choir with an intention of critically evaluating it. His normal stance would be to appreciate any performance especially when doing one of his works. He only concentrated all his life to “make happy” the Chief Apostle. He believed that all our works should delight Chief Apostle, as “when praises goes up, blessings come down”.

5.7 TACC Hymn Book

Chief Apostle Prof Caesar Nongqunga is a vision bearer for the TACC Hymn Book. He inspired late Apostle Khwatsha who tried so hard around 1998 to develop this Hymn Book. After Khwatsha’s exhaustive effort, Chief Apostle

Nongqunga commissioned DA Dr Ntungwa and OS Twenani to embark on the project. They delivered the final project with great assistance of Prof Moyo from University of KwaZulu Natal, RSA, in May 2023. It was published by Bibliotos Publications 2023 with ISBN: 978-1-920620-50-9. The Hymn Book is sectionalized as follows:

Naim category	Hymn numbers
The Evangelion of the Christ	1-23
Senior Testifying Sisters	33-69
Junior Testifying Sisters	70-71
Evangelical Sisters	72
Sealing Service	73
Holly Communion	74-96
Masihubele uKristu ophilayo	97-107
One God, One Church 7 One Human Race	109-122
Hymns wit Staff Notation	125-224
Ukuphathwa kwenkonzo yomthendeleko	354
Ukuphathwa kwenkonzo yomtshato	265
Evangelical brothers	358
Congregational evangelical brothers service	358
Regional evangelical brothers service	358
Provincial evangelical brothers service	358
International evangelical brothers service	359
Senior testifying sisters	360
International mothers prayer	361
Young women (amayanga-yanga)	362
Junior testifying sisters	363
Ukuphathwa kwenkonzo yomngcwabo	264

2023 TACC Hymn Book

“The Twelve Apostles’ Church in Christ is a Christocentric church that embraces the concept of one God, one Church and one Human race. The human race has a variety of pigmentation and languages. This hymn book is international and multi-lingual. This hymn book is a liturgical tool for church officers. The hymn book is commissioned by the Chief Apostle Prof C. Nongqunga writes at the back of the TACC Hymn Book.

Celebration Ntungwa also rearranged the “Makube kuYise” as the TACC Anthem performed after every benediction. TACC has a very strong relation with this anthem and it is traced from the days of “Apostasy” where the church was heavily persecuted. The services were secretly conducted during the dark, in night, in tranches, forests and gravesites where people couldn’t reach out to catch them. They would then sing this song that dictates that “Let unto God, the Son, and the Holy Spirit.

Makube kuYise

Arranged by
Celebration Ntungwa

[Doh is F] **Lento** **S.A.T.B. Solo for any voice part** **TUTTI**

SOPRANO
Ma -- ku-be ku - Yi - se, naku - y'i -- Ndo - da - na, na - ku - moya o - yi -
| d :- d | d : d | d : t | - . : d . d | r :- | s :- | s : s | s : l | t : t | l : l

ALTO
Ma -- ku-be ku - Yi - se, naku - y'i -- Ndo - da - na, na - ku - moya o - yi -
| s₁ :- s₁ | s₁ : s₁ | s₁ : f | - . : l . l | t₁ :- | t₁ :- | d : d | d : de | r : r | r : r

TENOR
Ma -- ku-be ku - Yi - se, naku - y'i -- Ndo - da - na, na - ku - moya o - yi -
| m :- m | m : m | m : r | - . : f . f | s :- | s :- | s : s | s : l | t : t | l : l

BASS
Ma -- ku-be ku - Yi - se, naku - y'i -- Ndo - da - na, na - ku - moya o - yi -
| d :- d | d : d | d : s₁ | - . : f . f | s₁ :- | s₁ :- | d : d | d : de | r : r | r : r

As Apostles were going through extreme prosecution, they placed all their hopes, faith and obedience to God the Father. This song became the beacon of hope for

all believers in Christ and would always sing it with much conviction and determination.

Chapter 6

6.1 Conclusion

TACC music plays a vital role in the liturgy of the church. It has become so synonymous to the church that assumably every member of the church is a chorister, a veery good singer. Music commentators unanimously agree that TACC music is the hub of choral music in the Republic of South Africa. They argue their case that even during Covid 19 lockdown, TACC music remained up and running. TACC is the only institution that has administered their choral music eisteddfods from 1982 until today without any fail nor collapse.

The influence of TACC music is felt all over the choral music landscape as church compositions are normally requested by other churches as well as professional choirs. Their Tradical songs brand has been used as either folklore or choruses and find their best expressions in the audience. TACC music has been bottled up for too long within the church space, and that to a greater extent been influenced by the general dogma and conduct of the church. This happens when the outside world is so itching up with anxiety to get into first hand experience to the music. They always see brilliance and excellence in the TACC music as craft.

TACC has done a long-term investment into music as a dominant craft within the church liturgy. Subsequently so, they have realised gains of such undertakings as their music is viewed by many as the leader in the manifestation of diffusion of any paradox in the space. Majority of their choristers are not musically learned, not passionate, but still indulge into the craft with so much precision and excellence. This has been proven to be the diffuser of the paradox between learning the music and mastering it. The dichotomy bordering many from taking active roles in the music as industry has been proven by TACC music as a delusion. They took up all the gigantic components of musical proficiency, e.g.

choral composition, training of conductors, adjudicators, quality assurers, data capturers and recorders, will alarming speed and determination.

Chapters contained in this study are summarized hereunder:

Chapter one: an introductory overview into this study. It contained summary of the journey to be undertaken by the researcher in conducting research. The researcher navigated the way through these aspects of the research: research topic, background and introduction, statement of the problem, research objectives, significance of the study, delimitations and limitations of the study and ethical considerations of the research project.

Chapter two: in-depth literature review which got into detail on all scholarly writings on the subject of liturgy of other churches. An intensive study was done on the church music for other denominations, and further explored all elements of music as craft and science.

Chapter three: research methodology. It contained a detailed description on how data was collected. It explained how quantitative and qualitative research methods were to be used. Sampling methods were explained. Data collection techniques were presented, with questionnaires formulated and distributed.

Chapter four: explained how raw data was collected and sifted, coded and arranged according to categories of relevance. The statistical data was then presented in graphs and the descriptive data presented in text. The data was intensively analysed and meaning extrapolated out of it.

Chapter five: TACC Music. Intensive analysis of the perspective by Chief Apostle Prof Caesar Nongqunga was done. Investigation on the genesis of TACC music was undertaken. Different TACC Music genres like Tradical music, Testifying Sisters Music, Evangelical brothers music, Choral music, and TACC Hymn Book were all studied.

Chapter six: conclusion to the study was done. From the conclusions drawn, the recommendations were made.

6.2 Hypothesis conclusion

Hypothesis: music plays an integral part in the liturgy of TACC. This study revealed that all church sermons and ceremonies of TACC are fully characterised with music. Sealing “Pentecostal”, baptismal, Welcome, Holy communion or Social, burial, wedding, International Apostle Day, International Thanksgiving Day, Thanksgiving Day services are fully branded with music. Music starts from the welcoming rights wherein the Welcoming choir with flower girls usher in the Apostolate. Then before and after opening prayer, music fills the space. Subsequently so, music overflows throughout the proceedings of the service. It is until the definite end, when all is said-and-done that “Makube kuYise” is sung. This is a church anthem regularly sung after every benediction. Therefore the hypothesis has been positively proven, and no objections were experienced throughout all this study.

6.3 Recommendations

Having considered all facts and data excavated by this study, the following are the recommendations:

- 1. Capacity building to Overseers and Community Elders on development of choir sustainability and operational plans:** choirs at a community level need to be professionally managed. A management and sustainability plan must be in place to ensure smooth running and performance of all choirs. In the absence of such plans, choirs are prone to

extinction as an miscalculated eventuality may be catastrophic and disastrous. A choir needs to be treated, handled and managed like a professional project that can generate its own running budget. One gets to this of olden days where choir would stage fundraising concerts. This was a step towards economic emancipation for choirs. Without such plans, choir run a risk of emotional distress as some choristers may not afford some primary commodities like travelling fees, accommodation, uniform, etc. Professionalised choirs would expand territory and reach out to as many aspiring members and only grow from strength to strength.

2. **Formal training and schooling of music in the church be undertaken through VCA:** Veritas Collage of the Apostles needs to a vehicle for capacity building through formal training in music. The church has grown so much in music and has deliberately and strategically positioned music in the apex of priorities. Now the church needs to focus its energies in the formal capacitation. VCA is suitable to tailor-make the course content that will deal decisively with the genres and immediate circumstances of TACC music. TACC music is unique and can not be covered by the existing literature and body of knowledge currently existing. This research sets a very good platform to break new grounds and establish much needed literature and content in the context of the church.
3. **Back-to-basics workshop that was done by Chief Apostle in 2018 be repeated:** the workshop was dealing with spirituality in music, amongst other issues. This study has shown that there is generally low levels of understanding spirituality in music. This aspect can not be left unattended as the music in TACC is actually intended to be the hybrid of music and spirituality for God's praises and worship. When the spirituality element is

not coming forth, significance of music in the church, the one that distinguishes it from the traditional music happening outside the church in not realised. The vision of Chief Apostle Prof Caesar Nongqunga as practically demonstrated in 2018 was very much appropriate to address the knowledge gap in this context. He is recommended to re-do that roadshow and aggressively attend to this very important issue of spirituality in music. It is however appreciated that Chief Apostle attends TACC Music Workshops and address vigorously this subject matter. One would understand that the audience in such workshops is normally limited to the chosen few conductors, hence the general masses showed deficiencies in this regard. His message would be much appreciated if it could reach out to as much congregants as possible, roadshows being the suitable mode.

4. **TACC music to reach out to external audience as per demand:** TACC Music Development Programme may explore on how to get external audience to enjoy their music. The external music market is always registering a huge desire to get TACC music in all its forms, recorded and live performances. It is however appreciated that MDP would always ensure that in the International Champ of Champs, and International Music Festival, there is livestreaming of all the proceedings, much needs to be done to market these events and draw outside audience to attend. Most music fanatics attest to the fact that this could be the perfect ground for cross-pollination of musical ideas and experiences as TACC Music bears a rare talent that is organic and spiritually inspired. They want to understudy and experience TACC music so that they can get to understand the underpinning fundamental principles and guides that can be so sustainable and stand the test of times like this. TACC Music has unique genres that outside audience looks with much adoration. Tradical,

testifying sisters, and Cothoza Ntombazana are typical of unique genres to TACC music.

5. **Further research on TACC Music giving particular attention to each genre:** this study has realised that there is still a lot of untapped ground in the TACC music. Focus of this study left out a lot untouched. As the study was focusing on music and liturgy, the journey revealed that much need to be studied on different genres, Tradical, testifying sisters, evangelical brothers music. It has been evident that there is a lot of creative work in music done by TACC that need to contribute to the music body of knowledge and literature. This study has found out that while there is so much that TACC music can offer, much remains undocumented and can therefore not contribute to the advancement of musical landscape in general. More research initiatives need to focus on TACC music in order to tap into the untouched grounds and provide ground-breaking information and data.
6. **Interdenominational festivals:** in 2024, Chief Apostle Prof Caesar Nongqunga made mention of Interdorm festivals. He wanted to have many churches coming together for the music festival hosted by TACC, his church. This platform come create a very powerful and exciting opportunity for different churches to share good practices amongst themselves. There is talent in abundance in the church, and them coning together would create a wheel knowledge, expertise and wisdom on how choirs are formed, managed to excellence.
7. **Era classification:** with prominent composers of the time that focus mainly on praises of God, the likes of Late Christian Thanduxolo Ngqobe, Late Phelelani Mnomiya, Qinisela Sibisi, Late Unathi Twenani,

Celebration Ntungwa, etc. I submit that the musical era from year 2000 to date be referred to as **Ecclesial Era**. We are witnessing emergence of young composers that are so inclined towards God's praises, one gets to reimagine the period of George Frederick Handel. The spirit of praises was overflowing all performance theatres. After a long period of colonisation and apartheid in South Africa, composers are now reinventing the wheel after attainment of democracy, into God's praising nation through music they compose. It is worth noting that even modern music of "Amapiano", "Gqom", and "Kwaito" is now venturing into the religious space and ecclesia. God's praises have since been modernised and stylish and being modern trends. Everyone can relate to the concept.

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APPENDIX 1 – Request letter to the Regional Joint Administration

Msukeni Location

PO Box 345

Mt Ayliff

Eastern Cape (South Africa)

Upper House Union

Region A

Mbizana

Eastern Cape (South Africa)

Sir

Subject: Request to conduct research study in your region

This serves to request for your authorisation for me to conduct research study in TACC Region A, Mbizana, South Africa.

This study is only meant for academic purposes towards the fulfilment of the requirements of the degree of **Doctor of Music** with **Selinus University**. Herewith, I have attached oath of secrecy signed before the commissioner of oaths.

As previously discussed with you Sir, this study will include Apostolate, Upper House, Community Elders, Music Composers, Choir conductors, Choristers, Adjudicators and audience.

Please contact me if you more details on this request using the following contact details:

Email address : Celebration.Ntungwa@ecsrac.gov.za

Cell No. : 083 282 3025

Office No. : 039 254 0960

Your kind cooperation in this regard will be highly appreciated.

Yours faithfully

Ntungwa C.

APPENDIX 2 – Oath of Secrecy

I, **Celebration Ntungwa**, ID No: **7605245592083**, a **Doctor of Music** candidate at **Selinus University**, hereby swear that all data and information collected for purposes of this study shall at all times remain confidential. Respondents into the study shall be treated with respect and anonymity.

I declare that I shall always be loyal to this oath.

Signed :.....

Date :.....

Before:.....

Commissioner of Oaths

APPENDIX 3 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO REGIONAL APOSTLES

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

1. As a Regional Apostle, do you have any understanding of music?

Yes		No	
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2. Does music have any spiritual relevance?

Yes		No	
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3. At the scale of 1-5, rate the impact of music in the TACC Liturgy.

4. At a scale of 1-5, rate the participation of communities you lead in the music activities.

5. Do you have a music sustainability plan in your community?

Yes		No	
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6. In your own views, how well is music planed and administered in TACC?

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7. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 4 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO UPPER HOUSE/OVERSEERS

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

1. As a Overseer, do you have any understanding of music?

Yes		No	
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2. Does music have any spiritual relevance?

Yes		No	
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3. At the scale of 1-5, rate the impact of music in the TACC Liturgy.

4. At a scale of 1-5, rate the participation of communities you lead in the music activities.

5. Do you have a music sustainability plan in your community?

Yes		No	
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6. In your own views, how well is music planed and administered in TACC?

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7. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 5 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO COMMUNITY ELDERS

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

1. As a Community Elder, do you have any understanding of music?

Yes		No	
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2. Does music have any spiritual relevance?

Yes		No	
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3. At the scale of 1-5, rate the impact of music in the TACC Liturgy.

4. At a scale of 1-5, rate the participation of communities you lead in the music activities.

5. Do you have a music sustainability plan in your community?

Yes		No	
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6. In your own views, how well is music planed and administered in TACC?

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7. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 6 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO MUSIC COMPOSERS

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

1. As a Composer, do you have any understanding of music?

Yes		No	
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2. Does music have any spiritual relevance?

Yes		No	
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3. At the scale of 1-5, rate the amount of space you are offered to trade your skills in the church.

4. At a scale of 1-5, rate the extent to which audience appreciate music in TACC.

5. At a scale of 1-5, rate the understanding of conductors on composer's works in TACC.

6. In your own views, how well is music planed and administered in TACC?

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7. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 7 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO A CHOIR CONDUCTOR

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

1. As a Conductor, do you have any understanding of music?

Yes		No	
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2. Does music have any spiritual relevance?

Yes		No	
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3. At the scale of 1-5, rate the amount of space you are offered to trade your skills in the church.

4. At a scale of 1-5, rate the extent to which audience appreciate music in TACC.

5. At a scale of 1-5, rate the understanding of conductors on composer's works in TACC.

6. In your own views, how well is music planed and administered in TACC?

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7. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 8 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO CHORISTERS

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

1. As a Chorister, do you have any understanding of music?

Yes		No	
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2. Does music have any spiritual relevance?

Yes		No	
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3. At the scale of 1-5, rate the amount of space you are offered to trade your skills in the church.

4. At a scale of 1-5, rate the extent to which audience appreciate music in TACC.

5. At a scale of 1-5, rate the understanding of conductors on composer's works in TACC.

6. In your own views, how well is music planed and administered in TACC?

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7. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 9 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO ADJUDICATORS

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

8. As aa Adjudicator, do you have any understanding of music?

Yes		No	
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9. Does music have any spiritual relevance?

Yes		No	
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10. At the scale of 1-5, rate the amount of space you are offered to trade your skills in the church.

11. At a scale of 1-5, rate the extent to which audience appreciate music in TACC.

12. At a scale of 1-5, rate the understanding of conductors on composer's works in TACC.

13. In your own views, how well is music planed and administered in TACC?

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14. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 10 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO AUDIENCE

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

15. As Audience, do you have any understanding of music?

Yes		No	
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16. Does music have any spiritual relevance?

Yes		No	
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17. At the scale of 1-5, rate the amount of space you are offered to trade your skills in the church.

18. At a scale of 1-5, rate the extent to which audience appreciate music in TACC.

19. At a scale of 1-5, rate the understanding of conductors on composer's works in TACC.

20. In your own views, how well is music planed and administered in TACC?

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21. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.

APPENDIX 11 – SELF ADMINISTERED QUESTIONNAIRE

PERCEPTIONS ACCORDING TO A RANDOM SAMPLE

Overview

TACC music is a dominant and permanent feature in the church services and activities. All historical references to church activities and sermons attest to that.

Respondents: Regional Apostles

Guidelines

This questionnaire is intended to gather data to be used for research study purposes and research ethics shall be observed at all material times.

Process

This questionnaire will be personally delivered and collected by the researcher from all respondents. Clarities sought by respondents will be given by the researcher.

Communication

Research proceedings shall be conducted in English and responses captured in English for academic research purposes.

Disclaimer

This questionnaire has been prepared for academic research project only for the fulfilment of the requirements of Doctor's Degree of Music at Selinus University by Celebration Ntungwa.

Your participation will be highly appreciated.

22. As a TACC member, what do you understand about history of TACC music? c?

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23. What do you understand about Tradical Music?

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24. What do you understand about Testifying sisters music

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25. What do you understand about Evangelical brothers music?

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27. What do you understand about Choral music?

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28. In your own views, how well is music planed and administered in TACC?

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29. What are your suggestions on the development of TACC Music?

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I extend my sincere gratitude for your time and effort you dedicated to complete this questionnaire. You have given value to this study. The information you provided on this questionnaire shall be exclusively used for academic purposes only, this study in particular, and shall be treated with confidentiality and anonymity at all times.