

Indigenous Tanzanian Music Traditions in Roman Catholic Church and Changing Social Context

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Abstract

This article focuses on the use of indigenous Tanzanian music traditions in Roman Christian worship in Dar es Salaam Tanzania. The paper argues that the use of indigenous Tanzanian music tradition in church worship helps to make congregation members feel close to God and identify with their own African culture. The study focused on three churches: Msewe Roman Catholic, Manzese Roman Catholic and Kimara Roman Catholic. Congregation members and music stakeholders were involved to establish their perception of the changing social context of Tanzania's indigenous music traditions used during church worship. It used in-depth interviews, discussions and participant performer were the methods to explore how music from different Tanzania ethnic groups brought cultural identity and changed social context in church worship. The findings suggested that the use of indigenous traditional music in Christian churches brought cultural identity in terms of melody, tune and rhythm although changes in text, language and the performance area are inevitable.

Keywords:

Indigenous music tradition - African culture - social context
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Introduction

Since independence in 1961, the Tanzania government has continued to play a crucial role in reviving African traditional cultures through *ngoma* (dances) and other indigenous music traditions. In this regard, the government has strived to revive the traditional cultures that during the colonial rule were destroyed by the colonial administrative regime that treated them as barbaric from a Eurocentric perspective. The colonial

enterprise, for example, prohibited the open practice of indigenous Tanzanian music traditions. Specifically, Tanzanians were not allowed to perform indigenous Tanzanian music traditions that colonialists and missionaries generally treated as diabolical and backward. In consequence, Christian church worship only allowed Western- hymns—often in translation—for use in ‘civilised’ worship. Inevitably, this marginalised Tanzanian culture and generally made Tanzanians feel ashamed of their own cultures as the colonial mentality took hold.

After independence, things started to change for the better. The first president of Tanzania (the Tanganyika before a union with Zanzibar was forged in 1964 to form Tanzania) Mwalimu (trans. teacher) Julius Nyerere, formed a Ministry of Culture and Youth in 1962 whose primary mission was not only to build national culture (Askew 2002) but also to revive it and bring it into mainstream national culture. Askew argues that the performance of music, dance and other cultural productions is the key to understanding both nation-building and interpersonal power dynamics. Thus, the creation of Tanzania’s national culture involved many agents from government elites to local musicians, poets, wedding participants, and other traditional performers. Her argument is shared by (Songoyi 1988, p. 20), who contends that the “creation and revival of Tanzanian culture involved the performance of theatre, choir and ngoma”. These elements were performed by all and sundry – elites, local musicians and traditional dancers. Thus, Mwalimu Julius Nyerere’s idea was not intended to find one culture that represents and identifies Tanzania as the nation but he treated the culture as the spirit and life of the nation. He was recognised the power and influence of traditional music, dance and traditional musical instruments that have in promoting national unity, self and national awareness among the people. Indigenous dances or ngoma, indigenous music and musical instruments were major aspects of culture that Mwalimu Julius Nyerere focused on as his speech of 10 December 1961 illustrates: “...when we were at school we were taught to sing the song of the Europeans. How many of us were taught the songs of the WA Nyamwezi...or can dance the ‘gombe sugu’... or can play the African drum?” (Nyerere’s first speech addressed the Tanganyika Parliament 1961). Although it was not easy for all Tanzanians, particularly elites to accept this idea, due to their rejection based on the rather misguided dismissal of Tanzanian culture as ‘trash’, or something ‘inferior’ (Newell 2002, p. 3).

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Gradually, performances by some national groups formed such as “National Dance troupe /Paukwa, Sunguratex utamaduni troupe, D.D.C. Kibisa” (Songoyi 1988, pp. 21-22), which involved some elites performers, started changing their mind-sets. Later, they joined these groups and participated in attendant activities. This national commitment led to the heightened use of indigenous Tanzanian music in different social activities such as weddings, meetings, political campaigns as well as in schools and colleges. Eventually, the indigenous music entered the Tanzania Christian churches worship and spread in East Africa in general. In Kenya, Graham Hyslop, who was a missionary and colonial administrator introduced “African tunes in the Anglican church and encouraged church leaders to use African (Kenyan) tunes in church” (Odwar 2005, p. 45). He also collected tunes used in different churches in Tanzania. The elevating and empowering qualities of such music helped Tanzanian members of the congregation to develop a sense of belonging (Mbunga 1963) and start owning the church as the church tradition was no longer exclusionary and neglective of their indigenous music traditions.

Generally, ‘tradition’ attracts diverse definitions. The definitions of Yung (2019), Kubik (2010), Merriam (1964) and Agawu (2003) connect tradition to the human ways of life handed down from one generation to another. Similarly, this study uses tradition to refer to total ways of life of people’s group or culture of particular group specifically indigenous dances, songs or music, local musical instruments and language that performed and handed down orally from one generation to another.

Much more specifically, ‘Indigenous Tanzanian music tradition’ refers to the new Christian church music genre in Tanzania, which is an offshoot of African music traditions that have been developing during church worship from the 1990s. This concept largely refers to the local music that originated from the country’s ethnic music and cultures. This music existed before the colonial intrusion and continues being performed in rural areas where most of Tanzanians still live. Normally, this music is built upon Tanzanian rhythms, and “not borrowed from common international usage” (Merriam 1981:141). It presents an identifiable Tanzanian ethnic sound and includes diverse ethnic traditional dances and songs that customary used to accompany rituals, storytelling and recitations.

Indigenous traditional music and construction of culture in church

During my research in the 2019-2021 period, I observed various songs from different Tanzanian ethnic groups used in church worship in Dar es Salaam. For the songs I analyse and discuss here, I have transcribed their tunes, lyrics, musical instruments and language used. These songs represent many indigenous Tanzanian traditional songs appropriated from the ethnic group setting and adopted for performance in the church context. These songs are chosen not only because they fit the church agenda, but they also “work as music” (Englert 2008, p. 10) that comply with music attributes such as melody, rhythm, musical instruments and lyrics. I describe each of song and analyse how indigenous traditional music construct culture as part of church worship.

One of the songs observed during the field was *Wakindaga* (Jesus’ Victory). This song was performed by the Msewe Roman Catholic Church choir during the sermon conducted at the Church in Dar es Salaam on 25 December 2020. The *Wakindaga* song is based on a Wanyamwezi (one of the biggest Tanzania ethnic groups located in the western part of the country) melody, which was traditionally sung in Kinyamwezi and used as a ritual during the birth of a child. Originally, the song was used to congratulate a woman who gives birth as a sign of triumph in the family and society in general:

Le lo Ma ri a Wa ki nda ga ku mi le mo zya kwe va kri stu vo se ku msumbe la ge,

8
Le lo Ma ri a Wa ki nda ga ku mi le mo zya kwe va kri stu vo se ku msumbe la ge.

15
Le lo aa - wa ki nda ga ku mi le mo zya kwe va kri stu vo se ku msumbe la ge.

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Table 1: Wakindaga

Kinyamwezi	English
<p><i>Lelo Maria wakindaga, kumilemo zyakwe, vanhu vose lelo kumsumbelage² wakindaga---aaaa uwalelo--- kumilemo zyakwe vanhu vose lelo kumsumbelage.</i></p>	<p>Mary has victory today, She has completed her work, All people praise her, She has victory – aaa Today – she completed her work (a child has born) All congregation members praise her (for serving us).</p>

During the performance of this song, the choir appeared in Wanyamwezi traditional garb, to remind the church audience of the roots of the song. Doing so is also a way of acknowledging and honouring traditional practices in a church setting. The women performers were clad in white blouses and black skirts. They also wrapped a khanga (wrapper) on top. Men, on the other hand, had donned black trousers, white shirts and khanga on top of the dress. This demonstrates a Nyamwezi culture.

When I interviewed John Magaga, a Nyamwezi elder and the former teacher of Msewe Roman Catholic Church choir, about the lyrics of the song, he said when the song was adopted in church some modifications were made to the lyrics by the Reverend Fr. John Kabeya. Instead of ‘vanhu vose’ (all the people) as in the original version he used ‘vakristu’ (congregation members) to fit the church tradition. The following is the origin version:

Kinyamwezi	English
<p><i>Lelo Maria wakindaga, kumilemo zyakwe, vanhu vose lelo kumsumbelage wakindaga---aaaa uwalelo--- kumilemo zyakwe vanhu vose lelo kumsumbelage.</i></p>	<p>Mary has victory today, She has completed her work, All people praise her (for adding a new family member) She has victory – aaa Today – she has completed her work, All people praise her (for adding a new family member)</p>

Although the lyrics have been modified to fit into the church, the tune and rhythmic patterns remain unchanged. Moreover, the song was still performed in Kinyamwezi. The song's performance began with the leaders singing the first phrase, then others followed the leader. Later the instruments were added to the performance. The song was accompanied by *ngoma*, *njuga*, *filimbi* and *kayamba*, which were traditional instruments. These instruments played in Nyamwezi rhythm and the performers adopted the Nyamwezi dancing style known as *mswago*. The performers began to stamp the left leg, then stamped the right leg twice while the left leg was in abeyance. This movement dominated the whole performance. The combination of instruments rhythms, song rhythm, lyrics and performers' movement built the Nyamwezi culture in the church worship.

Singing this song also transformed the church atmosphere from a passive atmosphere into a charged atmosphere because of its moving rhythm. In fact, during the performance, many members of congregation joined in performance by singing and dancing. Some of them clapped their hands and nodded their heads while others stamped their feet. Women ululated and raised aloft their khangas or handkerchiefs, waving them as they shouted 'hallelujah'. When the song ended the performers and instruments stopped and the congregation members shouted in unison a deafening 'Amen'.

Originally, in Nyamwezi society, the song used to congratulate the woman (Mary) on getting a child and adding a new family member. This was also the major role of woman in the Nyamwezi and African societies generally. However, the song's lyrics used in church were based on hailing the Virgin Mary for getting a new child (the Jesus). It explains how Jesus was born and encourages the church members to praise him. Moreover, the song opened the people's mind that the church is not only for prayers but also for entertainment where the people can dance and enjoy the indigenous traditional music as part of Christian worship.

Another song observed was *Twendeni Kwa Bwana Tupelekeni* [Let Us Go to the Lord and Deliver], which is originally a Wahehe (another ethnic group based in Iringa the Southern highlands of Tanzania) song. The Wahehe is one of the ethnic groups that stood up against the Germany colonialist. In fact, the Chief Mkwawa gained fame for defeating the Germans at Lugalo and resisted the Germans for seven years. The Wahehe song *Twendeni Kwa*

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Bwana Tupelekeni was performed by the St Yuda Thadei choir at Manzese Roman Catholic Church and recorded on 11 August 2020. When I interviewed Grace Mapunda (aged 40), a member of St Yuda Thadeo choir on the origin of the song, she said “*katika kabila la wahehe wimbo huu ni maarufu sana. Kwa asili wimbo huu uliimbwa kwenye matambiko na harusi za wahehe. Baadaye watoto nao wakawa wanautumia katika michezo yao na sasa tyuni hii inatumika kanisani*” Interviewed on 11/8/2020. (Trans. In the Wahehe society, this song was common. Originally, it was performed during the Wahehe wedding. Later the children adopted the song and used as a children’s game song, now it is used in church sermon).

When the song was adopted in church, Kiswahili, Tanzania’s national language, was used in lieu of Kihhehe. This helped many congregation members to understand the context of the song. In church, the song was performed during the offertory session. Male performers were dressed in blue shirts and black trousers with *khangas* crossing the body from the left shoulder to the right leg. Female performers, on the other hand, dressed in blue blouses and black skirts with a piece of *khangas* (wrapper) donned on top.

18 Twe nde ni kwa Bwa - na tu pe le ke ni - Twe nde ni kwa Bwa - na tu pe le ke ni - twe nde-ni,

21 twe nde ni, twe nde ni kwa Bwa na tu pe le ke -

-ni vi pa ji vye tu - tu ka m pe Bwa na - .

Table 2: Twendeni kwa Bwana

Kiswahili	English translation
<i>Twendeni kwa bwana tupelekeni, Twendeni kwa bwana tupelekeni, Twendeni, twendeni Twendeni kwa bwana tupelekeni vipaji vyetu, Tukampe Bwana.</i>	Let us go to the Lord x2 Let us go to the Lord Let us go, let us go, Let us go to the Lord to give him offering Let us give (offering) the Lord

Originally, this tune was performed in Kihehe with lyrics based on the wedding ceremony.

Kihehe	English translation
<i>Sampula madulu na mapilipili, Sampula madulu na mapilipili, Madulu, Sampula madulu na mapilipili na mapilipili, ee- ee-ee-eex2.</i>	Remove (on the fire) the pot of chicken meat and pepper, Remove (on the fire) the pot of chicken meat and pepper, And let us eat them, Remove (on the fire) the pot of chicken meat and pepper, ee – ee – ee – eee x2

The song taught both male and female youth specifically couples about their responsibilities e.g. giving food to the family and the community. The bridegroom taught how to take care of his wife, family and community in general. The bride was also taught how to take care of her husband and family, as Arnold Mwakibete the teacher of Msewe Roman Catholic choir, explained:

Kwenye harusi za wahehe wimbo huu ulitumika sana kuwaasa maharusi na vijana wanaotaka kuoana juu ya wajibu wao kama familia na jamii nzima. Bwana harusi aliaswa juu ya kutunza mke na familia yake. Bi harusi naye alifundishwa jinsi ya kuishi na mume na jinsi ya kulea watoto na familia kwa ujumla. (Interviewed on 15/9/2020)

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In Wahehe wedding, this song was used to teach the couple about their responsibilities. It taught the bride about how to take care of her husband and the children. On the part of the bridegroom, the song taught him how to take care of his wife, family and the society in general.

Moreover, the song taught the members of the community about how to help the new family. This meaning was also evident during Wahehe wedding in Dar es Salaam. At the wedding of John Msambatavangu, members of the Wahehe ethnic group showered the couple with gifts such as goats, money and rice as was the tradition in Waheheland in Iringa region. These gifts helped the newlyweds to start a new life as new family. This was also the sign of congratulating the newlyweds for reaching the adult stage for being matrimonial.

The performance of this song began with musical instruments playing the Wahehe rhythm, which is controlled by claps and traditional instruments – *ngoma, filimbi* and *njuga, kinu and mwichi*. Then the soloists sang the first phrase twice and other singers joined in harmony. They do the same in the second phrase. When they sing twice, combining both phrases, they pause to allow the instruments to play on. While singing, the singers danced to the tune in the Wahehe dancing style called '*kuduwa*' (which constitutes of jumping and bending with hands being held aloft). The combination of instruments' rhythms motivated congregation "members to join in the performance by singing, dancing and/or shouting" (Gunderson 2010:56). The function of this song in church was to mobilise the congregation for the offertory. This imploring was evident in the first stanza "let us go to the Lord, to give Him offering". When the song is performed, the church atmosphere became as solemn payers gave way to entertainment due to its captivating and enthralling rhythms and lyrics.

The song *Upendo wa Mungu* (God's Love) was another song observed during the field. It was performed by St. Yuda Thadei choir at Manzese Roman Catholic during a sermon conducted at the Church in Dar es Salaam on 1 September 2019. The *Upendo wa Mungu* song is based on a Wasukuma (one of the biggest Tanzania ethnic groups located in the Lake Victoria zone of the country) melody, which was traditionally sung in Kisukuma vernacular language. Originally, the song was performed by men in the Wasukuma society specifically *wasungusungu* or *wasalama*, (the Wasukuma soldiers) who used to look for stolen cattle and fight against the cattle

thieves. Once they won and got back their cattle they sang this song to congratulate themselves for uniting, working together and fighting against the cattle rustlers. Thus, recovering their cattle was a victory to them and the song symbolised that victory in the family and society in general.

Mwi - li lwe Bha sa mbo na bha hu-mi mwi li lwe, mwi - li lwe bha sa-mbo na bha hu mi
 ya - shi ka nge le - lo - ya - ba hu mi na bha ku ngu. ya shi ka nge le lo ya bha hu-mi
 na bha ku nga ma ye__ ku-, ya shi ka nge le lo ya bha hu mi na bha ku nga ma ye -
 -ku - . bha - ba mwi bo na ka - la ka
 la - , bha - ba mwi - so ma - ka__ la__ ka la - .

Figure 3: Mwililwe Bhasambo

In church, this song was performed during the readings to illustrate how Jesus Christ loves the human beings through the Gospel or readings, as Venant Mabula asserted: “*Hapa kanisani wimbo huu tunauimba wakati wa masomo ili kuonesha jinsi mungu alivyompenda mwanadamu hata kumletea injili imwoko*” (Interviewed on 1 / 9 /2019. Trans. At the church, this song is performed during the readings to show how the God loves human beings and served them through His Gospel).

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U pe ndo wa Mu ngu kwa wa na da- mu m ku bwa, u pe ndo wa Mu ngu kwa wa
 7 na da-mu ni u pe ndo m ku bwa kwa wa na da mu wo te. wa ku u to a u
 15 ha i wa ke kwa a jili ya wa tu wa ke. I li a tu ko mbo e si - si ka ti ka u
 23 tu mwa wa dha mbi. Ye - su m ko mbo zi wa du
 29 ni a, Ye - su ka tu ko mbo a si si wa dha mbi.

Table 4: Upendo wa Mungu (God's Love)

Kiswahili	English translation
<i>Upendo wa Mungu kwa wanadamu mkubwa, Upendo wa Mungu ni upendo mkubwa kwa wanadamu wote,</i>	The God's love to human beings, The God's love is the great love to all human beings,
<i>Wakuutoa uhai wake kwa ajili ya watu wake,</i>	He sacrificed his life and dead for his people,
<i>Ili atukomoe sisi katika utumwa wa dhambi.x2 Yesu- mkombozi wa dunia, Yesu- katukomboa sisi wadhambi x2.</i>	To serve us from the sin.x2 Jesus – the world's saviour, Jesus – he served us, the sinners x2.

When the song was performed in church, Kiswahili was used instead of the original Kisukuma. The words were taken from the Bible to reflect the church tradition. The use of Kiswahili made the song accessible to many non- Kisukuma speaking congregation. In church, the song was performed by both women and men. The male performers were dressed in white shirts and black trousers with black robes called *khaniki* crossing the body from the left shoulder to the right leg. Women performers, on the other hand, dressed in white blouses and black skirts with a piece of *khaniki* (wrapper) donned on top. They also adds the beads on the necks and heads. Their faces were smeared with white flour. Both men and women singers hold sticks and hoes on their hands.

Once the performance began in the church, the soloists started singing the first line and then others join in by repeating the same line, then they continue up to the fourth line. While they are repeating a stanza, the instrumentalists start to play *ngoma* and *njuga* in Sukuma rhythm called *bugobogobo*. The singers put hoes on the ground and start dancing in *bugobogobo* style while holding sticks. First, they swing several times and later lift their left legs one after another. Before singing the chorus part, they paused as they place the sticks down and hold hoes. When *filimbi* played, singers allowed to dance by going around the hoes placed on the ground and later they hold hoes and circulated them around their bodies five times. Then they put hoes on the ground again and bend while following the *bugobogobo* rhythm. This was repeated after singing the chorus. They do this until the end of the song's performance.

From the song's lyrics, the function of this song in church was to teach about God's love for human beings. As the believers in Jesus Christ, the congregation members were also reminded to follow him and behave as Christians (King at el. 2008). They should also love others and reconcile with them when they misbehaved, much in line with the Christian spirit. The song insists on the people to live together, strengthen solidarity and move closer to their Creator. It also encourages the people to work hard specifically cultivate in their fields. This was evident through performers' hoes held on their hands and actions demonstrated through performance.

Another indigenous traditional song, I observed in church was used to congratulate and thank God for creating human beings at the Kimara Roman Catholic church on 15 August 2019. During this service, the choir sang the song *Ni vema Kumshukuru Mungu* (It is good to thank God using a

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Wahaya melody. The Wahaya is one of the ethnic groups located in Kagera in the Lake Victoria zone, Northwest of Tanzania. The song is sung in both Kihaya and Kiswahili. The first verse, which sung in Kihaya explained about the ripe banana, which in Wahaya society represents a pretty girl. She has good behaviour for marriage. Therefore, the boy, who needs to marry her, should be rich enough to take care of her. In the second verse, the song is sung in Kiswahili with lyrics taken from the Bible.

A ka na na__ a ka na na ka yi le ko - na, a ka yi le__ a ka yi le ni ke o go

la. A ka__ na__ na, a ka na na aka na na-

- a ka na na, aka na na__ a ka - na - na - .

Figure 5: Akanana

Kihaya	English translation
<i>Akanana, akanana kaile kona,</i>	The ripe bananas are on its tree,
<i>Akaile, akaile ni keogola.x2</i>	They are ready to eat x2
<i>Akanana-akananax4</i>	The ripe banana- the ripe banana x4

In the second verse, the song is sung in Kiswahili language with the following lyrics:

Ni - ve ma__ ku m shu ku ru Mu ngu we - tu, kwa ne e ma - na ba
 13 ra ka a tu ja li - a zo. A sa__ nte - kwa u u mba_
 17 ji a sa nte - kwa u zi ma, a sa nte kwa a ki li a sa - nte.

Figure 6: Ni Vema Kumshukuru Mungu

Kiswahili	English translation
<i>Ni vema kumshukuru Mungu wetu, Kwa neema na baraka atujaliazo, Asante kwa uumbaji, Asante kwa neema, Asante kwa akili asante.</i>	It is good to thank our Lord, For blessing us every day. Thank you for your creation, Thank you for making us alive. Thanks for giving us brain, thanks.

During the church sermon, male performers of this song appeared in white shirts and black trousers whereas women were dressed in white blouses and black skirts. From their waists to their legs, both genders placed *vibwaya* on the top. The use of Kihaya language in the first stanza remind the people on the Wahaya culture. On the other hand, the use of Kiswahili in the second stanza promoted national language and made the congregation gain access to the song's message.

The performance of this song in church began with two drums playing the Wahaya rhythm, which a small drum controls. It is also decorated with keyboard and traditional instruments—*manyanga*, *njuga* and *filimbi*. Then the soloists sang the first phrase twice and other singers joined in. This time the *njuga*, which tied onto their legs, played one leg after another. They do

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the same in the second phrase. When they sing twice, combining both phrases, they pause to allow the instruments. While singing, the singers dance to the tune in Wahaya dancing style, which entails twisting their hands while lifting one leg after another and bending. When they join the chorus, all the dancers continue with the same step while two dancers in pair of man and woman come in front of choir and dance at a fast pace, lifting one leg after another, and turning them. Moreover, they jump and bend with their hands held aloft with a *filimbi* helping to control the movements. The combination of clapping, *ngoma*, *manyanga*, *njuga*, *filimbi* and the lyrics bring the beautiful music, which prompt many congregation members to join in the performance. The lyrics also helped church members thank God for being alive.

Furthermore, the song *Yesu Umekosa Nini?* (Jesus what have you done?) was recorded on 8 March 2019 at Msewe Roman Catholic Church. Originally, this song was derived from the Wafipa (an ethnic group located in the Southern highland part of Tanzania specifically in Rukwa region,) melody that performed during the funerals. The Wafipa society used the song to mourn and appease the spirits to receive the dead. In church, the song was sung in both Kifipa and Kiswahili. The first stanza, which is sung in Kifipa, uses symbolic language. The singers lament on how tragic death is bitter with no one able to stop or remove it from this world. The stanza concludes that praying to the spirits unites the dead and gives them a new life in heaven. Moreover, it explains how the Wafipa spirits protect the family and saves the society from diseases. In the subsequent stanzas, the song is sung in Kiswahili with Biblical lyrics, while retaining the indigenous melody and rhythm. Emmanuel Nkoswe (aged 44) a member of Msewe Roman Catholic choir explained about the origin of this song thusly:

Wimbo huu ni wa kifipa uliokuwa ukiimbwa kwenye misiba. Mwalimu wetu wa kwaya aliuchukua na kuuwekea maneno ya Kiswahili kutoka katika biblia na mengine nikaongeza ili yaendane na ujumbe wa kanisa. Interviewed on 9/3/2019

This is a Kifipa song which is sang during the funerals. When I adopted it in the church, I changed the words. The teacher of the choir assisted me to take the words from the Bible to fit the church service.

In church worship, the song is sung in Kifipa and Kiswahili languages. This dual language usage made the church members test the Kifipa flavour,

which found in the first verse of the song and Kiswahili in other stanzas. The song's lyrics are as follows:

Kifipa	English translation
<i>Tata umwelele tata, Tata umwelele tata, Tata umwelele tata, Mweneleza umwelele.</i>	Father, we are crying, Father, we are crying, Father, we are crying. The God only is our saviour.

Ta ta u mwe le - le - ta - ta, Ta ta u mwe le le ta - ta

ta - ta u mwe le - le - ta - ta,

³
mwe ne le za u mwe le - le - e.

Figure 7: Tata umwelele

In the second verse, the performers shift to singing in Kiswahili while retaining the same tune as follows:

Kiswahili	English translation
<i>Yesu umekosa nini? Kushitakiwa bure kwa pilato, Mimi ndiye mwenye kosa, Yesu wangu nisamehe.</i>	Jesus what have you done? You are persecuted by Plato I'm a sinner not you, Please (Lord) have mercy on me.

During the performance in church, the song begins with the soloists singing the first line and other singers join in the first stanza. When the first stanza ends, the singers pause and later continue in the second. They do the same in all the stanzas until the song ends. Although many church choirs used four-part voices, that is, soprano, alto, tenor and bass, this song uses only

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two voices. Women sing the same voice in high range while men sing the unison below the women. They sing with feeling and action. In the first stanza, singers sing with their fingers pointed to indicate where the spirits they are. In the final line, they sing while they rest their hands on their chest to show that they are appeasing their spirits. Overall, actions and lamenting dominate the song's performance. On the other hand, the performance of this song is not accompanied by any musical instruments because Fipa funerals were not any accompanied by musical instruments, as Mama Mwanandota, a Fipa explained: "...katika nyimbo za msiba za wafipa, hakuna ngoma zozote zinazopigwa au kucheza ila kuomboleza tu" (Interviewed on 15/3/2019. Trans. In Wafipa ethnic group, funeral songs are usually performed without any accompaniment of musical instruments to console the family.)

In church, the song is usually performed during the lent, marking Jesus suffering on the cross. Sometimes, it is performed on Good Friday to mark the death of the Jesus on the Cross, which happened on Good Friday. It was also performed during the funeral of the Christians as Ligalawise Komba said, "*Wimbo huu tunauimba zaidi wakati wa misiba ya wakristu na kwarezima hasa siku ya ijumaa kuu siku ya kifo cha Bwana wetu Yesu Kristu*" (Interviewed on 9/3/2019. Trans. In church, this song is performed during Christian funerals and lent season specifically Good Friday to commemorate the death of Jesus). Although the song was adopted in the church, it maintains the song's authenticity in terms of melody, language, and rhythm. In the first stanza, the song is sung in Kifipa language using the origin tune, rhythm, and words. Furthermore, the song uses Kiswahili in the second verse. In church, the song is ideal for mourning the dead family members as well as congregation members. It also encourages people to pray, reconcile and live in harmony with their Creator.

This analysis of traditional songs used in church worship, the use of indigenous traditional music, specifically, tune, melody and rhythmic patterns helped to construct a culture of a particular local society in the church worship. They brought indigenous traditional flavour that make congregation members participate in music performance by dancing, singing ululating and shouting. Moreover, the use of keyboard and traditional musical instruments (Sanga 2008) such as *ngoma*, *filimbi*, *njuga*, *kinu* and *mwichi* helped to charge the church atmosphere into an active and entertaining but spiritual. Furthermore, the biblical words for adopted tunes make the song's message understandable to the congregation.

Indigenous Tanzanian music traditions and changing social context

As music in Africa “depends on the activity attached to it” (Agawu 2003:98), the performances and social functions of indigenous Tanzanian music traditions have been transformed from traditional society needs to the benefit of the church. This transformation of indigenous Tanzanian music traditions in church has been influenced by the venue of the performance, the performers, the messages, language, and function. On the other hand, the music largely remains as it was originally performed in the rustic society of the rural setting (see Liwewa 2009) or cultural setup in terms of rhythm, melody, and musical instruments.

In church, the performance of these songs similarly excites and makes people participate by singing, clapping, and dancing just as they do in traditional societies (see Kidula 2013). The music’s power to catalyse active church participation helps to generate an enthusiastic physical energy among members of the congregation. For example, the wedding indigenous tunes also feature during the offertory because of their power to excite and put churchgoers in a celebratory mood that tend to make them more generous in making their contributions. This celebratory mood, associated with these traditional wedding songs, stem from the functions for which the songs were originally designed and performed—a happy occasion (Nyairo at el. 2005). Generally, indigenous Tanzanian music traditions, particularly wedding tunes play a significant role in catalysing the people’s physical responses. Indeed, the music makes many church members to participate in giving generously. Thus, the performance of indigenous Tanzanian traditional music in the church creates bridges across cultures and brings participants from different communities into shared spaces (Wood et al. 2018). Furthermore, the performance of indigenous traditional music in church has always been “a medium of communication, a method for learning and commodity of exchange” (Rasmussen 2018, p. 35) through albums released by church choirs.

What appears to have significantly changed in the function of indigenous Tanzanian music traditions are the lyrics or context (of the performance) and sometimes the musical instruments (deployed). Many traditional songs used in church worship adopted their lyrics from the Bible and the message changed from mundane traditional societal themes and expressions to church worship. The venue also changed from traditional society setting to

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the church setting. Moreover, the performers changed from the members of a particular ethnic group to multi-ethnic and multi-cultural congregation members. In addition, participation of church members in this music traditions change the church atmosphere from hymnods to African music by “demonstrating and appreciating the multiplicity and fluidity” (Park at el. 2019:105). More significantly, even the function of music instruments also changed from, for example, appeasing the ancestors and spirits to worshipping God in the Judeo-Christian tradition.

Role of Indigenous music traditions in shaping and changing human behaviour

The change of the context in which the indigenous Tanzanian music traditions, for example, the traditional wedding tune, were being played does not necessarily undermine the song’s effectiveness. When the tune was played in Dar es Salaam during Thanksgiving Church service, there was active participation among performers and members of the congregation. The inclusive nature of the song made church members participate in thanksgiving, giving generously to the cause of the Lord as their excitement level shot up with the music. They contributed money, or other possessions such as poultry, pigs, goats, hen, soap and sugar, just as they do during traditional weddings. This was noted in Msewe Roman Catholic church, Manzese Roman Catholic church and Kimara Roman Catholic church (see Sanga 2008). The happy feeling generated by the wedding songs facilitated gift giving, which also included contributing towards building the church. The pulling power of such a song was traceable to its tune and rhythm. Mary Mutayoba (aged 43) a member of Msewe Roman Catholic said:

Kwa mfano wimbo wa “Twende Tupeleke Vipaji” unapoimbwa mimi huwa nashindwa kujizuia kubaki kitini nimekaa. Mara moja husimama na kuanza kucheza kutokana na sauti ya wimbo na mdundo wake. Hata kama nina mawazo yanayonisumbua na kunifanya niwe na hasira, mawazo hayo huisha na furaha hunitawala na hivyo kuendelea kuimba, kucheza na kutoa pesa (sadaka)...Hii imenijengea tabia ya kucheza na kutoa sadaka pindi wimbo huu unapoimbwa.
Interviewed on 8/09/2019

For example, when a song “Twende Tupeleke Vipaji” is performed during the church sermon I failed to continue sitting on a bench. Suddenly, I stood up and start dancing and singing the song. Even if I have uncomfortable situation the song

released and made me free, rejoice and pay offerings. This happen due to its good melody and danceable rhythm, which attract me to dance. Moreover, these musical attributes make me rejoice and shaped me to contribute money to the church.

Implicitly, the performance of indigenous Tanzanian music traditions in church helped to change the people's attitudes towards the church contributions. Moreover, it helps to open the peoples' minds about the use of indigenous music in church, the area that for a long-time traditional music was prohibited.

In terms of language used, indigenous Tanzanian music traditions sang during church worship were in either Kiswahili or in vernacular languages accompanied with traditional instruments such as *ngoma*, *njuga*, *filimbi* and, sometimes, with modern keyboards and guitars backing up the vocals. The use of these languages made the church members feel free due to fact that they understand everything sung in the song and participate fully in the church. It also helped the congregation members to open their minds that vernacular language can be also used in church to communicate with God as well as English language. The song's rhythms, on the other hand, depended on the dancing style of a culture (see Mapana 2007). These cultural features appropriated from the traditional music, help to motivate church members into expressing their emotion during the music performance and change the church atmosphere.

Overall, the musical cultural attributes borrowed from the indigenous Tanzanian music traditions were evident in the performances, place, performers, content, and structure of the performance. Also notable was the fact that the performance was closely affiliated with the dance and language of the originating ethnic culture (see Lum at el. 2012). Through identification with these cultural movements, members of the congregation were able to practice their African culture while parting in Christian worship. Thus, the dancing, stomping of feet and nodding of heads when these songs were being sung in church were expressions of cultural experiences in addition to constituting a religious experience, a double-barrelled experience.

Thus, most of the experts who compose and teach the traditional songs in church competition choir were paid money by the choir. Doing so motivated the experts who arrange the words in accordance with the

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attractive tune that could help the choir win the competition. This money helped to solve his problems and perhaps change his status from low to high. It also shaped and changed the people's mind on considering the traditional music as a free music not payable. On the other hand, the indigenous traditional music changed from entertainment to commercial business. The function of church choir also changed from praising and worshipping God to earning income through competition prize or token. Moreover, the church choirs engaged in recording songs and releasing CDs, DVDs albums for earning the choir's income (Sanga 2006a).

The use of indigenous music instruments further helps to capture the traditional cultural aesthetics and the rhythms that motivate church members to take part actively in the performance. Although these performances largely reflected the original compositions and orientations in the traditional environments, notable changes in terms of performance emerged during church worship. Indeed, the basic cultural features of the music traditions such as tune, rhythmic pattern, musical instruments, and techniques of playing musical instruments were remained.

Generally, the use of indigenous Tanzanian traditional music in church worship played a big role to revive and develop the Tanzania's culture that had been emphasised by Mwalimu Julius Nyerere. Missionaries and Tanzanian elites who initially treated indigenous traditional songs as barbaric or sins now accept and perform this music in church worship. Traditional musical instruments, which were banned in church, now are meaningful and performed during worship by Tanzanians. Both vernacular and Kiswahili (Tanzania's national language) were applicable in church worship. Thus, the use of indigenous Tanzania's traditional songs in church service make the congregation members and Tanzanians in general identify with their own traditional Tanzanian roots.

Conclusion

This article has established that indigenous Tanzanian music traditions serve the church in terms of mobilising the faithful in the church to create a sense of community. The shifting of the performance to the church environment from the traditional village setting has also meant a change in the content of the message to reflect the new religious context. Generally, the songs' messages are now based on the biblical teachings or teachings relevant to every-day Christian upright living. Performers of the once-children's game songs in a traditional setting but now used in church

service are church members regardless of their gender and age. Moreover, the language used is largely Kiswahili, as opposed to the indigenous language. Sometimes, the vernacular language is also used during church worship in the cosmopolitan city of Dar es Salaam. In addition, the lyrics used in the adopted church songs come from the Bible. The emergent dance style are choreograph-able but the tune, rhythm, musical instruments and costumes remain as in original performances. This type of music when performed in church has proven to be crowd-pullers, even though many of these people, including casual church attendees, come into the church service to listen to the music. Therefore, the church has absorbed the Mwalimu Julius Nyerere's ideas on reviving and building the Tanzanian culture. The indigenous Tanzanian music traditions that prohibited due to being performed in African context, now adopted in the church service.

In contemporary Christian churches, many people, as demonstrated by worshippers in different Christian denominations in Dar es Salaam – the study area – participate in the performance of Tanzanian music traditions. Such participation occurs whether during the offering, contributions and thanksgiving when the songs are performed usually with excited religious experience encouraged by the beats and melodies of the adopted indigenous Tanzanian traditional songs. The adopted indigenous Tanzanian music traditions play both a cultural role by sustaining the indigenous traditions at the time when modernity is threatening their survival while helping build the church in general. This made Tanzanians to feel free in their own land and closer to the church. The implication of these findings is that culture is an important aspect in society development as well as the study of music by observing music's cultural role and context and transformative power in this case. Indeed, ethnomusicologists have concluded that we can understand culture better through studying music in its cultural context, the basic belief of the field of ethno-musicology.

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