

Sakari Löytty

People's Church – People's Music

Contextualization of liturgical music in an African church.

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In Tampere on the sixteenth of March, 2012

Sakari Löytty

Definition of terms and abbreviations

CCN	Council of Churches in Namibia
Chorus	A short catching African kind of collective song, often performed with call and response technique
AAPC	Anna and August Pettinen collection
DTLP	Dhimba Translation and Literacy Project
DTSM	Diaries of the Training School for Missionaries. Mieslähetykskoulun päiväkirjat
DMTI	Diaries of the Missionary Training Institute. Lähetysopiston päiväkirjat
EEE	<i>Elongelokalunga enene epe</i> . The New Liturgical Melodies of ELCIN.
Eh	<i>Ehangano</i> . ELCIN hymnal published in 1987.
ELC	Emil Liljeblad Collection at the University of Helsinki Library
ELCB	Evangelical Lutheran Church in Botswana
ELCF	Evangelical Lutheran Church in Finland
ELCIN	Evangelical Lutheran Church in Namibia
ELOC	Evangelical Lutheran Ovambo-Kavango Church, name used for ELCIN before national independence
ELST	Evangelical Lutheran Church in Tanzania
ELS	Eglise Luthérienne du Sénégal
ELCRN	Evangelical Lutheran Church in the Republic of Namibia
FELM	Finnish Evangelical Lutheran Mission
FMS	Finnish Missionary Society (the former name for FELM)
Free communal harmonization	A four part singing technique used by an Ovambo congregation collectively, and by heart, to harmonize the hymns and other songs
IELA	Igreja Evangélica Luterana de Angola
LTB	Lutheran Bible Translators
LMS	London Missionary Society
LWF	Lutheran World Federation
MRC	Martti Rautanen Collection
NSWC	Lutheran World Federation Nairobi Statement on Worship and Culture
PHI	Palvelkaa Herraa iloiten. Jumalanpalveluksen opas. The guide for the worship manual of ELCF published by the Church Council in 2000
RMS	Rhenish Missionary Society
TCGG	Tupanduleni Cultural and Gospel Group
UNAM	University of Namibia.

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Abstract

The objective of this research project in the Development Study Program of the Sibelius Academy is to create new contextualized liturgical music in an African church by combining ethnomusicological knowledge on Namibian indigenous and contemporary music with a theological understanding of liturgy. These elements were modified with creative artistic input, and as an outcome a liturgical entity titled *The Namibian Mass* was produced in both written and audible formats.

This project involves an ethnomusicological study on northern Namibian music cultures and their interaction with European missionaries as well as the musical phenomena born out of this encounter. The operational ground of the study is the Evangelical Lutheran Church in Namibia, ELCIN, its music and the various ethnic groups that constitute its membership. The theological principles are based on contextualization and inculturation theories and the methodological recommendations of the Lutheran World Federation Nairobi Statement on Worship and Cultures in 1996.

The existing church music of ELCIN is based mostly on imported repertoires, but enriched and influenced over time by local music. Upon arrival of the missionaries, local cultural music was regarded 'pagan,' having foreign religious connotations contradicting Christianity and therefore not proper for the church. As a result the cultural music and musicians were ignored and in some cases despised by the church. Through assimilation, however, some elements and characteristics of local music were acquired gradually in church music. In the postcolonial era the growing awareness of African identity as well as new paradigms of Namibian theology support dialectic interrelations between local culture and Christianity. This research project posits a theory that culturally, as well as from the perspective of Christianity, local music still provides a viable source for creating new liturgical music in Namibia.

Two experiments on liturgical renewal, namely the new liturgical melodies of ELCIN and the *Ongumbiro* Ecumenical Service compiled from Namibian ethnic music, were researched, and the methods of making worship music more relevant in a continuous dialogue with the local culture were applied in practice. Reference was made to sister churches in the neighboring countries of Botswana and Angola as well as the Evangelical Lutheran Church in Senegal. Through modification and artistic musical arrangements it was possible to create new liturgical music by utilizing the incorporation of indigenous music and instruments in worship.

This research project consists of an ethnomusicological study, including a written report on the making of new liturgical music, and an artistic production named *The Namibian Mass*. The project combines artistic and scientific research methods, while the emphasis is scientific.

Keywords

Liturgical contextualization, African church music, Christianity and culture, African church history.

1 Introduction

1.1 Background

Music forms an essential part of world cultures. It is something through which a culture breathes and expresses itself, something without which humans would not survive. Values, understanding, beliefs and knowledge are channeled through music in every culture. Music is also centrally significant for the work of the church. Similarly it provides a forum for self-expressions, whether the object is God or another person to whom the message is addressed.

In the establishment of Christianity in an African context, music was also utilized as a vehicle to preach the message or as a method to summon people to it. The history of the spread of Christianity from Europe to Africa, and other continents, is a story about human encounter. This encounter has included many intentions and desires on both sides. A number of ideas, values, and even concrete objects were exchanged. In some cases what was significant for Europeans ended up being diminished by the locals and vice versa.

In many African cultures the use of instruments is practice-specific. Their playing is regulated according to the particular cultural tradition and context in where they appear. This can involve meanings, taboos and unwritten rules determining the performance of an instrument. Onomatopoeic names imitating the sound of the instrument are commonly used. On the arrival of Christianity, western new instruments introduced by European settlers were sometimes given names by the local people in their own vernaculars. In Oshindonga language there is a word used to mean a western keyboard instrument such as piano, harmonium or even accordion. The word is *okahumba*. Originally *okahumba* is a relatively small pluriarc, classified by ethnomusicologists to belong to the group of chordophones. It consists of a hollow wooden resonator and five to eight strings attached to curved wooden sticks. The tone of the instrument is low and the sound is soft. Therefore it was often used to accompany singing by the Ovambo people. In most of the northern parts of Namibia *okahumba* has almost disappeared, and the tradition of herdsmen taking it along when looking after grazing cattle has declined. In the Kunene region, however, among the Ovadhimba and Ovahimba people a similar instrument called *otjihumba* still exists and is played (Mans 2004: 101- 103, 1997 a: 64-69, Norborg 1987: 254-262).

In Oshiwambo languages the prefix *oka-* indicates a diminutive noun class and is often, though not always, attached to words describing small and minor things. The following story illustrates how a foreign concept can be adapted to local understanding.

In 1977 Bishop Erkki Kansanaho from the Evangelical Lutheran Church of Finland visited Namibia and, after returning home, made an initiative whereby a church organ should be built in one of the church buildings in the Namibian sister church, namely in Oniipa. Funds were raised in Finland, and a pipe organ with 12 stops, two manuals and pedals was erected by a Danish company on the 30th of September 1990. It was not that simple, however, to make use of the instrument. There are not many of those who have the necessary skills to play any keyboards in the church, and such a big church organ gives an even greater challenge. At the

present there are only few people who from time to time dare to touch this valuable instrument, so it is seldom used. Although it is a huge instrument in size with all the pipes, manual keyboards and a pedal keyboard, people call it *okahumba*.

Bishop Kansanaho was right by concluding that if there is a church, there is a need for music and musical equipment. Was he equally right in assuming that the correct instrument for an African congregation is a pipe organ? An Ovambo congregation sings beautifully according to a harmonic multipart technique which has developed over time in the church. In Oniipa, to my experience, in occasions which the organ is played, it mostly disturbs collective singing. People either stop singing, start to listen to the instrument or will not otherwise feel comfortable to sing along with the accompaniment. The gift from Finland was given in all sincerity, but apparently the actual context and the possible needs within it were not thoroughly considered. The purpose and value of music is understood in the worldwide church, but the appearance and significance for it in another cultural entity is not always understood. The church organ, which in the Finnish language is in plural, *kirkkourut*, became *okahumba*, a small instrument. The idea was contextualized to meet with the local environment by the people at the receiving end. People simply placed a new object in the right scale according to their own understanding and values instead of those of the foreigners.

The Evangelical Lutheran Church in Namibia, ELCIN, was established as a result of Finnish missionary work in Northern Namibia. It was registered as an independent church in 1954 while the first indigenous bishop Dr Leonard Auala was consecrated in 1963. As a result of migration, the influx to cities and towns in central and southern Namibia has caused pressure to establish parishes all around the country. The members are predominantly Oshiwambo speaking. Oshiwambo includes two literary forms of language, Oshindonga and Oshikwanyama, as well as other closely related languages spoken in everyday life (Oshingandjera, Oshikwaluudhi, Oshikolonkadhi, Oshikwambi, Oshimbalantu). Among the smaller language groups Rukwangali became an official language of the church after mission work managed to establish parishes in Kavango starting from the 1920s. Interaction between various Lutheran communities has enriched the church, and some Otjiherero speakers attend church services in the southern areas and in growing urban centers, such as Oshakati and Ongwediva in the North. ELCIN's own mission work among the San people, earlier in Kongo¹ and at present around Mangetti Dune, has resulted in new members from these groups joining the church. The mission and Bible translating among Ovadhimba in Kaoko², Kunene Region, have helped the church to gain more Oludhimba speaking members.

Today ELCIN has approximately 700 000 registered members in 122 parishes and a total of 144 active pastors and 78 deacons. As from 1992 the church is divided into two dioceses, both headed by a bishop. Both dioceses are subdivided into deaneries of 5-10 parishes each³.

I was born in Namibia, more specifically in Elim, Uukwambi, Omusati Region. I spent the early years of my childhood in central Namibia in Otjimbingwe, where my parents worked as lecturers in the Paulinum United Evangelical Lutheran Theological Seminary. Little did I understand about missionary or church work during those years. However, a seed was planted in my heart which later, when I had grown up, developed into an interest to work for the same church my parents had worked for. I was offered a job by The Finnish Evangelical Lutheran Mission (FELM) to be sent to Namibia to work as a music consultant for ELCIN in 1998. This

1 In Ohangwena Region, northern Namibia.

2 Previously also called Kaokoland.

3 According to the Office of Administration of ELCIN Statistics 2005.

was a challenge for a musician, a drummer who had earned his living by various freelance jobs and was used to working independently, who had been educated in western classical music but was mostly familiar with pop, rock and rhythm & blues styles. A love for the country of birth and her people provided a sufficient motivation, and I started a twelve-year period in my life which opened extremely interesting views in African music and how it appears in a Namibian church and its surroundings. This work gave me practical experience in working together with the people, learning from them and also sharing whatever I was able to share from my musical background. It also led me to academic studies and gave me a topic for my Master's thesis which completed my degree of Master of Arts in Music in the University of Namibia in 2005⁴.

A closer exploration through the means of participant observation and scientific investigation of the music of ELCIN revealed that cultural interaction with Europeans and local inhabitants had resulted in the birth of new musical categories, such as hymns, liturgical music and choir songs. While the first two are formed of imported repertoire, from European and American origins, the latter gives a platform for local creativity. Subcategories such as choruses (*uukorasa*) and youth songs reflect more cultural influence in music. However, one notices a domination of music from European origins and almost a complete lack of indigenous music styles and instruments. The reasons for this can be understood up to a certain extent. A church born as a product of missionary work in a time of colonialism placed the local people under pressures of modernization and westernization. At the same time, though, a growing desire to find an African identity as an independent nation has evoked people to question why the foreign should be valued higher than indigenous. With regards to church music this has led to questions whether African music is not good enough for churchly use. Some went further and could articulate it clearer, as can be read from the prophetic proclamation of Rev Zephania Kameeta (currently the bishop of the Evangelical Lutheran Church in the Republic of Namibia, ELCRN) who in 1995 stated: "As Africans we cannot worship God as Europeans, Asians or Americans. We are Africans and we worship God as Africans. To deny what we are and to worship God as someone else is to deny our very existence and creation by God (Kameeta, 2006: 86)." The demand and the desire were clearly articulated. The issue became more serious and it seemed to touch the existence of African Christian identity. The fact that there were similar developments happening simultaneously in neighboring countries among the Lutheran churches of Botswana and Angola convince one to move on.

It was already in 1960s when the Roman Catholic Church in its Second Ecumenical Council of the Vatican decided to take a new route by contextualizing the liturgy in local cultures. In a few decades this process reached Namibia. Congregations, for instance in Kavango, started to make use of indigenous music in their church services (Likuwa 2005, 2010). Lutherans poised themselves in the same direction when the Lutheran World Federation gave its recommendations for member churches in Nairobi Statement on Worship and Culture (NSWC) in 1996. It urged local churches to work so that their "worship may be more truly rooted in the local culture" (LWF Nairobi Statement on Worship and Culture 1996: 28⁵). The justification for contextualization of the liturgy was thus clear on the universal level. Questions arose, however, on the level of national churches: Is it already too late? How far has African society in a Namibian

4 My previous study *The Creative Collision? An Investigation of the Musical Developments Born Out of the Encounter between Finnish Missionaries and Ovambo Culture 2005* showed the emergence of various music categories emanating from the bidirectional creative process of the meeting of the two cultures.

5 Later in the text appropriated NSWC.

context already become westernized and modernized? Would there be cultural indigenous music to be found anymore or has it all vanished? Is there still hope for indigenous folk music to find its way into the church?

The little story about the church organ in Oniipa demonstrates the need for this study. But the story is not yet finished. A more careful study in Oshindonga reveals that the prefix *oka-* has another meaning. Sometimes it is used to indicate a dear, beloved or beautiful thing, animal or person, for instance *okakambe*, a horse, even if it is not small by size. The expression *okakadhona kandje*, my dear girlfriend, indicates not the size of the girl but how dear she is. This information makes it possible to understand the word for a church organ, *okahumba*, in a new way. What if the instrument was welcomed after all, and even if it was not dearly loved, it was accepted as a token of friendship from the longtime partner? The people just did not know what to do with the church organ and how to fit it in their musical world. This could indicate openness for new ideas and a positive attitude for changes, but with a critical mind. The picture opens for more perspectives and the black-and-white dichotomy starts to show more colors.

1.2 Statement of the problem

A Christian church in an African society will obviously conduct musical activities to enrich her life. What kind of music should the church practice, then, and who is to determine the nature and characteristics of it? This question is crucial placed against all the information and scientific data recently collected on indigenous cultures as well as the understanding and the knowledge, both anthropological and theological, to which people have access. One of my first conclusions was that I should try to see how indigenous music categories could be accommodated in a Christian worship service. This idea needed to be approached from two perspectives. First, what will be - and based on which kind of criteria - suitable to be used in a liturgical context? Second, how can local musical traditions be utilized by removing them from their original context and without violating their natural significance and functional value and meanings for the people? Third, what are the possible methods to make this process happen? In the other words: What practical or even technical tools could be utilized, and which kind of principles could guide the way?

This research project discusses the reasoning and justification of contextualization, but it will not conclude by asking, "Should we do it?" It will rather try to provide an answer to the question: "How should we do it?"

This question can be further defined as follows:

1) How can liturgy in Christian worship be contextualized to meet the desire of the local people to express themselves as whole cultural beings in the actual and factual living context?

And, more practically:

2) How should elements from two sources, the local music tradition and the Christian worship tradition, be combined, at the same time respecting the nature and fundamental meanings of both?

These questions push one further to ask for more practical questions: How are we to combine the various elements from the perspectives mentioned above into a form of a liturgical order? This requires understanding of the fundamental meanings of both sides, the theology of the liturgy and the local cultural environment.

2 The structure and content of the final project

This study was conducted according to the degree requirements of the Development Study Program of Sibelius Academy. The development study project is twofold: on one hand, to write an extensive scientific research, and on the other, to come up with a musical artistic product. The emphasis is on the research, which includes an ethnomusicological and liturgical background for the study (chapters 4, 5, 6, 7, 8). This is followed by a report on the production of liturgical music called *The Namibian Mass* (chapters 9, 10 and appendix 2). The report is opened with a broad theoretical discussion on the methodological principles of liturgical contextualization and their possible practical appliance. The musical entity, *The Namibian Mass* forms the artistic part of the project and is audible on a CD (appendix 1).

This research investigates the contextualization process from three different perspectives: theological, anthropological/ethnomusicological and artistic.

2.1 Liturgical perspective

A general theological argumentation is necessary when one is dealing with the content of the worship service. More particularly the attempt is to investigate the relationship between liturgical tradition and local cultural practices and beliefs.

The diversity of multicultural communities (which is the case in Namibia and many other African countries) had to be taken into consideration. Local does not mean “one local” but often in an African context a multitude of traditions that are often interacting. Nevertheless, whether the methods deal with seeking dynamic equivalence between the liturgy and the culture or enrichment of the liturgy with elements from the local cultures, the findings had to be theologically examined.

Concerning the dialogue between the universal nature of the liturgy and local cultures the discourse in NSWC sets afore more definite questions, such as: How to make the liturgy local but not too local? How to understand the local characteristics of a society and similarly unite it with the universal church of Christ? And further: What are the values and ethics we need either to promote or to oppose?

All the deliberations and investigations in this study are discussed in the light of the recommendations of the NSWC. It thus served as a guideline and reference and was critically questioned and tested. A conclusion is later drawn whether the methodology is applicable in a Namibian context.

This research is based on the following hypothesis:

If the concept of a church is considered to imply the idea of collective assembly of people of God, and if the same time it is believed that God, as a divine Creator, has created humans, not to be alone and die, but to live and survive with other people according to cultural systems, then this church, as it summons people to worship God, should conduct the worship in accordance with their cultural being. This means that whatever in the culture of people is found

theologically suitable to fit in a worship service practice, could be utilized in order for the worship to be enriched and relevant for all participants. This hypothesis concerns especially the artistic dimension of the culture such as music, visual arts and dance that all are, to great extent, culturally related phenomena.

This research therefore assumes that as the church of God is an assembly of people, created by God, so the music this church is supposed to use, should be the music created by the same people, as they are also part of God's creation. Hence the name of study: "People's church, people's music."

2.2 Anthropological and ethnomusicological perspective

An evaluation of the actual cultural context and the existing musical practices of the local people are required. This involved an investigation of the Northern Namibian Ovambo people, their society and its music, starting from the time before the influence of European settlers up to the present. Songs, dances, storytelling and other forms of self-expressions and the meanings embedded into them were explored. A shortage and in some areas even a lack of written documentation hindered the work and data collection. Therefore, with regards to the cultural history, one had to rely on assumptions based on interviews, personal communication and observation.

Musical instruments, their usage and partly also their playing techniques are explored. The underlying rules determining who plays a certain instrument and in which kind of occasions or cultural functions, as well as the possible restrictions and limitations, form a part of the ethnomusicological study. These also include the analyses of the religious connotations in the cultural practices and thereafter search for a possible equivalence compared with Christian tradition. An investigation of the fundamental meanings surrounding and underlying the cultural customs and practices is also a necessary part of this investigation.

The cultural history of the Namibian northern regions and the encounter of the missionaries and the local inhabitants are also studied. This leads to the exploration of the missionary influence on the local music, but also vice versa, the possible influence of features from local cultural music on church music. All in all, the music born out of the encounter between the missionaries and local people deserves our interest. This was done by examining church music categories in the past and up to the present time.

The interaction between liturgical music and local cultural music and the changeability of fundamental meanings are approached from two directions. As stated above, it is central to seek to understand how cultural music can be incorporated into the liturgical context. Is it mutually as important to find out how the elements from the cultural context can be removed without violating their nature? Or, is it perhaps possible that their fundamental cultural meanings can be changed? This process requires insight to the values and traditions of the cultures and will be possible only through interviews, personal communication with the local people, and participant observation in training workshops and other events.

2.3 Musical and artistic input

In order to complete the project, ethnomusicological and liturgical research was not found sufficient. The indigenous music found in the course of the research must be analyzed, and some of it musically modified. This required retuning and redefining the melodies, rhythms, harmonies and texts into a relevant form. My intention was to see how local melodies could be arranged in a choir format and performed with accompaniment of modern instruments. The musical arrangements, recordings of the choir and instrumental backing tracks in addition to the field recordings of the cultural instruments forms part of the preproduction done while I was in Namibia. Digital editing, mixing and mastering were completed in Finland. The artistic mission of the research project was accomplished in the form of a musical entity called The Namibian Mass. The mass is produced in both audible and literal formats including musical score. In addition to the mass, another written formula of the order of the service, consisting of a church manual type of liturgical agenda with new model of melodies, will also be part of the project. While the former is an outcome of an artistic creative process, the latter serves as an example how new liturgical music could be used in practice in a church environment.

The formula of The Namibian Mass follows the present existing order of the worship service of ELCIN. It must be stressed that the intention of the study is not to suggest that this agenda in hand should replace any of the liturgies in any of the churches discussed in the research. The attempt is to search for creative methods and ways to utilize the rich cultural heritage of Namibia in the development of liturgical melodies in the church, and also to provide general recommendations which could serve as guidelines and could be used by sister churches in contextualizing the liturgy in African countries.

3 Research and working methods

3.1 Ethnomusicological study on Namibian indigenous music

3.1.1 Literary references

To establish a factual ground for the study, written sources providing information on anthropological and ethnomusicological research were studied and books and other sources describing the cultural history of Namibia and other African countries were consulted. While articles and books by Agawu (2003), Nketia (1975), Jones (1959), Floyd (1999), Blacking (1973) Kubik (1985) and Saether (2003) offer broad and general information on African music, the researches and publications of Mans (1997, 2000, 2002, 2004, 2007) provide valuable and more detailed data on northern Namibian music. This is supplemented by Norborg's (1987) overview on musical instruments in the area. Williams, McKidrick (2002), Tuupainen (1970), Hiltunen (1986, 1993) Malan (1999) and Maho (1998) as well as the recent theses of Nampala and Shigwedha (2006), though they do not write about cultural music in Namibia, helped me to form a picture of the features of the indigenous cultures in question.

3.1.2 Field research

From 1998 to 2010 I was employed by the Finnish Evangelical Lutheran Mission (FELM) and seconded to serve the local Namibian partner, Evangelical Lutheran Church in Namibia (ELCIN), as a music consultant. The work I was entitled to provided insights to the musical structures of the church by involving me personally in music training and collecting indigenous music in the northern regions of Namibia. This employment made it possible for me to stay in the country and observe and work in its cultural area, thus providing various methodological means. My work also made it possible for me to visit sister churches in the neighboring countries, Angola and Botswana, and explore the state of their music. The material for this research is collected during a relatively long period of time (12 years). This has deepened my understanding on the research topic and helped me to avoid quick and too shallow conclusions.

Some of the material was collected as part of field research during the years 1998 to 2002 for my thesis for a Master of Arts degree in the University of Namibia in 2005. More information was needed, however, so data was collected by participant observation, interviews and recordings.

Participant observation provided an insight to music making while organizing and participating in training workshops, music courses and worship services from 2002 to 2010 in Namibia, Angola and Botswana. Several interviews and discussions with persons involved in ELCIN church music (Kambudu 1996, Munyika 2001, Nambala 2006 and 2010, Helander 2003 and Pennanen 2003) and the liturgical experiments between 2005 and 2010 together with Tolu, Shaningwa, Muhomba and Kapolo as well as music of the other neighboring churches (Likuwa 2002-2010, Striling 2006, 2010, Moloji 2006, Ndeutapo 2002, 2006, Namunyekwa

2006) during the past years enhanced my understanding on past and ongoing processes in church music. Interviews of indigenous musicians (Naimbudu 2001, 2005, 2006, 2009, 2010, Tjinana 2010, Likuwa, 2005, 2010) on their repertoire, playing technique, construction of their instrument and the possible adaptability into the church context gave motivation to attempt further contextualization of liturgical music. Recordings of the performances of cultural groups and instrumentalists, conducted during the years 2005 to 2010, and thereafter analyses of the recorded data, provided more detailed information for the research.

3.2 Theoretical and practical studies on church music

3.2.1 Literary sources and liturgical studies

To establish the necessary basis for experiments in liturgical contextualization I have consulted liturgical and theological books discussing inculturation and other concepts in the dialogue between Christianity and local cultures. My liturgical knowledge is based on the writings of Finnish theologians such as Kotila (2004) and Sariola (2001, 2003). Various worship manuals of ELCIN and ELCF as well as hymnals, song books and collections were also needed for reference.

As to the theories of contextualization, indigenization and inculturation I found the publications of LWF Studies (1994, 1996) particularly helpful. The articles in these books by Lathrop, Stauffer and Chupungco led me to also read publications and writings of other theologians such as Shorter (1995), Schreiter (1985) and Bevans (1994). In addition to international theological publications, interesting views can be found in theological discussion of Namibian scholars. Although Munyika's (2004) study on soteriology does not vis-à-vis cover the field of my research, his description of Ovambo culture, customs and beliefs were valuable. Kameeta (2006), Isaak (1997), Iileka (2007) and Töttemeyer (1978, 2010) also shed light on the development of Namibian Christianity, including liberation and political theologies. Buys & Nambala (2003) provided useful information on the history of the ecumenical community in Namibia. Particularly in the case of Namibia, all these mentioned writings helped me to form a broader view on the development of the church during and after colonialism in Namibia.

3.2.2 Practical experiments of liturgical contextualization in Namibia

As a part of my work for ELCIN, a special task given to me by the church leadership was involvement in the renewal of liturgical music. On a request from ELCIN authorities a project to create, collect and compose alternative liturgical melodies was commenced in 1999. In December 2003, the nineteenth ELCIN Church Synod approved new liturgical melodies called *Elongelokalunga enene epe* (EEE) and decided on their implementation from the beginning of the year 2004. The approval was preceded by a five-year period preparation and followed by another two years, 2004-2006, of implementation. The idea behind the renewal was to Africanize the liturgy of ELCIN by creating an alternative series of melodies to be used alongside the old liturgy. The method of participant observation was again found useful. This meant a possibility to observe the actual contextualization in making and collecting data at the same time. It also meant personal involvement in the processes and provided insights to the actual work itself, the reaction and feedback from the congregants and pastors, and overall experience of the process in good and bad.

The process of producing the melodies is explained in chapter 8.1, describing the implementation and following the training process in workshops organized by dioceses and deaneries. Feedback from the people and the possible shortcomings during the implementation will also be discussed.

During my stay in Namibia I was also involved in another contextualization experiment which will now serve as a case study for this research. An ecumenical worship service, *Ongumbiro* Ecumenical Service, based on Namibian indigenous songs and dances from different regions, was produced for the “*Tuhungileni*”- *Church in the Society* conference organized by the Council of Churches in Namibia (CCN). It took place at ELCIN Hosianna Church, in Katutura, Windhoek on Saturday, October 22, 2005. The service consisted of indigenous songs, dances and melodies performed by local cultural groups, singers and instrumentalists dressed in their traditional costumes. The structure and the texts followed the *ordinarium* parts of the mass in addition with Psalm and Gospel reading and prayers. This experiment was not suggested to be, as such, a model of liturgy for any church. It aimed to open a discussion on the interrelations of church and the local culture. At the same time it provided valuable information on practical possibilities of contextualization.

The preparatory process of *Ongumbiro*, including the cultural discussions, forms a part of the deliberations in this study. The performance of indigenous dances and investigation of their utility in a sacral environment are explained in chapter 8.2 and discussed in the summarizing discussion at the end of this study. Interviews of performers before and after the performance are a part of the research methodology.

3.2.3 Overview on liturgical music in other mainline churches

The development of church music and particularly the process of liturgical renewal in the sister churches of ELCIN provide valuable reference for this study. The Evangelical Lutheran Church in Botswana (ELCB) and Igreja Evangélica Luterana de Angola (IELA) in the neighboring countries of Namibia as well as Eglise Luthérienne du Sénégal (ELS) are all in a process of either renewing or recreating their liturgies. These churches were not chosen for this study only due to the fact that Angola and Botswana are neighboring countries of Namibia. Their historical development from mission fields to independent African churches also provides helpful cultural reference. The Bantu languages spoken in Angola, Botswana and Namibia are related, and so are some cultural practices and other social phenomena. ELS is included as an example of a young African church that has managed to establish church music based on local cultural music, and is presently in a process of evaluating it and considering new changes. It is also worthwhile to briefly explore experiments of liturgical contextualization in the Roman Catholic Church in Namibia.

3.3 Artistic input

In addition to finding means of systematic research, this project required me to involve myself as an artist. From the outcome of the case studies and their analyses I drew together principles which were further utilized as guidelines in composing new Namibian liturgical music. The entire project culminated in the production of worship service liturgy in a contextualized way. This work was done in the following four stages: 1) Suitable songs and melodies from the various cultures included in the ELCIN community were collected and, if necessary in some cases, also composed. 2) The collected music was modified and rearranged to fit into the liturgical

format. Texts were changed to match accordingly with respective parts of the order of the service. Multipart arrangements and possible instrumental accompaniments were composed and all the notes were transcribed in staff notation. 3) The entire liturgy called The Namibian Mass was recorded and an audio CD was produced as an attachment to the written part of the project (appendix 1). 4) An order of the mass was produced in two formats: “The Namibian Mass” with single and multipart musical notes and instrumental arrangements in a musical score to accompany the CD (appendix 2), and a “Worship Melody Model” as an example how a liturgy of this kind could work in the worship of a church in a Namibian context (appendix 3). The latter is produced in a church worship manual format with a single-voiced musical score. It must be noted that this version is meant only to be a theoretical example how the guidelines and principles could be implemented, and it is not intended for use in any particular church.

3.4 Progression of the study

Chapter four will introduce Namibia and its people and further explain the background of the cultural music of those northern Namibian ethnic groups that form the majority of ELCIN members. It dives back into history and seeks reference from pre-colonial Ovambo society, religion and musical practices. This chapter pictures the factors that have greatly influenced the formation of church music. These are the music imported by Finnish missionaries (and their role as music educators) and the features and characteristics from local music. The encounter of the missionaries with the local inhabitants is examined, and eventually the categories of music, partly imported and partly born out of the cultural encounter of the two parties, are discussed in chapter five. Chapter five introduces the music categories of ELCIN at the present and discusses some of their social meanings for people.

In chapter six some more aspects of contemporary Namibian music, useful for this study, will be introduced. These include the appearance of multipart vocal techniques in Namibian church music. A brief introduction on popular music of Namibia will help to understand the present situation in the cultural surroundings of the church.

Chapter seven is a broad discussion on existing contextualization concepts and theories. The NSWC is introduced in this chapter. This includes the already experimented theories and theological principles which must be taken into consideration in this research. An overview on theological deliberations touching the developments of the church in Namibia and its role in relation to the surrounding environment is also included. This chapter will also explore the developments of liturgical renewals in neighboring African churches. Eventually, the chapter will close with a brief description of the utilization of indigenous music to sing Bible verses in connection to Bible translation programs in Namibia and Angola.

Chapter eight is the evaluation of two experiments in church music in Namibia, namely *Elongelokalunga enene epe* of ELCIN and *Ongumbiro* Ecumenical Service, already mentioned above. This evaluation seeks to find their shortcomings and possible success. It can be assumed that these can lead the project forward also in practical terms. Both of the examples will be examined in the light of NSWC theories and recommendations.

Chapter nine and ten together form the report on the making of a new entity of liturgical music, The Namibian Mass. The justifications are discussed from theological as well as ethnomusicological perspectives. The making of *Elongelokalunga enene epe* of ELCIN and *Ongumbi-*

ro Ecumenical Service as well as The Namibian Mass are compared to NSWC recommendations, and an evaluation is made of the applicability of the methods in the Namibian context. Useful findings from the preceding chapters are drawn together, and principles applied in the production of a new worship service liturgy are described. The artistic methods used in the production are also introduced.

A conclusive discussion in chapter eleven will also seek a way forward and discuss future prospects of African liturgy.

4 Cultural context of the study

4.1 Namibia: the country and its people.

Namibia lies on the southwestern coast of Africa. Its neighboring countries are Angola in the north, Zambia in the northeast, Botswana in the east and South Africa in the south. Namibia covers 824,269 km² of mostly dry and arid terrain, but the nature is beautiful. Approximately 50% of the inhabitants are Ovambos. They speak seven Ovambo languages which are all more or less mutually intelligible (Maho 1998: 31): Oshindonga, Oshikwanyama, Oshikwambi, Oshimbalantu, Oshingandjera, Oshikwaludhi and Oshikolonkadhi. The rest of the population is comprised of other ethnic groups: Ovaherero, Ovahimba, Ovadhimba, Batswana, Vakwangali and the smaller groups in Kavango and Caprivi, Vambundza, Vashambyu, Vagciriku, Hambukushu, Mafwe, Basubiya, Bayeyi and Malozi (ibid: 36-51) as well as the different Khoekhoe speakers, Damara and Nama groups and the San language speaking groups: the !Kung, the Hai//om, the Kxoe, the Naro and the !Xóõ (ibid: 112-118).⁶ In addition to these African languages there are minority groups speaking languages of European origin like German, Afrikaans and English.⁷

Politically, what is now known as Namibia was occupied by colonial powers for more than a century.⁸ Germans were in power from 1884 to 1915, and when they were defeated in World War I, South African military rule followed from 1915 to 1919. From 1920 Namibia, then South West Africa, became a League of Nations mandate under South Africa. In 1945 the League of Nations was replaced by the United Nations, which in 1966 terminated the mandate and placed South West Africa under a UN council of Namibia. The decision was rejected by the South African government which also ignored the International Court of Justice decision in 1971, which declared South African presence in Namibia illegal. It was not until 1990, after a long struggle, that the country gained her independence.

Missionary activity in the southern part of Namibia was started in beginning of the 19th century by the London Missionary Society (LMS) and English Wesleyan Methodist Missionary Society. In 1840 the LMS mission in Namaland was taken over by the Rhenish Missionary Society (RMS), which, after a few attempts, managed to monopolize the area and establish a string of stations in Hereroland in central Namibia. Stations were founded in Windhoek in 1842, Otjimbingwe in 1849 and Omaruru in 1870, just to mention a few. The Finnish Mission-

6 In this research I shall mostly use the English form of language names. This means that the prefix *oshi-*, *ru-*, or *otji-* will be excluded and the languages are called Ndonga, Kwanyama, Dhimba etc. The people will be referred according to their names in local vernaculars, Ovakwanyama, Ovaherero, Vagciriku or Aandonga. However, occasionally the prefix might be used. For instance the prefix *oshi-* does not only mean the language, but also the culture. Therefore it can be a useful expression when talking about cultural customs of a specific language group.

7 See also Malan 1999 and Buys & Nambala 2003: xxii-xxxvi.

8 The expression "pre-colonial" is often used by scholars for historical periods in African countries. The concept can be criticized as it tends to measure time from a European perspective and misses the African time frame and understanding of history. However, in this study it is used to define the time before Europeans started to have influence on the Namibian cultures in various ways, such as through Christianity, western education and commodities, the contract labor system and apartheid politics.

ary Society came to the country in 1869 following the proposition of the German missionary Carl Hugo Hahn. From 1870 onwards the Finns worked among Ovambos in northern parts of the territory.

Socio-cultural diversity in Namibia stems from the existence of the various language groups and the effects the colonial occupation had on them. It is unnecessary to speculate how different a culture would be without alien intruders to the area. Particularly the missionaries had a strong impact on the culture of the people with whom they interacted. Missionaries not only preached the Gospel, but had an influence in various fields of life. Considering that nearly 90% of the population belongs to Christian churches⁹ at the present time, the missionary societies have been the major non-violent factor contributing to the socio-cultural transformation of the country.

Religious beliefs and activities, whether stemming from traditional religions or imported Christian faith, are a natural part of the everyday life of an average citizen of the country. At the present 90% of the population are Christians, most of them belonging to churches of three mainline confessions. The community of three Lutheran Churches represents half of the entire nation. The Evangelical Lutheran Church in Namibia has 700,000 members while The Evangelical Lutheran Church in the Republic of Namibia has 350,000 members. The smallest of the three is the German Lutheran Church with 4,600 German speaking members. The other mainline churches are the Roman Catholic Church in Namibia with her 375,000 members and the the Anglican Church of Southern Africa's Diocese in Namibia with a membership between 11,000 and 13,000.¹⁰ Smaller churches in Namibia include the Dutch Reformed Church, presently with 22,000 members, mostly consisting of the white Afrikaner community in Namibia, and the Uniting Reformed Church of Southern Africa. The possible unification of these two would bring about a United Reformed Church in Namibia with 32,000 members.

The rest of the population affiliate themselves either to smaller charismatic or African independent churches or other religious denominations. African traditional religions are still practiced to some extent, but it is difficult to find detailed information or statistics about their nature and activities.

The ecumenical community gathers together under the wings of the Council of Churches in Namibia (CCN) founded in May 1978. Member churches of the council from the beginning have included the two biggest Lutheran churches and the Catholic and Anglican churches in addition with the Methodist and the United Congregational Church of Southern Africa. Later on the German Lutheran Church and the Dutch Reformed Church joined the communion. CCN has played a major role in representing churches in Namibia in the political uprising, siding with people against the South African apartheid regime, as well as advocating justice and human rights and the poor of the nation in various ways in the social life of the country (Buys & Nambala 2003: 368).

9 By "church" I mean here an officially constituted organization, formally registered as an institution and built upon a specific Christian confession, e.g. Evangelical Lutheran Church, Roman Catholic Church, and Anglican Church. At the present some other large denominations can also be counted in this group since they are well established and have already existed in the country for decades, such as the Pentecostal Church and Methodist Church.

10 According to the survey conducted 2002 the members were 11,000, but the Bishops Office of The Diocese of Namibia of the Anglican Church in May 2011 estimates a growth of few thousands during the past ten years.

4.2 Ovambo society in pre-colonial Namibia

This and the following chapter seek to clarify the origins of the local music of Ovambo people in northern regions of Namibia. I will limit this research mainly to those ethnic groups who form the majority of members of the Evangelical Lutheran Church in Namibia, ELCIN, namely nations situated in so-called Ovamboland¹¹: Ondonga, Oukwanyama, Ongandjera, Uukwaluudhi, Uukwambi and Uukolonkadhi.

It is also necessary to take a broader look at the Ovambo society at large in order to understand how music was integrated into the various fields of everyday life. In dealing with the various cultural systems one should try not to generalize details, concepts, practices or phenomena. What appears in one culture or nation might not be applicable or extant in a neighbouring one. Ovambo kingdoms could therefore be seen, not as tribes of one country, but rather as separate, independent nations or countries situated in close range to each other. Each of them had their own leadership, traditions, legislation, culture and history even though similarities and common characteristics can be identified between them. Interrelation between families also emerged following immigration from nation to nation due to various reasons such as wars, raids and other political disputes as well as drought and hunger when rains were poor.

4.2.1 Economic system

The economic system of pre-colonial Ovambo culture was based on agriculture and cattle raising (Eirola 1992: 32-43). Cattle formed the significant part of one's fortune (*eliko*). Wealth was measured in the number of the cattle (Saarelma-Maunumaa 2003: 86), the value of cattle also having to do with its moveable nature. If war was approaching the nation, at least the cattle could be saved (Kapolo 2009) by moving the herds quickly away. Agricultural production was greatly dependent on the rainy season which normally lasts four to five months from December to April. This fact limits crop production to millet (*omahangu*) and sorghum (*iilya wala*) which both survive with relatively little natural watering. People also used to grow beans and other vegetables. Pumpkins and fruit were also grown or collected from nature (Hishongwa 1992: 33-34, Eirola 1992: 3-43, Tuupainen 1970: 16). Before the northern areas of Namibia became populous, hunting and trading were common among Ovambo people. During the rainy seasons freshwater fishing was practised and it is still common. Though it has ceased to have broader economic importance, it serves local households as a source of food (Hishongwa 1992: 35), at least when good rains are received.

Gender relations were visible in the division of labor and the daily tasks divided between men and women. Women's responsibilities were field work, pounding millet, collecting food, fetching water and cooking, whereas men and boys used to hunt, care for livestock and maintain the house. Hunting ceased due to population growth and dwindling numbers of wild

¹¹ The term Ovamboland is a bit strained because of the colonial history of the country. During the apartheid era of South African governance the so-called Odendaal plan, implemented in 1963, determined the division between ethnic groups. According to the policy native Africans were ordered to relocate in the so-called Bantustans, homelands where they were supposed to stay and find their living. A special permission or a passport was required for laborers to move out the areas and look for work. Ovambo nations naturally formed one of the homelands, and relocation was therefore not necessary. They were considered as a necessary labor reservoir and recruited in large numbers to the southern areas of the country to work in mines, harbors, construction sites and farms. The term Ovamboland is not in favor of national political leaders, but is still used in the everyday life of the people. It is understood to consist of four present-day regions of northern Namibia: Oshana, Oshana, Oshana and most of Oshikoto.

animals near inhabited areas. Men also travelled to fetch salt from the Etosha salt pan and to find iron. These were further traded with other tribes.¹²

4.2.2 Social and political organization

Sociologically, old, traditional matrilineal principles resting on descending kinship relations continue to prevail. This includes property rights in inheritance. For a child, the mother (*meme*) is the closest relative. Maternal aunts are considered almost as close as biological mothers and are also called *oomeme*, mothers. For a child, a maternal uncle can in fact be closer than the father; an uncle could be relied on upbringing the child (Saarelma-Maunumaa 2003: 85, Miettinen 2003: 48-49). The father (*tate*) is, however, still the head of the family, responsible for maintaining residential property and deciding, for instance, on the naming of the children (ibid.:112). Thus the Ovambo family system can be considered patrilocal (Williams 1994: 8-9, Hishongwa 1992: 41). Before the arrival of Christianity, polygamy was common and the family could consist of a husband having one or more wives. The tribe (sic!) was and still is divided into a network of clans depending on matrilineal kinships. These clans can be further divided into sub-clans (Tuupainen 1970: 24) consisting of families descending from a common ancestress (Saarelma-Maunumaa 2003: 84-85).

Political governance was in the past and still is centralised under a king (*omukwaniilwa*), who had to be selected from the royal clan. In pre-colonial times and partially at the present, the king was a monarch who controlled the whole social system and exercised spiritual authority. He also conducted foreign trade including sources of labor (Eirola 1992: 45-46). In the political democratic system at the present, traditional leaders still play an important role locally by controlling, for instance, land ownership issues and judicial cases. The king administers with the assistance of his counsellors, *omalenga* (s. *elenga*). A senior headman (*elenga enene*) heads a district (*oshikandjo*, pl *iikandjo*), which is further divided in wards, *omikunda*, (s. *omukunda*), (ibid: 48, Nambala 2009, Miettinen 2003: 59-60). *Omukunda* is a formation of several households, each again led by the head of the house (*mwene gwegumbo*).

4.2.3 Ovambo religion

Traditional Ovambo religion was a monotheist religion which believed in one Supreme Being, God, *Kalunga*, creator of the world (Nampala 2006: 17, Malan 1999: 28). "Life is from God and it is he who sustains it" (Buys & Nambala 2003: 3). The entire cosmology of Ovambo culture lies in a significance of their notions of *Kalunga*, who is also known by other names: *Pamba*, *Namhongo*, *Mbangu*, *Muthithi*, and *Pambaelishita* (Munyika 2004: 159). According to Martti Rautanen (MRC, undated note), *Kalunga* was not worshipped with personal devotion. Terms like love or respect were not involved in any religious practices. According to scholars like Munyika (2004: 178) and Malan (1999: 28) no active worship was directed to him, rather he was approached through veneration of ancestors.¹³ However, Buys & Nambala give a description that God is indeed personified but he is *omnipresent* and *omniscient* (2003: 3). *Kalunga* was believed to live either in the air (*pombanda*) or in heaven (*megulu*) but could also come down to earth. God could also emerge in the nature and reveal himself to believers in anthills, palm bushes and special places (Nampala 2006: 18).

¹² For description of Ovambo society and its economic system see also Miettinen 2005: 35-48, Tönjes 1996: 59-89, Eirola 1992: 29-76.

¹³ See Hiltunen 1993: 34-36, Munyika 2004: 156-178.

Among the Ndonga people the notion of *Kalunga* could represent both good and evil, or the power coming from *Kalunga* could be used for evil purposes (Saarelma-Maunumaa 2003: 88). The name *Mbangu* was particularly used for an angry God, for instance during a thunderstorm, which was believed to indicate divine anger (Buys & Nambala 2003: 3). The name *Nampongo*,¹⁴ on the other hand, was used in a more positive connotation: it is a name for an approachable God, who could be called upon in times of danger and difficulty, and who was believed to hear prayers and come to help (ibid.).

Kalunga as almighty God is not restricted in genders; instead, *Kalunga* could be both male and female. He or she is a divine spirit who can only be approached indirectly via representative diviners, (*eenganga*) or ancestors (*ovakwamhungu, aathithi*). Also the elders and cultural customs could mediate between the people and *Kalunga* (Buys & Nambala 2003: 3-4, Munyika 2004: 147-149, Malan 1999: 28). The entire religious system of Ovambo people consisted of beliefs, ceremonies, rituals and rites which formed the sphere of the people's existence and were present in practices of everyday life (Saarelma-Maunumaa 2003: 88). Religious practices included prayers before hunting, travelling, in connection with seasonal celebrations, for rain, moving of houses and wedding ceremonies. Good luck and blessing was prayed from *Kalunga*, the Supreme Being (AAPC, undated). In many of the religious customs, music was involved, though very little of it is documented in research concerning Ovambo religion.

Nampala concludes by stressing the similarities of Christianity and Ovambo religion and argues how both of them should be seen as branches of basically the same religion. God was known by Ovambo people before the arrival of Christianity, which only brought more and new information about him (Nampala 2006: 18, 25). The idea is interesting and at the present supported by many Namibian theologians (Munyika 2004: 424, Nambala 2006, Kapolo 2009). It also puts the concept of paganism in a new light. It is discussed that the fact that during pre-Christianity *Kalunga* among the Ovambo was not revealed in Biblical writings does not disqualify him from being the same true "God, Father of Jesus Christ who was then unknown by Ovawambo" (Munyika 2004: 424).¹⁵ Hence the terms pagan and paganism are considered rather derogatory by the present theological discourse (ibid: 293).

The issue of worshipping God, in the way western people understand it, is more complicated. Buys & Nambala explains how easy it was to the missionaries to persuade local inhabitants into Christian worship since they already had a variety of worship forms in their cultures (2003: 238). God, *Kalunga* was not approached directly by people, but rather through ancestral spirits. Prayers were made to God, God was feared and was believed to be the almighty creator of all. However, according to consulted literary sources as well as the few interviews made in this regard, what has unfolded is that Ovambo worship of God was not conducted in any separate liturgical ceremony or a weekly worship service as is common in Christian churches. Rather, religion and faith were interlinked with all spheres of life, be it work, rituals, rites or agricultural festivities (Hiltunen 1993: 34). Religion and faith in God was also not restricted to certain specifically religious places or to any artificial or natural religious objects (Buys & Nambala 2003: 5), but rather significantly integrated in everyday life. Hiltunen stresses that

¹⁴ *Nampongo*, Ndonga = *Namhongo*, Kwanyama.

¹⁵ In the early Bible translations the Finnish missionaries - Rautanen assisted by his colleagues Pettinen, Savola and a local Josef yaNangula (Laukkanen 2002: 34-35) - concluded to contextualize the name of God as *Kalunga* in Ndonga. The name for Christian God was thus established as *Kalunga* during the first decades of Christianity in Ondonga and used thereafter also in the Kwanyama Bible translation published 1974 (ibid: 95-97).

religiousness encompassed mundane life. "Agriculture, stock raising, hunting, politics, the life stages of individuals, all of them were perceived as religious activities" (Hiltunen 1993: 34).

Concerning the religious nature of cultural dances Aarni opines: "But we cannot separate the secular dances from the religious, because the 'religious dances' were at the same time social phenomena, similarly, the 'social dances' were religious ones, fulfilling a religious function (1982: 38)." Therefore an attempt to separate secular from religious, as is often the case in western thinking, does not make sense in connection with Ovambo culture as whole. Music, in forms of songs, dances, instrumental performances and religion all penetrate the entire human life. Therefore we can conclude that worshipping God in the Ovambo way was conducted through celebrating culture as a whole. Religion was not seen as a separate field or part of life, separable from the secular or mundane. In the same way God, *Kalunga*, was worshipped by conducting the various ceremonies and rituals but also by living normal everyday life with all of its elements. Thus we can argue that secular and religious were inseparable in Ovambo culture.

4.3 The music tradition of Northern Namibia, from pre-colonial era until present

Music, singing, dancing and playing, is deeply ingrained in African cultures.¹⁶ There are songs connected with various rituals, rites, celebrations and feasts. Equally, working, travelling and leisure time is often accompanied with songs and dances. As the Ghanaian researcher Nketia puts it:

In traditional African societies, music making is generally organized as a social event. Public performances, therefore take place on social occasions - that is, on occasions, when members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival or any kind of activity... (1975:21)

It is hard to imagine any event without music, which is actually so natural and essential that the word "music" itself does not exist in African languages.¹⁷ The terminology is mostly determined functionally, and thus making music also serves the functions and is valued through them. This is also the case among the Ovambo people in north-central Namibia as well as with other language groups belonging to the Bantu people in northern Namibia and southern Angola such as Ovadhimba and Ovankumbi. Traditionally, music was arranged according to well-structured systems. It was organized practice and gender specifically.¹⁸ Performing songs, dances and instrumental music involved the participation of the community and was linked in

¹⁶ The concept and the term 'music' used in the African context can be misleading if viewed from the European perspective where music has become more and more a form of performing arts rather than an all-inclusive, interactive social happening. In a typical European context musical performance includes less involvement of the audience or people gathered in the event than traditionally in Africa. Music according to western understanding is a form of art, even high art, where artists express themselves through a performance observed by listeners. In some categories, though, a social involvement of people takes place, e.g in dance music and congregational singing.

¹⁷ None of the available Oshindonga – English dictionaries include the word music. Tirronen 1986: Ndonga – English Dictionary, Viljoen – Amakali – Namuandi 2001: Oshindonga/English, English/Oshindonga Dictionary, Mbenzi–lithete 1998: English-Oshindonga Dictionary for Primary Schools.

¹⁸ Songs and dances are linked with certain specific cultural practices or the performance is limited for one gender a time. See more Mans 1997 a: 2, 2002 a: 259–262 and 2002 b: 19–21.

many cases to calendrical celebrations, rituals and rites of passage. Working, hunting, traveling and leisure time activities were attached with categories of songs and dances.

The hindrance for ethno-musicological research in regard to pre-colonial African cultures lies with the fact that most of it is orally transmitted knowledge. Only little written data exists on indigenous music practices; one is therefore forced to make assumptions about the past based on the observation of currently existing traditions.

4.3.1 Music in Ovambo society

Ovambo music was structured and organized into a system relating to the entire cosmology of the people. This comprised their work, leisure time and religion. Singing and dancing was integrated into the Ovambo way of life, which is the case in many other African cultures as well. Music was not a performing art, in the sense of an artist performing for an audience, as it has become at the present. "It is uncommon for the African to play for someone; he would rather play with someone" as Weman aptly states (1960: 20). The fact that there are a number of African languages, including the Ovambo vernaculars, which do not have an equivalent for the word music, does not mean that the whole concept of it was unknown (Agawu 2003: 1-2). Instead of being performed for a passively listening audience, music involved the listener and he became a participant of the communal event. Music was linked with rituals, ceremonies and social functions which found their meaning from the beliefs and the cultural values. It was used for educational purposes by transferring the value system and customs to the next generation orally. As Floyd (1999: 7) puts it: "Thus, to understand African music fully, it ought not to be divorced from its social and cultural context". People used to sing songs according to the seasonal work, stages of life such as pregnancy, birth and funerals, songs for praising the leader, certain people or cattle and self-delectation and entertainment (Aarni 1982, Mans 1997 a, 2002 a, 2002 b).

Over time, music in northern Namibia has developed its own unique forms and structures. Although some categories have declined, much of it has remained observable even today and linked so deeply to Ovambo identity that assumptions can be made as to their early existence. Songs and dances in Ovambo society were organised gender-specifically. Though many rituals involved both genders, the dances linked within the rituals were practised according to gender groups. The musical environment was structured, for example in terms of rules regarding who could use certain instruments, quality, duration and participation. Songs had meanings linking them to the actual context in which they were performed (Mans 2002 b: 19).

4.3.2 Music categories in Ovambo cultures

The issue of classification of music in African cultures has been discussed by many scholars. An outside observer will certainly face difficulties in forming a comprehensive picture of a foreign culture. The safest approach would be as Agawu suggests to taking "into account the aesthetic, ethical and technical knowledge of so-called native musicians" (2003: 10). The leading principle should therefore be in trying to view the culture from the inside and not letting, as Agawu puts it, the colonial determination and existing metropolitan techniques to lead our thinking since they are not necessary applicable to African context (ibid: 10). However, Agawu also states: "Naming musical genres often entails ascribing social function" (2003: 8). As stated above, the significance of music in Ovambo culture lies in the functional emergence of the songs, dances and instruments. Therefore the classification of Ovambo music in this chapter

tries only to give an overview on the music categories of Ovambo culture and limits the grouping under three general titles according to the fields of life where music played an important role. These are: 1. work-related songs, 2. music in festivals, rites and rituals 3. entertaining and recreational music.

The distinctive line between the divisions is sometimes difficult to draw. For instance the long lasting rituals (four days), like the girls' rite of passage (*efundula*) in Oukwanyama, include a dance or play (*uudhano*), which on one hand is functional for the content of the rite, while on the other serves as entertainment.¹⁹ Many dances and songs serve the purpose of educational tradition. Knowledge, life skills and social values are transmitted through music, dances and games (Mans, 2002 b: 18, Weman 1960: 78-82). This is common in African cultures, as Weman states: "It must be remembered that in Africa, as in other parts of the world, the dance has a double function, being partly recreation and enjoyment, and partly belonging to religious custom and practice" (ibid: 74). Hence overlapping and interrelations can confuse the divisions, and the complexity of the cultural entity of Ovambos makes it difficult for an outside observer to establish any complete system of categorical divisions.

In the discussion of classification one has to keep in mind the actual meaning of terms like category and repertoire. With category I understand certain musical activities that functionally employ similar or equal meanings and values and thus serve a similar purpose. Repertoire is the collection of pieces of music or single dances included or connected to the performance of the category. The work-related songs all serve the main function or goal of enabling work to be done successfully. The repertoire of work songs can consist of songs dealing with many other issues. However, I let primary function, where the singing is taking place, dominate in determining the classification. In some cases I have tried to solve it by dividing a single category into several subcategories.

Music in festivals, rites and rituals is a category (divided further into three subcategories), wherein various dances and musical phenomena are accommodated. Seasonal festivals belong to this category. However, because they are almost all connected with agriculture and thus depend on nature,²⁰ I have separated them from the rest of the rituals as one subcategory. Socially the seasonal festivals also involve the people similarly. Rites and rituals also form a subcategory; however, I am discussing the rites of passage again in one separate subcategory, since they comprise some major ceremonies in the course of human life. The repertoire of songs and dances can and will overlap and interrelate.

In the last category, entertaining and recreational music, it was quite easy to make the division between instrumental music and vocal music with dances. According to the Hornbostel-Sachs system the classification of world instruments is based on construction and the playing techniques. The instruments are introduced in the groups of a) chordophones, string instruments b) membranophones, drums c) aerophones, flutes, reeds, and horns and d) idiophones, instruments where the material itself is the sound generator, (Mans 1997 a, Norborg 1987, Nketia 1975, Jones 1992). This system is questioned by some scholars. For instance Agawu is

19 A similar rite was celebrated also in other Ovambo nations. In Ondonga it was called *ohango yokiitsali* and in Ombalantu *olufuko*. See more Nampala 2006: 27-49, Mans 1997:76, Tönjes 1996: 130-138.

20 There are some seasonal festivals or events connected directly to nature but not necessarily to agriculture, such as *ekango lyomongwa*, fetching salt from the salt pan. See the following chapter.

of an opinion that the Hornbostel–Sachs classification is a “totally alien and alienating mode of classification, developed in response to a need among museum curators to bring some order to their artifacts” (2003: 8). We should therefore try to understand the original purpose, limitations and cultural embeddedness of the instruments (ibid 2003: 8). As in many African cultures, the usage of instruments in Ovambo culture is practice-specific. This means that they have the same functional purpose and underlying values as the context in which they are used.²¹ With regard to the musical instruments occurring in Ovambo music I have taken the following principle: instead of separating them from the actual connection I will mention them integrated in the principal categories where needed.

Work-related songs

Work related songs in the Ovambo culture were and still are gender-specific, as the work itself is. Working is a social happening and in many cases accompanied with singing of the work songs (*iiyimbo yokulonga*). The women's tasks are many: working in the field, (*okulonga mepya*), including hoeing (*okulima*) and threshing (*okuyungula*) or pounding the millet (*okuhwa*), or stamping *omahangu*, collecting the food and firewood, winnowing (*okuyela*), and fetching water and so on. (Hishongwa 1992: 95-98, Mans 2002 b: 19, Tönjes 1996: 61). Teamwork with neighbours was common, which is shown in *uukungungu*²² songs for tilling the soil (Mans 2002 b: 19, Haipinge 2003). The function of songs is to encourage one another and make the work easier and even enjoyable (Koivu 1925: 71; Tönjes, 1996: 83, Aarni 1982: 38). An Ovambo proverb says “*Oilonga yoyendji kai ehama*” meaning “Working in a group is easier.”²³ The pulse of the actual work gives a rhythmic base for the melodies, which are sung in repetitive cyclical patterns (Mans 2002 b: 19). Call and response technique has been commonly used in work songs (Mans 1997 b: 143-144, Tönjes 1996: 83). Some of the workers take the lead and sing a line to which others give an answer (ELC, 1932: 1312, 1198). The choice of subject varies a lot, from stories about people, children, about daily tasks, to even going to war (Koivu, 1925: 71). The lead singer sings continuous new lines, with new words and limited improvisation technique. These lines are supported by short repeated responses from the other workers in responsorial form. An antiphonal form is also possible, meaning the response being an antiphonic chorus, which does not change even if the lead vocalist creates new lyrics (Mans 1997 b: 144). Musical instruments are not used simply because all the singers are employed by the work.

Men's work in Ovambo society has been to look after livestock, building and maintenance of houses and tools, dairy work, digging wells and hunting (*uukongo*) and travelling for trading and fetching salt (Savola 1924: 107-108). Possessing cattle was and still is a status symbol

21 My interviewee, Shilengifa Naimbudu, a master of *okambulumbubwa*, musical bow, whom I interviewed and with whom I talked several times during 2006-2010 connects his instrument originally particularly with the cattle, *eengobe*. Later, though, he had started to compose his own melodies and used them for storytelling of various topics.

22 *Oshikungungu* = “Working together of women in cheery mood to help somebody, bee of women”. Tirronen 1986: Ndonga – English Dictionary.

23 There are many other proverbs encouraging for work. Kwanyama proverb says: “*Oilonga kai lya omunhu*” – “Work doesn't kill people” (Haipinge 2003, Hasheela 1993:59). See Hasheela 1993: 59. no 606: “*Oilonga kai lya (o)munhu, ngeno ya lya Kandjabanga, e li nokaana nombwa*”. “Work does not kill a person, it should have killed Kandjabanga who was living only with a child and a dog”. = Means: Work hard, you will not die. Kandjabanga was a person living all alone but who worked very hard.

See also Haapanen 2000: 49, Kuusi 1970: 71. no 431.

of welfare. In addition, goats, sheep, donkeys, pigs and chicken are kept (Hishongwa 1992:34). Herding has traditionally been a task of young boys, and they can be heard singing to the cattle praising them (ELC 1932: no. 1307, 1201, 1313, 1253, 1256) while taking them back home (Pentti 1958: 173). These praise songs, *ongovela* (Oshikwanyama) *ongowela* (Oshindonga) are also sung at annual cattle ceremonies called *omaludi eengobe* in Oukwanyama (Norborg 1987: 324). The singers compete and try to convince the people of the good quality of their oxen. Dancing, *eenghama*, was also included in this ceremony (Haipinge 2003). The word *ongovela* or *ongowela* is at the present also used to mean a musical melody that can appear with different words about different subjects²⁴ (ibid), but in the old tradition it primarily meant songs that had to do with cattle. A stopped, end-blown cylindrical flute (*epoli*) was sometimes played in the cattle ceremonies by the herd boys in connection with *ongovela* (Norborg 1987: 324).

Boys and men used to sing *ondjimbo yondjupa*, while churning milk in a calabash and producing butter (Shinana 2002, ELC 1932: 1303). Often two men facing one another (or just one alone) sat down and pushed a large calabash filled with milk, hanging from the beam, back and forth to cause it to turn into butterfat, literally *okuhika ondjupa*.²⁵ Men also sing during physically hard work, like digging a well. Words of the song could be created to encourage one another or even to convey requests to their employer by praising him (Tönjes 1996: 83). At the present even hymns can be heard sung by workers.

In the pre-colonial time, when there were no other means of transport, men used to walk long distances. Singing of songs made traveling more pleasant. There were specific songs, (*ondjimbo yuuhwi*) sung during the journeys as men and boys went to fish (ELC, 1932: 1199) or hunt or to fetch salt from the salt pan, *ekango lyomongwa* (ibid: 1202, Shinana 2002). For boys, according to Hiltunen (1993: 90-102), these trips served as a symbol of reaching maturity. She explains the function of singing and creating songs during the travelling:

The wanderers also sing about each other. If someone has been stealing or is a coward or a miser, people sing about him in the *ekango* song (ibid: 96).

Songs were made about the happenings of that year, mainly events that could not be discussed at other times. The language of the songs was rich and partly disguised. Nobody was allowed to take revenge on the singers (ibid: 101).

Songs were created to make walking and carrying heavy loads an easier task. Travelling to migrant work could also be accompanied by songs called *oupongo*, meaning loneliness or suffering (Mans 2002 a: 264). Through these songs one could express the state of loneliness and feelings in difficult times of life (Haipinge 2003).

According to my personal observation, work songs are still used in rural areas. Their function is primarily related to the actual work, not to musical performance as such. It seems this is the explanation why they are not always even considered to be music or songs as such. The loan word *omusiki*, meaning music in general as it is understood in Western cultures, as well as the concept of music without any functional references, are phenomena imported to the Ovambo context by western people. The closest we can get with the Oshindonga dictionary is perhaps the words *ondjimbo*, meaning a song or a hymn (Tirronen 1986: Ndonga – English Dictionary). To my experience it is used generally but in connection with what the song is ac-

²⁴ In ELCIN hymnal *Ehangano* the word *ongowela* is used for the melody and *iitya* (words) for the lyrics of the song. The word *ongovela* is thus separated from the original context where it means the entire song or song category.

²⁵ *Okuhika* = swing to and fro. “*Omusamane ota hiki ondjupa*” = “The master of the house is churning (swinging the churning calabash to and fro)” Tirronen 1986: Ndonga – English Dictionary.

tually for, e.g. *ondjimbo yopambepo*, a spiritual song, *ondjimbo yopashigwana*, the cultural song or sometimes the National Anthem, *ondjimbo yaKrisimesa*, a Christmas carol. Again, music is functionally linked if not with work, at least with doing, celebrating or praising.

Music in festivals, rites and ritual

There are different methods used in trying to classify the variety of rites and rituals and ceremonies in African cultures. According to Weman (1960: 82-83), music is related in an "African's" life in three ways. The first: in everyday life, as a "natural accompaniment to all he does," the second: the songs following the seasons and all the variations of the year, and the third: the songs related to the special festivals and rites.

In a discussion of Ovambo religious culture, Aarni concludes by making classification of rites based on the external characteristic of the rites. He uses Honko's threefold division of rites of the Ndembu people: 1) rites of passage, 2) calendrical rites and 3) crisis rites (1982: 37-38). Of these he further makes a division of individual-oriented and group-oriented rites. Aarni opines that rites of passage are mostly to be regarded as belonging to the first group and calendrical rites to the second, whereas crisis rites could be found in both of the groups. Singing and dancing can nevertheless be presumed to have been included in most of them, even if written evidence is difficult to find to support the notion. According to Aarni, singing has been related to religious beliefs and traditions. "An Ovambo religion without songs and dances would not have been a 'religion' at all" (1982: 38).

Munyika (2004: 179-211) examines the function of Kwanyama rituals from the perspective of religion. He divides them in two groups: rituals and sacrifices. Below I will discuss rituals by using a classification partly based on Munyika's division. However, the rites and rituals will be divided into two separate categories as explained above. The first group comprises seasonal festivals which all authenticate that Ovambos were primarily concerned about common well-being (*oulinawa wa aveshe*). Their central concern was fortune (*elao*) and blessing (*epuniko*) (ibid: 186). The seasonal rituals involved more or less the whole community, whereas the second group, other rites and rituals, involve mostly individuals or smaller family units. In the third one I will give room for the rites of passage, which can be considered to involve both the individuals and their relation to the community. The rites of passage also deserve our special attention, because they include a lot of music and dancing.

Seasonal festivals

The seasonal festivals are *Omaongo* (the ceremony dedicated to the new marula harvest drink), *Omwai* (the New Year ceremony of commoners), *Oshipe shomahangu* (the harvest ceremony) and *Epena* (the last ceremony of the year). According to Munyika the analysis of the festivals reveals the following values in Ovambo²⁶ culture: a) the centrality of God (*Kalunga*). He or she controlled the time and provided a new year and a new harvest. b) The principle of community (*ekumwe*). The seasonal festivals were commanded by the king, and conducted jointly with the community. c) The priority of safety and security. *Kalunga* was prayed for protection for instance in the case of hunting and war. d) The significance of work. An Ovambo proverb says: "*ShaNakulya osho shaNakulonga*" ("Who eats, is he who works.") Work always came before celebration and feasts (2004: 186-189).²⁷

26 The terms are here as Munyika uses them in Kwanyama language: Ovambo = The entire Ovambo nation and its culture. Ovawambo = Ovambo people.

27 See also Kuusi 1970: 95. No 634-636

Music was integrated in these festivals. An alcoholic drink was prepared from the fruits of the marula tree (*omaongo*) and drunk after *Omwai* which is known also as *Efifino leengongo*, “because after its proceedings it was lawful for anyone to suck out Marula fruit” (Munyika 2004: 179). Special praising songs for *omaongo* were sung by men (Mans 2002 a: 260). Dancing was involved in *Oshipe* by youth (Munyika 2004: 181-185) and also *Epena* consisted of singing and wild dancing accompanied by beating of two big drums. The ceremony took place at the royal residence (Ibid: 185). According to Hiltunen (1993:110) cattle praising songs (*ongovela*) were sung in the celebration of *Oshipe* in Uukwambi. This happened while the host of the feast drew cattle into the pen and smeared the entrance of the post with butter while the guests were offered meal drink.

Drums were also used to announce other minor festivals such as the killing of a lion and the announcement of a king's death (Norborg, 1987: 147-148). Tönjes, who observed Kwanyama cultural customs at the turn of the twentieth century wrote about the use of drums: “At virtually all celebrations, the drum with its dull, carrying sound is the main instrument” (1996: 82). Even if, presumably, drums were not used in sending messages as in cultures in West Africa, to a certain extent announcements and information were passed to people with drumming. The character of the “carrying” sound of the drum enabled people to hear it from a distance. The different forms of drumming on different occasions were used to summon people (Kapolo 2002, Likuwa 2010).²⁸

According to Liljeblad, in Uukwaludhi and Oukwanyama, people used to celebrate in the dry season by singing periodical songs called *oshipupu* or *oipupu*. These were praise songs related, for example, to grazing, moving of houses and drinking. The singing of *oshipupu* songs was limited to the season starting from August and finishing with the first rains. After that, the singing of them was prohibited. A person could be fined if s/he was found singing *oshipupu* songs after the start of the rainy season (ELC 1932: 684-685). Another celebration documented by Liljeblad is *Oijuo* in Oukwanyama. It was a complex ritual which took several days and was organised in several stages. It involved young and old, males and females. The dances practised in the different phases were done according to rules dictating the selection of the participants and the way they have to dress and behave. The *ombombo*²⁹ song was sung and danced by all participants while they visit the neighbourhood households. The whole ritual ended in an *oshipepa* ceremony in which the men danced *ompoko*³⁰ where they clattered sticks in their hands and sang (ELC 1932: 426-429).

It is important to mention here that even if most of the dances in Ovambo culture were gender-specific, the occasion or event could involve the whole society, both genders, coming together. Women did not join the singing or dancing of the men, but they could encourage and support them with ululating. In Ovambo culture, ululating (*ondigolo*, *okuligola* = to ululate³¹) is only done by women. Moving of a house, for example, included a lot of sacrifices, and prayers were read in different stages of the procedure. However, only women ululated with their high voices during the process (MRC 1890).

28 Likuwa confirmed in an interview that among the Gciriku in Eastern Kavango the playing of the drums already gave the indication that something is going on and there might be a message that everybody should go and listen. Drums were thus used for summoning the society for various reasons (Munyika 2004: 185).

29 Literally “Acting too early” Tirronen, 1986: Ndonga – English Dictionary.

30 Literally “Protruding thing” Tirronen, 1986: Ndonga – English Dictionary.

31 *Ligola* = cheer, jubilate. Tirronen 1986: Ndonga – English Dictionary.

Rites and rituals

The inseparability of religion and magic in Ovambo culture, discussed by many scholars (Aarni 1982, Hiltunen 1986, 1993: 34, Munyika 2004: 202, Malan 1999: 28), created a rich tradition of rituals. In describing “good magic,” Hiltunen uses the following classification: productive, protective, preventive, purifying and conciliating magic (1993: 37). She further gives a comprehensive description of several rituals related to these categories. Music and songs, however, are mentioned only in connection with few.

Apart from the above mentioned festivals Munyika gives a clarification of several rites, such as *epasha* and *oupili*, birth of twins and “feet-first-birth” (2004: 189-192). A birth of “unnatural children” was considered as misfortune and required a purification rite known as *ouhaku* provided by the traditional healer (*onganga*). Munyika concludes that even if these rites were aimed at achieving wellbeing for the society, the practice led to immorality, since it might involve sexual intercourse between the *onganga* and the mother seeking purification (ibid: 192). He is of an opinion that this was the case also with *efundula*, where, according to him, “the diviners had sexual intercourse, either between themselves or between them and their subjects, or both (ibid).” This notion can be questioned since it contradicts with the commonly and highly valued virginity that the girls were supposed to have to qualify them be married after *efundula*. Miettinen also strongly opposes the possibility of the sexual intercourse between the masters of initiation (*namunganga*) and the initiates. He discussed the issue in connection with *ohango*, in Ondonga, but since the rituals (*efundula* and *ohango*) in neighbouring nations had many similar features a reference could be reasoned. Miettinen bases his notion to his literal second hand sources, which none of them supports the idea (Miettinen 2005: 319).³² The question of immorality plays a role in this study because if one wishes to find possible dynamic parallelism in the Ovambo tradition compared to the Christian ones, for the possible incorporation of the ceremonies or their music into liturgical use, immorality would most probably cause exclusion of such a custom from churchly use.

There was also song-dance for the celebrations of birth. In Ongandjera this was called *oshike she twe eta*, literally meaning “why are we here?” This was sung at the naming celebration of twins but also used in any naming celebration, even Christian baptisms. In Ombalantu there were also *etanda* songs that are sung for twins. Every time one saw twins, one could sing this song, even when the twins had reached adulthood. The sacrifice (*oxula/ohula*) was used in Oukwanyama to cure different diseases by offering a domestic animal, a dog, a cow, or a fowl in the case of poor people (Munyika, 2004: 193-184). A sacred fire was burned in the king's palace (*ouhamba*) symbolising the life of community (*ekumwe*) (ibid: 195-197).

Munyika does not tell clearly whether singing or dancing was involved in the rites mentioned above. However, he gives examples of several prayers and religious Ovambo songs involved in the ceremonies. One of his examples is *Ombwii: oshiimbo shouhaku*, a song for healing. This particular song was included in the healing ceremonies of *onganga*, during which women used to beat a calabash³³ with sticks making a drumming noise. The relatives and friends of the patient danced and sang (Munyika 2004: 201).

32 Miettinen discusses the matter in connection with the *ohango*, and the struggle over its perseverance. He has found evidence from Tuupainen (1970) research as well as Juntunen's thesis, which further refers to Emil Liljeblads collection (ELC 1932).

See also Juntunen Laura, Naisen reproduktiivinen asema ovambojen perinteisessä yhteiskunnassa Emil Liljebladnin kokoelman valossa. MA thesis (General history), University of Joensuu, 2002.

33 Apparently *omakola* s. *ekola* documented by Norborg 1986: 69-70. See also Hiltunen 1993: 53. Mans 1997: 27-28.

The central role in most of the rituals was carried by a diviner (*onganga*), who had great power in the society and absolute authority in rites (Hiltunen 1993: 39-59). In Ondonga and Oukwanyama, the preparation of a person to be a diviner also included music and dancing. *Ekola* (pl. *omakola*) was an instrument that had an important role in the preparation. An *ekola* was used to awaken ancestral spirits. An experienced diviner played the *ekola*, and people used danced and sang while the novice being initiated started to tremble and finally collapsed on the ground beside the *ekola* (ibid: 53, Mans 1997 a: 28). *Ekola* was also used by female doctors, and male homosexual doctors called *eshenge*, when they were treating the patients (Närhi 1929: 76-78). The Kwanyamas also used *ekola* ensembles the night before the final purification ceremony of the birth of twins (Norborg 1987: 71).

A stopped, conical, end blown flute made of animal horn (*oshiva* or *ohiya*) was blown for magical purposes by diviners at the time of war. This was customary in former times in Oukwanyama, Ondonga, Ombalantu and Uukwambi, with a purpose to encourage the warriors and cause confusion among the enemy (Norborg 1987: 341-342). *Ohiya* was also used in connection with war expeditions. In the old times wars between the Ovambo nations were common.³⁴ Cattle raiding and capture of slaves were the main reasons for the wars, but sometimes they also had punitive nature. In quarrels over grazing lands or disputes against the monarch violence was often a solution (Miettinen 2005: 69).³⁵ In Ondonga, when returning from a victorious war expedition the *ekandangala* song was sung, and an *ohiya* whistle was suspended from the neck of those who had killed someone (ELC 1932: 387).

Even if there is little written data existing on the musical practices involved in the Ovambo rites and rituals, what unfolds from above is the usage of certain instruments and singing as part of the religious and healing rites and in the initiation of diviners.

Rites of passage

The transformation from different stages of life to the next one, like infancy, childhood, puberty, marriage, maturity, old age and death, involved various rites in Ovambo culture. Ceremonies linked with the rites usually included music, either vocal music or dancing accompanied by singing and instruments.

A birth of a child was celebrated in an *epiitho* ceremony to allow and welcome the mother and child to the community. This outdoor ceremony was conducted when then baby was only a few days old and before the actual naming ceremony. In some cases in *epiitho* the child was given his/her temporary name (Saarelma – Maunumaa 2003: 108-112). *Epiitho* can be seen as a bidirectional symbolic introduction where the child was introduced to the community and given a taste of traditional food like *oshithima* (Kapolo 2002). In Oukwanyama the future duties and tools, such as an axe for a boy and and hoe for a girl were shown to the babies (Nampala 2006: 68). In the boys' birthing ceremony in Oshana region, those gathered sang a song reminding the boy of the future task of herding animals (Mans 2002 b: 19). A song-dance called "*oshike she twe eta*" was performed in *omapiitho* or *epitifo* (in Ombalantu). According to Nampala this ceremony song was performed by women "dancing and kicking the wall of the main sleeping hut" (2006: 67).

The transformation ceremony of girls, *efundula* (in Oukwanyama) or *ohango yiitsali* (in Ondonga), played a significant role as an initiation rite from childhood to adulthood and to prepare girls for marriage (Tuupainen 1970: 45-42). The main purpose and meaning of both

³⁴ See McKittrick 2002.

³⁵ See more Miettinen 2005: 68-79.

ohango and *efundula* was similar - to affirm the potential fertility of the girls and guarantee a freedom to every woman to become pregnant, get a husband and produce children with the consent and approval of the community (Shigweda 2000). Tuupainen explains:

Only women who have passed the ceremony are considered to give birth to children in the socially approved way; their children have legitimate status in the society regardless whether they are born in the wedlock or outside it; they are legitimate in the Owambo sense of the word. This is the very important point of the rite. (1970: 51)

Music and dances formed an essential part of *efundula* and *ohango*. Drums (*eengoma* in Oshikwanyama, *oongoma* in Oshindonga) were used, although not in *olufuko*, the similar ritual in Ombalantu. Ongoma is a conical drum made from the trunk of a palm tree (Löytty 1996), marula or bloodwood (Norborg 1987: 146-147).³⁶ It can be 100-150 cm high with the diameter approximately 30 to 40 cm. It is single-headed drum, hollowed carefully with an iron pick until the walls are not more than 1½-2 cm thick. A cattle skin drumhead is fastened and tightened with little wooden pegs. The drum is held between the legs and the membrane is played with two hands (Tönjes 1996: 82). The bigger drums, too heavy to hold, could be placed resting upon a forked branch. The drums are usually beaten in a group of different sized drums. The tone and the pitch of the membrane are related to the height and diameter of the drum: the bigger the drum, the lower the sound. The number of drummers can vary from three to more (Löytty 1996).³⁷

A simple form of improvisation is used in *efundula*-drumming. One by one the players take their turns and while others are accompanying with continuous patterns they take “a solo” by changing



***Eengoma* (Kwanyama) drums played at *Efundula* rite**

and varying their rhythms creatively. According to my own observation in 1996 and in 2009, even dance steps and other movements are added to emphasise the uniqueness of the soloist's performance (Löytty 1996, SIBA-UNAM 2009). Norborg (1987: 147) explains the use of Kwanyama drums in ceremonial and social dances but played only by men and boys. This tra-

³⁶ SIBA-UNAM Field Trip in Ohangwena and Engela constituencies in Oukwanyama 07-08.10.2009.

³⁷ The photographs in the book *The Colonising Camera. Photographs in the making of Namibian History* by Hartmann, Silvester and Hayes (1998: 70) shows at least 27 and plate 80 (ibid.: 74) shows 40 *efundula* drums played during the visit of the Chief Native Commissioner's visit to Oshikango in 1935.

dition seems to have declined and in present times one can mostly find girls to play them. *Eengoma* are still made by skilful wood carvers or carpenters, but mostly in the Oukwanyama area (Löytty 1996).

An iron hoe blade beaten with a stick, *etemo* (*omatemo* pl.), was played by an old woman, *meekulu* (Oshikwanyama) or *kuku* (Oshindonga) who sang and led the dancers in the first and second days of *efundula* (Mans 1997 a: 20, SIBA-UNAM 2009). To my observation *etemo* was played by the elderly ladies when they sing the *eemhoko*-song in *efundula*.³⁸ According to Norborg, during *efundula*, anyone, men as well as women could take a hoe blade and beat it (1987: 33). An animal horn, *enghuma*, was blown by an *onganga* during the ceremonies of *ohango* to wake up the girls in the mornings. It was assisted by a young girl beating *etemo* (Norborg 1987: 359). *Enghuma* and *epoli* were also used in a similar function in *efundula* (Mans 1997 a: 20-21).

On the second day of *efundula* (*okambandjona*), the girls were instructed in dance and song. Following this, in the main event of the ceremony called *efundula*, the best dancer was chosen as a winner out of the overall dancers (Shigwedha 2000). Mans (2000: 12) explains the role of dancing as not only entertainment but also as a way the brides were tested for strength, their ability to withstand pain (*ehaneko* in Oukwambi, and *omalwa omanene* in Ombalantu), and not being pregnant but in a vital condition, by performing tasks ceaselessly all day in the hot sun without showing signs of tiredness.

The transformation ceremony for boys (*etanda*), male circumcision, was a common tradition in pre-colonial time among Ovambo youth (Shigweda 2001), though it might not have been as compulsory as *efundula* or *ohango* was for girls (Tuupainen, 1970: 43). The coming of missionaries caused a decline of this custom. Furthermore, the fact that some young men even died as a result of the wounds failing to heal, could have led to the vanishing of the tradition. *Etanda* was also a spiritual act, which linked and united the novice with the spiritual world of the ancestors and into the equal circle of circumcised men in a pursuit of fertility and masculinity (Shigwedha 2001). The *etanda* ceremony was surrounded with a lot of taboos, and organised strictly for men only (Mans 2002 b: 19). A bullroarer, consisting of a flat piece of wood or metal, attached in a chord which was fastened in a stick, called *odila*, was played by rotating it around. The humming sound was to keep the women and children away and to drown the cries of the boys during the operation. According to Norborg this was practiced at least by the Kwanyama, Kwaluudhi and the Kolonkadhi (1987: 292). There is very little written documentation about *etanda*, and therefore researchers like Shigwedha refer to oral sources, according to which circumcision was not conducted similarly in different communities in Namibia. He does not give detailed information about songs surrounding the ceremony. He mentions only the joyful events upon returning home. Before the circumcised men settled in the community, they moved around from house to house for some weeks, eating and drinking well and enjoying “traditional dances and songs performed for them” (2001). This might have been similar to the *etanda* ceremony of Ovadhimba still fairly regularly practiced. The boys, who went through the ritual, dance and sing *onyando* songs on their ceremonial return home. These songs have a special purpose to teach the boys things they need to know and also to express a great deal of joy (Mans 2004: 79-81, Muhomba & Tolu 2006).³⁹

The final rite of passage is or was death and the funeral. The funeral in Ovambo tradition involved music in the form of laments and death chants sung by the relatives. People arrived into

38 SIBA-UNAM Field Trip in Ohangwena and Engela constituencies in Oukwanyama 07-08.10.2009.

39 Among Ovahimba in the Kunene the circumcision ritual is called *okupita*, “to pass” and it involves also happy dances called *ondjongo* (Mans 2004: 30-31).

the mourning ceremony (*oosa* or *eesa*) and took part in consoling the family. The mourning of the king could last two weeks. The deceased and the good he or she had done were praised in the songs (Tönjes 1996: 144). At the present time *oosa* is still customary, though according to my observation, the songs sung in Christian homes are merely hymns and other religious songs.

Entertaining and recreational music

Besides communal ceremonial singing and dancing, music also emerged in Ovambo culture with self-delectative purposes. Hunting and nomadic lifestyle created situations where an individual, for instance a hunter or herdsman, away from home, could entertain himself in a personal way by singing and playing. This category will further be divided into subcategories of self-delectative instrumental music and entertaining and recreating dances and songs. However, the determining criteria is not whether there was singing involved or not because also the instrumental music could have included singing. A solo instrumentalist could either play and sing alone or sometimes accompany a group of singers. The justification for this kind of division is partly based on physical limitation of the construction of the instruments, explained below, and partly on the purpose to express feelings and experiences. Self-delectative music involves personal expressions of feelings and should hence conceptually be distinguished from other kinds of entertaining music. Recreational dances involve the community to join in the celebration and imply a dimension of entertainment.

As we have learned, such membranophones as drums (*eengoma*), idiophones like the hoe blade (*etemo/omatemo*), the calabash drum (*ekola*), some aerophones made of animal horns (*oshiva, enghuma*) and a reed flute (*epoli*) were practice specific and used in connection with certain cultural functions. There are still some musical instruments used by Ovambos, which can be considered belonging to the category of self-delectative music. Their sound is generally subtle and weak, and hence even if they can be used to accompany singing, big crowds of people dancing and singing would disturb and hinder the performance. This might explain why they were not linked with the big communal events, rather pleasing the player himself or a relatively small group gathering for example around the fire place in the evenings (*ohungi*).

Instrumental music

Hunting and nomadic life have apparently contributed to the creation of musical bows, which presumably developed from experiments of producing sound with a hunting bow. *Okambulumbubwa* or *okauta* in Oukwanyama (Tönjes 1996: 82, Norborg, 1987: 223-224) looks like a hunting bow about one meter long. A gourd is fastened to the sinew or string to act as a resonator. The gourd is cut open from the other side and placed against the player's chest. The string is beaten with a thin stick and the sound and melodic variations can be controlled by slightly opening the gourd and changing the positions of the left hand fingers holding the string (Naimbudu 2006, 2009, SIBA-UNAM 2011). Liljeblad documented *okambulumbubwa* among Ombandja people in northern Namibia. It was used to accompany singing (ELC 1932: 1258). An ethnomusicologist Dave Dargie tells about his experiences of recording of the same instrument with Andrew Tracey in Namibia 1982.⁴⁰ Dargie's mission to northern Namibia was

40 Dargie mentions the name of the instrument called *okamburumbubwa* of Ovambos, though the spelling vary according to the local dialects. According to my knowledge the appropriate name of the instrument in Oshindonga is *okambulumbubwa*. This difference in the instrument name can be explained by the fact that letters l and r in Oshiwambo dialects are often mixed.

to conduct church music workshops in Roman Catholic parishes. *Okambulumbubwa* was then played by Mr Emmanuel Namuro, who used to earn money with public performances at the Ombalantu marketplace. The name is imitative, denoting the sound of the instrument itself, which Dargie describes as “sensitive towards the sound of overtones, soft but heart-rendingly clear”. The instrument was used to accompany singing or soft whistling (ibid). He mentions how Namuro composed some songs for a mass held in Oshikuku in 1982 (Dargie 2001, nd).⁴¹

According to Norborg musical bows such as *okambulumbubwa* are played usually by men and used for self-delectative purposes or to entertain a small audience (1987: 225).

The second musical bow is *okayaya* or *okayagayaga*. It is a curved bow 50-60 cm long. A palm leaf, or like at the present, a plastic strip approximately 1 cm wide, is attached to the ends and adjusted to desired tension. The central portion of the stave is notched. When playing, one end of the string is placed in the mouth and the instrument is scratched rhythmically over the notches with a stick 25 cm long. The mouth cavity acts as a resonator, and a skilful player can control the pitch by changing the position of the mouth and touching the string lightly with the left hand to create partials or harmonics. Simple melodies can be played for self-entertainment (Norborg 1987: 191-194, Mans 1997 a: 50-51), although Naimbudu is of an opinion that any melody could be played with this instrument (2010). He might be partly right since the overtone partials actually cover an endless, continuous selection of tones. To control them in an audible way, however, for literally any melody might be practically impossible.

Both *okambulumbubwa* and *okayaya* are string instruments, chordophones, belonging to the group of monochords, single string instruments. The biggest difference regarding the construction is that the latter does not have a resonator. Many of the instruments that existed in pre-colonial times are not commonly used anymore in Namibia. Despite the decline of cultural practices, due to various factors, one can still find masters of some instruments performing their skills in cultural festival and concerts, for example Naimbundu Shilengifa from Omupindi, Ohangwena Region, playing his *okambulumbubwa* or *okayaya*. He builds his own instruments and also used to sell them as a private enterprise at markets and festivals (Naimbudu 2001, 2006, 2009, 2010).

Okahumba (or *okaxumba* in Oukwanyama) is an instrument similar to the *otjihumba* of the Ovahimba and Ovaherero. It is a pluriarc, a bow lute, which is constructed of a boat shaped, hollow resonator. It is about 50 cm long, 22 cm wide and 15 cm deep. The top is partly covered and it has 5 to 8 strings (depending on cultural area where it is made), wound onto curved sticks which are fastened to the other end of the body of the instrument (Mans 1997 a: 64-66, Norborg 1987: 254-262). According to Liljeblad's description, *okahumba* was made from the *omunkete* tree and the strings were from the hairs of elephant tail. The instrument was used to accompany singing and especially played to entertain the chiefs of Ondonga while they were drinking (1932: 1211).

I have a personal experience of *otjihumba*, played by Paulus Mbuti Maenya in Opuwo in 1998 (Löytty 1998 b), and several times by Jos eph Tjinana (2005, 2009, 2010) who will appear later in this research as a member of Mutana Cultural Choir performing the Ongumbiro Service (see chapters 8.2 and 10). Both sat down on the ground or on a stone and placed the instrument before them. The player picks the five strings with thumbs and first fingers of both hands. Some of the tunes the player can also sing along but not necessarily all. Maenya tunes the strings of his instrument to fit for each melody if necessary. However, Tjinana explains a

⁴¹ This, to my knowledge, could be the first attempt ever to include traditional Ovambo instruments in a church liturgy.

certain fixed tuning he always uses. The tones according to tonic solfa notation are Do, So, La, Fa, Mi, though the latter sounds a bit flat to the ear of a Westerner. The middle string, La is the highest and therefore it has also to be the strongest. The character of the sound of the instrument is soft and the strings tuned in a low register. The compositions are normally repetitive with little creative melodic variation. The dynamic and nuances of the playing seem to be important, and the musician could control the duration of the notes by dampening the strings before picking them again. Since I do not have personal experience of *okahumba* played in Ovambo style, I can only presume that the playing technique would be similar. The number of the strings would determine the fingering. This will eventually result in different kinds of melodic patterns and styles of playing.

One of the most common instruments mentioned by Tönjes, found among Ovakwanyama, was *okashandja* (1996: 82). Though he writes it *okashandje* the instrument is undoubtedly the same that, according to Norborg, is used by Ovakwanyama and Aandonga. The name varies between different sources; Norborg uses *okashandji* in Ndonga (1987: 83), and Mans writes *okashandja* (1997 a: 32).⁴² I would use the latter, but omit the letter “i” in the end of the word, since it is supported by present speakers of the Ndonga language. Tirronen describes *okashandja* as “a musical instrument with 15 iron keys turned⁴³ by means of pitch balls”.

The number of the keys apparently varied as can be noted from Tönjes’ detailed description: A piece of wood 30-40 cm long and some 15 cm wide is worked in such a manner that a ridge about 2 cm high remains at one end. Approximately ten slender keys made of hardened iron are stuck firmly into the ridge. These keys differ both in thickness and in length; the two longest keys, which are some 10-15 cm long, are affixed at the centre, while the shortest keys are situated closest to the sides (1996: 82-83).

Okashandja is a lamellophone, belonging to the group of plucked idiophones. It is related to the Zimbabwean *mbira*, and it is played by holding it with two hands and picking the lamellae with thumbs (Norborg 1987: 74-86). *Okashandja* can sometimes be played in a large gourd which is cut open. The gourd acts as a sound resonator amplifying the sound of the instrument (Ibid. 83; Mans 1997 a: 33). Yet the sound of *okashandja* is relatively weak and soft, from which one can assume that it could have been related to the situations while grazing the cattle, and self-delectatively, for the pleasure of the players themselves. According to Liljeblad, it was used to accompany singing (1932: 1212). Among the Ovambo cultures the use of *okashandja* has almost vanished and it is very seldom played at the present time. During the years I stayed in Namibia (1998-2010) I never came across an *okashandja* played live. I made few attempts to ask people whether they know somebody who could play it but all in vain.⁴⁴

42 Tirronen 1986: Oshindonga – English Dictionary mentions *okashandja*.

43 Although known as a talented linguist, Tirronen apparently confuses two terms “turn” and “tune.” Most likely the strings are tuned rather than turned, since all the available pictures of the instrument indicate the keys are in fact straight. To my observation in Tsumkwe 2011, the keys are tuned by moving them vertically up and down under the metal bar which holds them against the ridge. This requires the keys to be bent slightly for them to keep position firmly (SIBA-UNAM 2011).

44 I have only seen a lamellophone similar to *okashandja*, called *ndingo* played by a blind man in Maun, Botswana in 2001. He sang and accompanied himself with beautiful repetitive sequences plucked out from his instrument. *Ndingo* is the common term for the instrument in some parts of the Kavango region (in northeastern Namibia), and it is still played at the present (Likuwa 2005, 2008). In Tsumkwe among the Ju’hoan the instrument is called *ndungu* and it is still played by men (SIBA-UNAM 2011).

Entertaining and recreating dances

It was explained earlier how dancing was integrated in ceremonies of seasonal festivals, rites and rituals. The transformation ceremony of girls (*efundula*) could accommodate several different dances in addition to the actual *efundula* dance. These were, for instance, the mother's dance *ekoteko*, and men's *onano* or *ontanto* (Mans 2000: 12-13). Dancing was usually a gender-specific activity. Men and women had their own customary dances. Besides the functional, ritual dances, there were some practiced mostly for entertainment and recreation.

The general term for women's and children's dance or play was *uudhano* or *oudano*. It derives from the word *okudhana*, which means to dance, to play, or celebrating something. "*Otaa dhana ohango*" means "They are having their wedding." Like the word itself, the dance had diverse dimensions. Children, girls and boys used to gather at the time of full moon, when the daily chores were completed, in a seasonally dry flat water pan, *oshana*, or some other particular place, for *uudhano*. It was entertainment but offered a possibility for both genders to associate (Mans 2000:13-14). One informant, Haiping (2003), is of the opinion that the girls and boys rarely danced together in pairs, which seems to be the case also at the present. However, it was accepted for them to be together and communicate. It is possible that the tradition of boys and girls dancing together has declined, since the examples documented by Liljebblad in 1930-32, like *embuambua*, which was danced in the full moon, involved both genders. Some of the boys started the song (*ondjimbo yuudhano*) where the others join by singing and clapping hands. A few girls and boys started to dance and when they reached one another, one grabbed the back of another. If there was someone disliked by the dancer, s/he could ignore the one and choose another one (ELC 1932: 1301). Some dances were physically challenging like *engolo*, in which the boys jumped up, as high as they could, and tried to kick one another. The one who was kicked went to the healer (*onganga*) to look for remedy (ELC 1932: 1208). *Engolo* was followed by *embuambala* and it was danced in connection with *ongolo yaamati noyaakadhona* dance, which was common for boys and girls. In some occasions the girls danced *ongolo* while the boys danced *engolo* (ibid: 698). Both were associative plays, which included dancing, chasing and flirting with a possibility to choose the dearest of the opposite gender (ELC 1932: 1310). *Engolo* resembles *omupembe* in Ongandjera and Uukwaludhi, in which the boys used to jump over one another, without hurting or even touching their colleagues (Mans 2002 a: 260, Haiping 2003).

The cattle ceremonies in Oukwanyama included a men's dance known as *eenghama*. A group of men took a position in a semi-circle and sung cattle praising song or other praising songs. One at a time they jumped in the middle, performed a solo sequence and returned back to the rank giving way to the next one (Haiping 2003).

Another challenging type of play was the boxing kind, *onghandeka*, which involved a fight with open hands. It did not include singing or music making as such, so it can be considered a sport, not music (Haiping 2003).

Liljebblad has documented a few other dances, such as *onkandangala* (ELC 1932: 1214) danced by the women at a wedding (*ohango*), *etanto* (1206) and *etutula* (1203). Both words refer to the dancers stamping their feet. Unfortunately the descriptions do not reveal details of all of them. For example the latter might just be the expression for the way in which the dancers take their turns and rush dancing and stamping their feet (*etutulo*, *etutula*) to the center of the playground (*ondambo*).



Uudhano played by Nanghili Nashima group in Ondjengo

At the present time *uudhano* forms the major part of the repertoire of the various cultural groups existing in the northern regions of Namibia. The list provided by Ministry of Basic Education and Culture, Ondangwa East, in 1997 revealed that in Ohangwena region alone 18 different cultural groups were registered and actively functioning. *Uudhano* today is a form of music-dance, consisting of singing, dancing and playing accompanied by rhythmic hand clapping

and beating of a drum (*ongoma*) (Mans 2000). The form of *uudhano* is strictly structured. It consists of a lead singer (*omutoloki*) starting a song, followed by a short dance sequence by all the participants dancing one, two or even three at a time (Mans 2000: 7). The other participants sing and clap their hands. Each individual performance ends with a rhythmic stop stressed with a unique body movement. After the first round of dance starts the second one, involving the next pair (or group) of dancers in successive order. A whistle (*ohiya*) is used to mark the moves. A competitive spirit can be sensed among the dancers. *Uudhano* is practiced mostly according to age groups and genders, which dictates the structure of the dance. In terms of age, there appear to be two types of *uudhano* differing from one another by structure and singing, one practiced mainly by older women and another preferred by children and young women (ibid: 7). However, at the present genders seem to intermingle and I have observed young girls and boys included in groups of older ladies as well. The repertoire seems to cross the age boundaries as well since it seems customary that the younger generation imitates the *uudhano* of the older by taking the same dance songs into their repertoire.

As for other song categories, it is sufficient to say that there were also a number of lullabies, which mothers used to sing to their babies to try to stop them from crying. The child was, and still is, carried on the mother's back wrapped in a piece of cloth (*ondhikwa*). She could sing like this: "*Mwena nghelo, mwena nghelo, meme opo te ya e ku nyamife*" ("Hush my youngest, hush my youngest, Mother will come and feed you"). These lullabies can be called *oshiimbo shokuloolola*, the songs to lure someone to sleep (Haipinge 2003).

4.3.3 Conclusions

There is clearly a lack of documentation of all possible forms of cultural customs, including singing, dancing and instrument playing. Hence it is difficult to form a comprehensive picture about the music in the entire Ovambo society since some customs have significantly declined and some vanished. It becomes clear how well-structured and functionally organized the system of music was, although an outside observer has to admit limitations in understanding

deeply the values and meanings of the whole cultural construction. Another problematic task is the division into categories. Cultural customs form an ingeniously interrelated network, so that grouping them under certain titles is in one way or another always unjust and does not serve the purpose.

The gaps in the documentation speak strongly for the need of further research on Ovambo music. In conclusion, one can notice how vocal music is integrated in all categories. Praising of various objects, like people, cattle and nature appeared in most of the categories. There seemed to be songs for all fields of life, and the Ovambos thus deserve their reputation as good singers.

From the literary sources consulted above, it is very difficult to establish what kind of music or songs the above mentioned rituals and rites consisted of. In the same vein it is too far-reaching to conclude that there were formulas which could be termed religious liturgy or worship as we, the westerners, understand it. The cultural/historical documentation is simply not sufficient for that. It is, however, possible and presumable that such practices were conducted, not by merely improvising but rather following a traditional pattern. The interrelation of music in religion, celebrations and everyday life, and on the other hand religion in music and everyday life, however, is evident, and one can conclude the inseparable nature of the secular and religious.

4.4 The encounter between Christianity and African cultures

The history of many of the Christian churches in Africa is linked with the history of colonialism of European superpowers on the African continent. Christianity was introduced and the Gospel was preached to people who also became exposed to new cultural settings. This process involved not only clear Christian propaganda, but as a side product also various European traditions attached to the primary message. The churches were built and the congregations were established on African soil, but the cultural environment of the local people was not always thoroughly explored and investigated to serve as a holistic ground for the inculturation of the Gospel.

Music, hymns and choir singing formed a substantial part of the imported practices. They were found to be attractive and appealing in the outreach of newborn Christian communities. A large number of songs of European and American origins were introduced to Africans and used as pillars on building Christian congregations. A similar development happened in most of the Evangelical churches in southern African countries born after the expedition of missionary societies such as the London Missionary Society and Rhenish Mission and also the Finnish Missionary Society (Buys & Nambala 2003: 9-28). The latter started its work in present-day Namibia in the year 1870.

4.4.1 Finnish mission in northern Namibia

The Finnish Missionary Society, FMS, was founded in 1859 in Finland. Following the encouragement of Carl Hugo Hahn, a pioneer of the Rhenish Mission, and the invitation of king, Shikongo shaKalulu of Ondonga, the Finns decided to send their first group of five missionaries, Martti Rautanen⁴⁵ among them, to northern areas of Southwest Africa. They departed from

⁴⁵ Rautanen became well known as a pioneer of Finnish mission because of his achievements and commitment in the mission in northern Namibia, where he lived and worked more than fifty years. He married Frieda Kleinschmidt, a daughter of a German missionary, and did a remarkable literary work

Helsinki on the 24th of June, 1868. After traveling a long journey via Barmen (in Germany), London and Cape Town they arrived in Walvis Bay on February 14, 1869, and proceeded on to Otjimbingwe, the stronghold of the Rhenish Mission in Hereroland, central Namibia. After spending a year studying the Herero language and learning various skills from their German colleagues they eventually departed for the North and arrived in Omandongo, Ondonga on the 9th of July 1870. (Peltola 1958: 33-41, 2002: 29-48, Buys & Nambala 2003: 25-26).

The beginning of the mission in the northern areas of what is today known as Namibia was tough. Life in a harsh environment was challenging and the work did not proceed as it was anticipated and planned. It took twelve and a half years before the first baptism could be conducted. Little by little the Finns managed to establish mission stations, first in Ondonga but later in Uukwambi, Ongandjera and in 1921 in Oukwanyama, which Germans had to leave after the First World War. Work in the Kavango region was started in 1926.

The Christian church started to spread especially after the ordination of the the first indigenous pastors in 1925. The church was registered as independent from the missionary society in 1954, and leadership was transferred into local hands when Rev Leonard Auala was elected as the church leader in 1960. He was consecrated as the first black Namibian bishop in 1963. The growth of the Finnish Mission Church, renamed from 1954 as Evangelical Lutheran Ovambo-Kavango Church, (ELOC) and later as the Evangelical Lutheran Church in Namibia (ELCIN), is shown by the following diagram (Nambala 1995:12):

Year	Number of Christians
1890	489
1900	900
1910	2018
1920	7695
1930	23126
1940	33732
1950	63451
1960	118316
1970	194884
1980	304392
1990	419971
2005	663 338 ¹
2010	678 178 ²

¹ According to the ELCIN 2005 Statistics

² According to the ELCIN website 23.11.2010.

The ELCIN statistics in 2008 shows higher figure: 685893 and an yearly growth rate of 1,9%.

by translating the Bible into Oshindonga. He died in the Onandjokwe Hospital in 1926 and was buried near his home in the Olukonda graveyard.

The leading principle of the work of Finnish missionaries was the same of Carl Hugo Hahn and the Rhenish Mission in the south. The mission was not only about preaching the Gospel and spiritual liberation from the bondages of sin, but rather to see and treat people in holistic way. The method was called Comprehensive Mission Approach, intending to recruit artisans and farmers from the motherland to join the mission. The intention of missionaries was to introduce new economical means for survival and improvement of living standard of the locals (Buys & Nambala 2003: 53). Smiths, carpenters and traders from Germany followed the missionaries and helped in establishing the colony in Africa. The Finns tried first to follow this method, but life in co-operation with Ovambo kings was too challenging for many of the artisans. Frustration grew and most of them left the mission one by one. Missionaries were left alone in the mission stations with duties varying from farming, house maintenance, teaching and educating and treating the sick as they could (Peltola 1958: 62-73).

As the church grew bigger and larger the missionaries together with their local partners established educational and health care systems. The first hospital was founded in 1911 in Onandjokwe, which later followed hospitals in Engela, Tsandi, Nakayale and Eenhana. Already in 1906 there were 15 schools in Ovamboland and the number of registered pupils was 1,267, while the teachers were 26. The growth can be seen in the statistics nine years later: 30 schools, 1053 pupils (Lehtonen 1999: 40). Missionary teachers were not enough and therefore it became necessary to train teachers for these schools. The Training School for Teachers was established in Oniipa in June 1913 (ibid: 46).

Already the first group of missionaries trained in Finland was equipped to use music as one of the vehicles in their work (Paunu 1909: 57, DTSM Aea 1 1891-1899). Music, singing, music theory, playing of harmonium and rhythm dictation was taught in the schools (Lehtonen 1999: 46, 51-52, 64-65, 68). One of their first duties was to organize church services and it became apparent that liturgical music was also needed. Hymns were translated from Finnish, German and American origins and compiled in hymnals. Music and singing was found to attract the local people and it became a status for the new converts to move around carrying books such as a hymnal.

Life was not easy for the missionaries. Drought during the early decades of the twentieth century, wars and raiding between the Ovambo kingdoms, epidemics such as plague and a constant threat of malaria and other tropical deceases hampered the work. The work nevertheless progressed and new mission stations were built. Eventually these stations formed a network of fortresses of a kind, where people could seek refuge and shelter in the case of natural, economical or political crises (McKittrick 2002: 90-129). As the missionaries assisted the local inhabitants in their needs they could not help from intervening in local politics. In order to maintain Christian moral values they, from time to time, had to oppose chiefs and headmen. A mediative role between colonial officers and native traditional leaders was not always easy.

The history of the Finnish mission in Namibia and the historical/social developments it was involved in has been discussed by many scholars from various approaches. For this study the area of cultural encounter between missionaries and the local culture deserves the most attention.

4.4.2 Encountering local culture

The case of the Finnish settlers in Namibia has not been a lone example in the course of history, yet it had a unique character which distinguished it from those of the great powers in

Europe, namely England and Germany. According to Comaroff (1985) and Pauw (1975) the missionary societies from England and Germany in South Africa acted as mediators between local people and colonial authorities, preparing the ground for western values with the intention to exploit natural resources and labor. In this vein Comaroff (1985: 140-145) describes the changing process of the socio-cultural and economical values among Tswanas, showing that the Methodist mission had an impact upon the structure of that culture. A European protestant value like productivity was acquired in the name of Christianity.

Similar developments can be identified in the meeting of Finnish and Ovambo culture, wherein the indigenous way of life was little by little 'modernized' and attached with a western value-system through literacy, health care and education. The difference, however, lies in the fact that Finland as a nation did not benefit economically from the mission field. The missionary call seemed to rise from sincere awareness of "Christian passionate love," from the awareness of responsibilities to share from ones own to those in a need. Hence the intentions of Finnish missionaries did not rise from colonial interests, but were primarily religious and spiritual. At the turn of the nineteenth and twentieth centuries Finland was not a sovereign country but was under Russian rule. Therefore it could not have economical or political colonial interests or advantages from Ovambo people nor their land. However, the missionaries found themselves often situated as mediators between German colonial authorities and the Ovambo kings. This was due to their ability to communicate in the local language and act as interpreters in negotiations. Kemppainen discusses the issue of exercising power in these relations (2000: 46-49). Intentionally or unintentionally the missionaries were, to a certain extent, pawns in the political colonialist game. The civilization they imported served well the ambitions of the Germans, preparing the population for becoming suitable labor to support and maintain a western lifestyle. On the other hand, labor migration troubled the church, causing the spread of immorality and materialistic values (ibid: 48).

Kemppainen further stresses:

...the power exercised without economical or explicitly political interests is often concealed, however it can emerge in surprising ways and touches entirely the human life, religion, moral, culture and on the whole, the social environment (ibid: 49).

Therefore the issue of cultural colonialism should not be excluded, and in this study it is relevant to look into possible patronising and prejudiced attitudes and an approach further leading to the abolishment of local cultural elements, including music.

The missionaries, as products of their time, were trained to preach the gospel and to convert and baptize the so-called 'pagans'. Many of the missionaries were coming from revivalist and pietistic movements inside the Finnish church (Munyika 2004: 262-336⁴⁶). Being educated in their country at a time when knowledge of anthropology and ethnomusicology was rare (Hiltunen 1993: 16), they were not equipped to deeply explore indigenous cultures and traditions. In many cases they did not have time or interest to study the local customs, traditions or religion (Aarni 1982: 33, Pennanen 2003, Hirvonen 2003). Especially the first groups of them were recruited from poor working classes or among craftsmen. Therefore Comaroff's (1991: 172) description of the British missionaries leaving their country, the Queen of Nations, and travelling on the "maritime highways of British imperialism" whereon "the mission vessels

46 See also Paunu 1908, Peltola 1958, Ndamomhata 2001.

plied a mystic course,” does not match the picture of the handful of Finnish missionaries who left from poor conditions and arrived to even poorer circumstances (compared to their standard), and who were ready to give their life for what they considered a good and noble course.

The pagan connotations and meanings of the tradition were often generalized in missionary accounts. This is reflected in the missionary literature, which often pictures Namibian customs in very simplified terms. Black-and-white dichotomy could even represent evil versus good in the missionary discourse (Löytty O. 2006: 214). What is exposed in the early publications of the missionary exploration on the local people and culture is a quite Eurocentric outlook and patronising attitude. They saw the Ovambo people as children of nature, undeveloped and simple. Even in attempts of producing an ethnographic documentation like in Närhi (1929) and Savola (1924) the authors reveal their opinion of the superiority of, not only their religion versus traditional beliefs, but also the civilization they were representing (Ndamanomhata 2001: 113).

Miettinen gives a rather critical estimation of this encounter and does not show much mercy to the Finns. He does have remarkable amount of literal sources to prove his notions (2005: 118-129). Once something was considered by the missionaries to have a pagan connotation, it became difficult to accept. Miettinen describes how the rejection of local customs by the missionaries went to the extremes and was justified quite poorly with Biblical terms. “Sometimes customs were opposed by saying that since the Bible did not explicitly allow the custom, it was unacceptable for Christians” (ibid: 121). Especially the early years of the mission and even into the second half of the twentieth century the general attitude towards the cultural customs represented a Eurocentric, stereotyped view of Africans.

It appears from literature (Paunu 1909: 79, Peltola 2002: 25) that the Ovambo kings initially welcomed the missionaries, as they perceived a potentially beneficial opportunity. New technology and knowledge were to some extent desirable. The kings therefore initially encouraged their people to learn more from the missionaries by joining the church. However, the converts were expected to discard their traditional habits. This caused a decline in certain cultural practices, primarily among the Christian Ovambos, but it had also an impact on society at large. The major problems were faced in trying to deal with the girls' initiation ceremonies of *ohango* and *efundula* and the boys' circumcision ritual of *etanda* because of their pagan connotations. Polygamy was also seen as a serious contradiction with the notion of Christian marriage (Peltola 2003), and the traditional healing ceremonies hindered and harmed the development of a health care system (Taube 1947). Apparently in many cases the Ovambo clergymen adopted the tight attitude against “paganism” (Hukka 2003). They even warned the missionaries by telling them about the evil things their youths were doing (Shinana 2002). A simple way to deal with the encounter was to forbid the members of Christian congregations to partake in traditional ceremonies.

On the other hand, in the course of time traditional customs such as dance songs (*uu-dhano*), work songs, ululating (*ondigolo*) and the usage of drums have been approved as neutral, discarding the dichotomy of “Pagan versus Christian” or “Good versus Evil”. To draw a line and distinguish which particular practices should be treated as belonging to heathenism, thus comprising a threat to the Christian culture, and which were just cultural phenomena acceptable to be practised even by converts, was a difficult thing to do and would have called for a thorough study of the culture.

To be converted and become a Christian was justified, not only with promises of achieving a spiritual freedom from the bondage of heathendom (Munyika 2004: 327-328), but also with views of gaining material welfare brought by literacy, books, clothes and agricultural development (Koivu 1925), in other words, principle features of western civilization. In the belief that indigenous cultural rites were in contradiction with Christianity, they advised against and even denied the converts attendance thereof. The acts of church discipline required a public confession in order to get accepted back into the community (Hukka 2003, Kivinen 1937: 7). This led to the missionaries themselves being denied access to observe and witness these rituals (Löytty 2000, Holopainen 2001, Hukka 2003). This further made it impossible for them to study what was actually happening in these rituals, and what was their content and social meaning.

In fulfilling their duty of spreading the gospel, therefore, the missionaries were also messengers of European and Finnish culture. Some forms of western civilization, like literacy, can undoubtedly be considered as a benefit for a nation, contributing eventually to progress towards gaining an independent status as a sovereign country. However, culturally it was a significant change, which partially displaced the tradition of orally transmitted knowledge, as Munyika opines: “The attitude of missionaries towards *Ovambo* culture and religion was, on the whole, negative. Many traditions, some quite useful, were thrown out of the window (2004: 334).” While Comaroff (1985) stresses the intermediary role of missionaries in terms of exploitative colonialism, Finnish documentation exposes a sense of missionary zeal, pietism and the imposition of foreign cultural values upon the indigenous, hence my term cultural colonialism.

The missionaries realized the musical talent of the Ovambos. Some did explore it, but to my knowledge there were only few who studied how to sing local songs or to play any local instruments. Considering how rich the Ovambo musical culture is, it seems strange that no attempts were made to utilize local music in church connections. It can be explained by the general rejection the missionaries had against local cultural practices. Dooming of the local culture and the rejection to learn from it can be estimated afterwards as an error. Nevertheless, positive interaction took place. Even Miettinen found positive comments the missionaries made on the locals. The respect shown to elders and the general amiability was admired by many Finns (2005: 119). Perhaps it must be noted here that scholars like Miettinen have not had the opportunity to observe interrelations in everyday life, and he could not have any chance to experience true friendship and trust that grew between people of very different ethnic backgrounds. As a son of a missionary family, I can claim that these kinds of attitudes were, nevertheless, also part of the encounter and a reality in everyday life.⁴⁷

4.4.3 Transfer of power

Despite misunderstanding on cultural issues, the missionaries generally managed to establish good and friendly relations with the locals. It was based on mutual respect and co-operation,

47 My parents, Seppo and Kirsti Löytty, both theologians, were stationed first in Engela, Oukwanyama in 1956, where my father worked as a principal for the Boys' School. Later, in 1958 they were transferred to Elim, Uukwambi, and served as lecturers for the Theological Institute. Our family left Namibia in the end of 1960 but returned again in 1963. From then until 1967 my parents lectured in the newly founded United Theological Seminary Paulinum in Otjimbingwe, Central Namibia. Our family history coincides with the era of Miettinen's research. It is interesting to note of the attitudes of the missionary toward local people and their cultural customs pictured by him that, yes, I can recall the unawareness and uninformedness on deep cultural habits and customs, but I can not recall a pejorative attitude against local inhabitants.

which was enabled by use of the local vernacular in day-to-day collaboration. These developments eventually led to the sharing of church leadership and the gradual decreasing of missionary influence. The missionaries understood the importance of getting the locals to take more responsibilities in the church (Kivinen 1937: 9). They realized that, after all, they were only foreigners in the country, and sooner or later the work was to be handed over to indigenous workers. The missionaries' critical self-evaluation shows how different their culture was from the local one. The superintendent of FMS in Southwest Africa, W. Kivinen discussed the problem in his report to the mission director in 1937. He suggested that it would be best to find devoted, local clergymen, who would be better listened to and trusted by the locals, to carry on the task of the mission. The training of pastors had started in 1922 and the first group had been ordained on the 27th of September, 1925 (Nambala 1994: 85-86). Alpo Hukka remembers the handover of the leadership of the church. He was appointed as superintendent of FMS, and at the same time acted as the 'moderator,' church leader, for ELOC (founded in 1957). At the time when Rev Leonard Auala was elected as the leader of the church in 1960, Hukka stepped down and a transfer of power was done in consensus. Auala had served as his secretary before the transition, and now Hukka became Auala's second man, still as superintendent of FMS (Hukka 2003).

Notwithstanding attempts of keeping Ovambo Christians on a narrow path, many cultural traditions were maintained and were practiced behind the backs of church authorities. To a certain extent the fact that the Finns did not understand the secrets of the rituals and rites (or because those were not revealed to them) actually served the conservation and preservation of indigenous culture. Otherwise we would not be able to explain the categories and repertoires of the forms of cultural dances, ceremonies and rituals that are still alive (Mans 1997, 2000, 2003, Hiltunen 1986, Tuupainen, 1993). Dargie, in his report on the project: *Developing the Local Church Music for the Catholic Church in Namibia in 1979-1988*, confirms my notion of the surprisingly non-perishable character of Ovambo music. He writes: "Fortunately the laments I encountered about Ovambo music in 1979 were not entirely justified. It was exciting to find that people still used cross-rhythms and interlocking rhythms for dance steps and clapping" (Dargie 1988).

After the Second World War there was apparently a change of attitudes among the missionaries toward indigenous culture. More academic workers were recruited, and the situation in the whole of Africa changed. Following Ghana, more and more African countries gained their independence. Political and national awareness started to take shape. The number of Lutherans in northern Namibia was already quite large, 118,316 in 1960, and 194,884 in 1970. In 1961, Mikko Juva, the chairman of the FMS Mission Board visited Namibia. He warned the missionaries as a historian. He said that "it is easy to criticize the political movement which is taking its first steps, however SWAPO⁴⁸ is a political power to be taken seriously." The problems contributing to the birth of the movement were well known by the missionaries (Väisälä 1980: 245). Juva also encouraged a positive attitude with regards to the indigenous music of Ovambo, reminding the Finns of their own cultural heritage (Hukka, 2003).

48 South West Africa People's Organization. A former liberation movement and presently the ruling political party in Namibia.

4.4.4 Towards bi-directional musical influence

Kofie (1994:100) pictures the bi-directional developments of missionary influence as a “double-edged sword”. First the local people are educated with unsuitable but “holy” western scales and rhythms, and traditional music practices are considered diabolic. Later, missionaries realize their mistake and confuse the local church by asking why African music is not included in church services. According to Munyika (2000), one sign of these bi-directional developments is contextualization, which is an ongoing process in ELCIN at the present time.

Encounter always involves interaction and does not leave either of the parties untouched, as Comaroff states:

The evangelists were not just bearers of a vocal Protestant ideology, nor merely the media of modernity. They were also the human vehicles of hegemonic worldview. In their long conversations with Tswana, whether they knew it or not, they purveyed its axioms in everything they said and did. And yet despite this, they were themselves deeply affected by encounter. (1991: 310)

The term bi-directional can be linked with the term collision course. The directions are two, one from the side of the Finns and the other from the Ovambos. The influence on music was primarily one-sided with regards to church music. It included the systematic establishment of hymnals, liturgical music and the practice of church services as whole. The second direction is the gradual slow motion flashback, or rebound, from the side of Ovambos. This motion was affected also by the chain reaction of other factors, like political resistance and migrant labor.

Kurath (1960: 77-80) has explained some dynamic processes taking place in meetings of different cultures. She discusses the issue in the light of dance ethnology. Nevertheless, if culture is dynamic within its all levels, these concepts are relevant also in the field of music. The terms Kurath uses are: continuity, diffusion, transculturation, acculturation, enrichment and decline of cultural practices (ibid: 77-78). At least the four latter, in addition with a term assimilation, are terms applicable to a critical evaluation of present-day music in Namibia.

Music unites over cultural barriers, and that was also the case between the missionaries and local inhabitants. The fact that their background differed greatly did not stop collaboration, though during the first decades of the Christian era the influence was one-sided. Spiritual songs, choir music, children songs, hymns, liturgical melodies and youth songs were translated into local languages, and music was systematically taught as a subject in schools and teacher training institutes. The result was, as in the case of Evangelical Lutheran Church in Tanzania (Bangsund 2001:83), that the music the missionaries brought along was welcomed and accepted by the locals. Spiritually it helped in building a church and its local congregations. The hymnody also brought along a link to the universal Christian community, which later acted as one of the contributing factors to the development of the self-esteem of the Ovambo Church among other Christian communities in the world.

In the compilation of the hymnals, songs were normally imported from abroad, Germany, Finland, America and Sweden. As we will later see, local Ovambo music did not influence nor reflect in the collection before the present hymnal, *Ehangano* (1984). The selection of songs was usually made by improving previous collections and adding some new items from European and American sources. From this perspective, one can come to a conclusion that the musical influence was in deed quite one-sided, with one direction, from Finns to Ovambos. It took more than a hundred years before the missionaries could introduce Namibian music,

other than hymns sung in African vernaculars, in their home country.⁴⁹ The pipe organ built in the Oniipa Cathedral in 1990 symbolizes the thinking where the European model of church music was dominant.⁵⁰ The richness of Ovambo vocal music was not officially acknowledged. Unofficially, when it comes to the interpretation and performance of the songs of western origin, Ovambo culture in fact contributed greatly to the development of singing.

Choir music became a popular medium of music making. It matched well with the concept of collective music making and became common in Ovambo. Originally the worship service had hardly any ethnic components, with the local language used in the church being an exception. Over time, however, imported music categories such as hymns and liturgical melodies were adopted, accepted by the locals and eventually valued as they were “our own.” How was this possible?

Musically, the development started with an acculturation. Interestingly, the minority (the missionaries) acculturated the majority (the local inhabitants). The imported foreign music gained official church music status. As the number of Ovambo Christians increased, especially starting from the first decades in 20th century, the process transformed itself further appearing in a form of assimilation. Gradually the characteristics of local music started to emerge in the compositions and performance of songs. This process, which could be called a creative assimilation of church music by Ovambo people, occurred with relative ease. The reasons can be traced to the social functions of music and how the Namibians themselves structured it. It might have come about also because the prevailing tonal system at the time was the equidistant heptatonic⁵¹ (seven-note) scale which is very close to the western diatonic scale. Western songs and their four-part harmonic vocal arrangements, particularly in diatonic major keys, could be comprehended with relative ease. Yet one can speculate on the religious pressures exerted, since there were no intentions to transform local music into the sacral context. It can be noticed that the concept of music, in a form of western hymns, was exploited in the sense of using it to pull the people to church gatherings. This was done with a hidden agenda. Getting the music-loving but curious people exposed to Christianity through songs later resulted many of them coming to baptism, notwithstanding that the people joined the congregational singing partly out of curiosity. Through the process of hymn singing, Christian doctrine and ethics touched the convert on an emotional level and thus strengthened the impact of the message and the identity formation of the congregations.

49 The musical development of ELOC in Namibia started to reflect little by little back to Finland in the seventies. Gunvor Helander worked in FELM as a music secretary and tried to introduce the music of the mission fields. However, according to her, it was only in 1975, when as a first in history, a Namibian composition was performed in Finland (Helander 2003). The song was *Pulakeneni aakwetu* (composer unknown) performed by Furaha Choir. As a composition, the song itself resembles western choir songs more than a piece of Namibian indigenous music.

50 The Cathedral of Oniipa was dedicated in 1977 and Bishop Erkki Kansanaho from Finnish Evangelical Lutheran Church assisted in the ceremony. When he returned back to his country he initiated a fundraising campaign with the aim of building an organ for Oniipa Cathedral. The idea was welcomed by large circles of Finnish music associations and private people, who joined to the massive fund raising project. Approximately 600,000 FIM was collected and the pipe organ with 12 stops, two manuals and pedals, was built by a Danish company, Bruno Chistensen & Sonner Orgel Byggeri and consecrated in 30th of September in 1990 (Helander 1990), twelve years after initiation.

51 Ethnomusicological analyses by such scholars as Hugh Tracey, Dave Dargie, Minette Manns and also my own observation confirms, that the musical system of Ovambo cultures as well as those of Ovadhimba in Kunene is based on the seven note scale, which could be analysed as consisting of seven equally distanced steps. It is actually close to the western diatonic scale, the half steps between the third and fourth and seventh note to the octave note are bit broader than in the western music.

Indigenous music was not accepted as a possible channel to express Christian faith. Hence, underscoring Ndamanomhata's statement (2001: 111), also those of Peltola (1958: 113) and Pentikäinen (1985: 10-11), local habits and cultural practices were considered to tie people back to paganism and superstition. Even if the local music did not find its way to churchly use, some elements and aspects of music making did. The process of musical interaction can be seen as bi-directional, since the Ovambo way of music making eventually influenced church music resulting further in emergence of new song categories. The creative assimilation involved a gradual enrichment of certain characteristics of Ovambo vocal music in congregational singing. These characteristics are 1) a multipart singing technique without instrumental accompaniment, 2) a strong sense of communal existence, and 3) overall significance of hymns as a self-delectative form of music in the worship service.

As for the first characteristic, even if choir music and the four-part harmonic concept were introduced by the missionaries, the way in which it was adopted by locals and furthermore, how they structured it socially by giving it new functional meanings, proves how influential the local culture was after all. Multipart singing was not a foreign concept for Namibians. It already existed in the Ovambo music categories appearing in parallelism and organum technique in various work and dance songs. As was explained previously in Ovambo society music was organized gender specifically. Women sung with women and men with men. The revolutionary new phenomenon in Christian congregational singing was that it summoned both genders to sing together. Culturally it was unheard of, but since the church taught people to come together for worship, it also became possible to have women and men sing the same song in parts. Those who accepted this learned to enjoy it. Today the four-part choir harmony seems to please and satisfy the consumers of music. Instrumental accompaniment is not yet very popular.⁵² In ELCIN, African drums and shakers can be played, but there are only few youth choirs who have really made efforts to learn to play instruments. Unaccompanied vocal music dominates. The popularity of choir singing also emerges in the way the choirs seek opportunities to perform especially in the Sunday worship service. The worship service is seen as the culmination of congregational life and the ultimate platform of public appearance for any choir. The significance of choir singing lies on both sides of the activity. It is as enjoyable to sing in a choir as it is to listen to one.

Secondly, as it was discussed earlier, in a broader African context, music is primarily a social happening, involving all members of the community to perform together. The church gathering, singing of hymns together, belonging in a group and thus a formation of Namibian Christian identity became socially important. A hymn sung by a congregation resembles a huge choir performance. Everybody can freely join in with his/her voice and be part of the community.

Thirdly, the music itself, performed together and the aesthetics of it, serves the desire for self-delectation. Here I specifically prefer the word 'self-delectation' instead of 'entertainment'. The latter, to my mind, is much lighter and shallow, while the former implies deeper feelings of joy and pleasure and perhaps other dimensions of human emotions as well, such as consolation and comfort. This can also be observed in the way how a number of hymns can be sung spontaneously whenever the situation allows. Music, in the form of hymn singing, gives pleasure and provides healing for a weary soul.

⁵² As a result of influence from South African gospel music, some small, independent churches in Namibia have started to use electric bands or at least keyboards to accompany their worship services.

4.5 Conclusions

This chapter pictured the cultural context of the study. The history of Namibia is characterized with the sometimes violent and sometimes peaceful encounter between the traditions and practices of indigenous cultures and the imported western influence. This influence emerged in political power exerted over the locals by colonial rulers and, on the other hand, in introduction of European artefacts, commodities, customs, values and ideologies such as Christianity.

The Ovambo people are cattle herders, but agriculture forms part of their livelihood. Sociological organization among the six nations is divided into clans and families. Politically an Ovambo community is ruled by the king and his council.

Ovambo music in the pre-colonial time and partly at the present has been structured and organized into a system relating to the entire cosmology of the people. Music was integrated in everyday life, work, celebration and rituals, and it was structured functionally. Some music categories were restricted according to gender or practice specific systems.

Traditional Ovambo religion is monotheist. *Kalunga*, God is believed to be one Supreme Being, creator of the world. *Kalunga* as almighty God was not restricted in genders, but could be both male and female. *Kalunga* can only be approached indirectly via representative diviners, (*eenganga*), ancestors (*ovakwamhungu*, *aathithi*) or elders and cultural customs. The entire religious system of the Ovambo was integrated in everyday life. It consisted of beliefs, ceremonies, rituals and rites which formed the sphere of the people's existence.

Over time, Ovambo society came into close interaction with European settlers. The factors contributing a change in societal life were the colonial powers, the Germans and South Africans, but for Ovambos in the northern Namibia, more closely the Finnish missionaries. They arrived in the area in 1870. From the modest start a church based on the Lutheran confession has grown into one of the biggest church institutions of the present Namibia.

Music was an important tool in mission work. Large repertoires of hymns, choir songs and liturgical melodies have been imported and taught to locals, and music is used as a vehicle to pull people to conversion and to join the church. The attitudes of the missionaries toward local culture were reserved, though some of them collected information and ethnographic data. Local music was not seen as a source, but rather as a threat to Christianity. Eventually, through living together day to day, side by side, sharing the life and its joys and sorrows, co-operation between the local inhabitants and the missionaries grew into bi-directional exchange. Musical influences came from both sides and resulted creatively in a birth of new music categories. The music repertoires imported by the missionaries were assimilated to serve the local Christian communities, and singing has been colored with elements from local cultures. Communal multi-part singing found new functional meaning as a part of church life. It united the genres and served a channel to express the communal faith.

The outcome of the cultural encounter between the missionaries and the local culture will now be discussed by introducing the various categories in ELCIN music. The following chapter will look at music in a Namibian church environment too see what is there today, how it is formed and from what kinds of elements.

5 The music of ELCIN until the present

In the course of history the model for church practices in general and the worship service in particular was taken from the Finnish mother church. Hence it was obvious and natural for the missionaries to take and use whatever they felt appropriate. This was based on a theological reasoning influenced by emotional experiences as well as cultural reflections from the background of the Finns.

As discussed earlier, music categories such as hymns, liturgical melodies and choir songs were imported over time from the outside and taught by the missionaries. Church music was thus greatly influenced by European and American religious music. As was the case in the previous chapter, the lack of existing written sources and research hinders the making of literary references. In the following I therefore also have to rely on my own observation during the time I worked in Namibia. In categorizing church music at the present the following classes can be identified: 1) Hymns 2) Liturgical melodies 3) Choir songs 4) Choruses. In this chapter I will give a brief overview of these categories.

5.1 Hymns – *Ehangano*

The development of the ELCIN hymnals had started already during the early years of Finnish mission in Ovambo. The first hymnbook, *Omaimbilo ga Piangula m'Oshindonga*, was compiled by missionaries Tolonen, Skoglund, Reijonen and Veikkolin, published in 1877 and printed in Finland (Paunu 1909: 184). It consisted of 57 freely translated hymns from Finnish sources and partly from German and Swedish origins (Peltola 1958: 74, Pentikäinen 1985: 30, Tirronen 1977: 26). This was a modest start for a long process with many stages. The second book with more songs added, *Omiimbilo Noliturgia etc. Joshindonga*⁵³ was printed in 1884 and the third, *Okaramata kōmiimbilo*⁵⁴ in 1892 (Tirronen 1977: 27-28, Pentikäinen 1985: 31). The number of songs increased so that in the fourth edition in 1901 there were already 204 songs. Most of them were translated by missionary Rautanen. The World War and other social and economic difficulties hindered the work, and a new revised edition, *Omaimbilo gegongalo lja Kristus*⁵⁵ was not published until 1921. Missionary Heikki Saari did a remarkable job when a hymnal was first printed locally in the Oniipa Printing Press in 1933. Without going into more details, this history shows the importance of the hymnal and the efforts put into collecting songs and editing a hymnal out of them. The work was mostly conducted by the missionaries themselves; only later could they recruit locals for editorial committees. They did not make any attempts to include local melodies, but instead sought additions from international sources: Finnish, German, Swedish and American collections.

53 "Songs and liturgy etc in Oshindonga" (translation by author).

54 "A little book of songs" (translation by author; *-ramata* presumably loaned from the Greek *grammata*, "writings," for the lack of an indigenous word for a book, cf. Finnish *Raamattu*, "Bible").

55 "The songs of the congregation of Christ" (translation by author).

The first collection was printed in only one of the local dialects, in Oshindonga. As the work progressed in broader areas of Ovambo and in the northeastern parts of the country in Kavango, it became necessary to add songs from other languages as well. The first hymnal carrying a title *Ehangano*⁵⁶ (meaning alliance, league or federation), was published in 1949. It put together songs in two languages, Oshikwanyama and Oshindonga (Tirronen 1985: 33, Pentikäinen 1985: 39-40). The title was once more changed and the publications preceding the present hymnal were all called *Omaimbilo*, meaning simply 'Songs,' published in 1955 and 1967.

In Kavango, the work had also expanded, so parishes there had an obvious need for a hymnal in Kwangali, the local vernacular. The first Kwangali hymnal, called *Marusumo*, "Songs," was printed in 1966, and a revised second version was published in the early 1980s. As in the case of *Ehangano*, many songs were taken from international sources. The 1980s edition included 451 hymns, of which sixteen had words written by local authors, and eight had melodies composed by Namibians. The present *Marusumo*, published in 2006, contains 500 hymns, all provided with staff and tonic sol-fa notation.⁵⁷ In many ways, the *Marusumo* has followed the model of Finnish hymnals and shared much of the content of Oshiwambo hymnals; how-

ever, it has been customized to meet the needs of Kwangali-speaking congregations.

The present hymnal of the Evangelical Lutheran Church in Namibia is called *Ehangano*. It was first printed by the ELOC Printing Press in 1987, and it is the first time a hymnal of this church included both staff and tonic sol-fa notation. The book was edited mainly by Magdalena Kambudu and Tuovikaarina Pennanen alongside a committee of Toivo



Ehangano-hymnal in use at Emmanuel Church in Windhoek

Ndevaetela, Hans D. Namuhuya and P. Musheko. Pennanen did the transcriptions in both notations. The printing of the book required a long process of research on different existing variations of the melodies. The committee also discussed thoroughly which songs were to be left out and which of the old and beloved songs were to be retained in official use (Kambudu 1996). *Ehangano* contains only 12 African songs, mainly from Namibian composers Magdalena Kambudu, Jaakko Kangayi, Aino Dumeni and Elia Nanhapo. In few songs the lyrics are written by Namibian authors Gabriel Taapopi, Toivo Ndevaetela and Helena Shuuladu. One of these lyrics is the famous hymn *Tate Kalunga*, Eh 655 by Shuuladu. It was later translated

56 The word derives from verb *okuhangana* = form an alliance, ally, unite, become associated, form a society, join together. (Tirronen 1986: Ndonga-English Dictionary)

57 The Kwangali hymnal committee was chaired by Jaakko Kangayi until his death in the year 2000 and thereafter by Isak Veijo, while the retired missionary Tuovikaarina Pennanen put the melodies in staff and tonic sol-fa notation and worked on the layout.

in Finnish and included in the ELCF hymnal in 1986.⁵⁸ Another productive poet was Gabriel Taapopi. There are altogether twelve of his songs in the present *Ehangano*.⁵⁹ A few songs are from the neighboring areas, Zimbabwe and Tanzania.

5.1.1 Music leaders in congregations

Hymns are used in ELCIN worship services and in a variety of other occasions and events. They form an essential part of smaller devotions, meetings and festivals, and one can not imagine any churchly occasions without singing of a few or more hymns. The tradition of singing hymns and their authenticity is systematically maintained. According to the church constitution⁶⁰ every local congregation must have a music leader, *omuimbithi*,⁶¹ who is responsible for music in the congregation. He, or many times she, must take care that the *aatameki*,⁶² those who start, are well prepared and equipped with sufficient skills to lead the singing. The *omuimbithi* is also usually the leader of the congregational choir *ongundulwiimbo yegongalo*. The *omuimbithi* can receive a small salary, but *aatameki* are just lay people appointed to special duties to lead singing on a voluntary basis. The responsibility of all music leaders is to control the quality of congregational singing and maintain the knowledge and authenticity of the hymnal among the parishioners. The music leaders are called to attend workshops annually to keep up their skills. Only few of them, however, are able to read staff notation; many of them are more familiar with the tonic sol-fa notation. Hymns are, then, in many cases learned and memorized by heart. The desire to learn sufficient music theory is common, although the old African tradition of oral transmitting of knowledge seems to keep songs alive. However, alterations are created by people who do not manage to remember the melody correctly and then start to sing it with a new variation. The church members are strictly advised to avoid such new versions and stick to the formal published hymnal.

In music workshops the songs are taught predominantly in single voice versions. However, it has become customary to choose one hymn to receive special attention. This is called *oshilongwa*, the task or lesson. The selected song, *oshilongwa*, is taught in the workshops to the *aaimbithi* and *aatameki* who again are supposed to teach it in their respective congregations to all choirs and basically all members of the congregation. The choirs gather towards the end of the year in music festivals organized presently on the diocesan level⁶³ and take part in a singing contest. A jury selected from prominent musicians judges the competition, and the winner gets a lot of honor and as a token of victory a trophy, a challenge cup⁶⁴.

58 See ELCF hymnal no 603. Gabriel Taapopi's poetry found its way into the Finnish hymnal already in the early 1960s; see ELCF hymnal no 435 (sung in Finland with a Finnish melody and in Namibia with another Finnish one!).

59 Lehtonen (1999: 102) mentions eleven Taapopi's hymns at the present hymnal, but a careful counting gives a total number of twelve hymns by Taapopi in *Ehangano*.

60 The ELCIN Constitution: Ekotampango nomaufomhango 2001: 97-98. litokolifo: 113-117.

61 *Okwimba*= to sing, *okwimbitha*= to make others singing, *omuimbithi*= the one who makes others sing, pl *aaimbithi*.

62 *Okutameka* = to start. *Omutameki*, pl *aatameki* (Ndonga) = the one who starts. Tirronen 1986: Ndonga-English Dictionary.

63 It was a popular tradition before the division of the church into two dioceses in the 1990s that the whole singing church represented by a multitude of choirs from almost all corners of the country gathered in one annual festival. This was a great musical jubilee and contributed significantly to both choir singing and perseverance of hymnody.

64 This custom was initiated by Magdalena Kambudu who started to work as ELCIN Music Secretary from 1970 onwards. She established a system of "the Hymn of a Year," a selected hymn which was given as a task or homework (*oshilongwa*) to the congregants (Hellberg, 1993: 70; Pennanen and Helander, 2003).

In a worship service, according to the church manual, there are normally five to six songs selected beforehand by the *omuimbithi* or pastor. The numbers of the songs are normally hung up on a wall, on a board or nails fastened directly on the wall. This is called *okutsilika*, to hang up.⁶⁵ These are the songs that are sometimes taught by the *omuimbithi* before the service starts and they are sung first. In reality, the number of songs that are sung is much more. It is common that whenever the situation allows, additional songs are requested by *omuimbithi* or even by active members of the congregation.⁶⁶ It is customary to sing during the offering and throughout the distribution of Holy Communion. People join in singing with great enthusiasm and can start a new hymn spontaneously, for instance commenting a good sermon or to reflect other things, announcements or choir performances.

5.1.2 Meaning of hymns for ELCIN members

The hymns as a category of songs and an official establishment of sacral music of ELCIN, is on one hand a deeply adopted musical tradition of her members and on the other, a token of a change of their values. To many Namibians the European music and way of singing became more valued and more respected than their own indigenous music. From the other point of view, Namibians adopted hymns to be their own.

The significance of the hymnal in ELCIN lies not only in the formal status of it as an official institution of the church, but in its practical meaning in church life. Singing of hymns is one of the oldest church traditions and it implies values in both individual and communal ways. Through songs and hymns a person can address God and express and confess one's faith with others. Hymns have thus become a spiritually, culturally and socially important phenomenon. Hymns serves as prayers linking an individual with the Christian heritage on a theologically firm ground. The message and content of the hymns is tested and approved by the church bodies, and their spiritual meanings are safely in line with Christian doctrines. Culturally, in many cases, they took the same position as the indigenous songs they might have displaced. Socially they offer a channel to express feelings communally and consolidate the identity of an individual as a member of a society.

By singing hymns an individual joins together with a broader community, first with the local congregation but also with the universal communion of Christians. A number of hymns are known better than others, and an observer in the worship service can sense a deep spiritual enthusiasm rising from the crowd when a beloved hymn is started. The singing ascends powerfully as if it was literally trying to reach the heavens. Therefore to speak of hymns only as a token of spiritual entertainment would perhaps not fully explain their entire social meaning. Rather, the communal performance of hymns should be seen more as holistic expressions of human existence, including joys and sorrows. The way the message is understood goes beyond the written lyrics. It touches a situation in the life of an individual and provides a forum to project it with others.

Many of the hymns were sung in the painful period when the nation was in the middle of the struggle for national independence. Hymns like Eh no 656 *Tate Kalunga*, which has a melody composed by P.P.Bliss, an American, and words written by Helena Shuuladu, was included and sung in the church prayer. It became almost like an anthem for the praying congregation.

65 Tirronen 1986: Oshindonga-English Dictionary.

66 I counted in one worship service in Hosianna church in Windhoek altogether 20 hymns (Löytty 2009: 141).

It was a non-violent weapon against the oppressor. This particular hymn and the usage of it serve as an example how a western musical composition was acculturated to fit the needs of people, to express their deepest frustration caused by the tense political circumstances.⁶⁷ By singing this particular hymn over and over in the Sunday services they not only adopted the song but acquired its ownership.

5.2 Liturgical music

Liturgy as a broader concept comprises a combination of ecclesiastical symbolism of the clothes and interior decoration, gestures, prayers, reading and preaching the word of God, as well as music in the form of hymns and other melodies or instrumental intercessions. This subchapter seeks to introduce the liturgical tradition of ELCIN particularly from the perspective of music. The developments leading to the establishment of the renewed setting of liturgical melodies for ELCIN in 2004 will also be explained.

5.2.1 Background. The development of ELCIN traditions of worship

The history of the worship tradition of ELCIN can be considered to start from the arrival of missionaries in Ovambo. The first group of missionaries, led by Botolf Björklund, arrived in Omandongo, Ondonga, on Saturday the ninth of July, 1870. Already on the following day they organized a thanksgiving service which was attended primarily by the missionaries themselves, their servants and wagon riders. King of Ondonga, Shikongo shaKalulu had welcomed them in a friendly manner and commanded few of his subjects to take part in the service. The liturgy was conducted in the Herero language (Peltola 2002: 48).

The worship service was to become an important and popular religious ceremony in church life. The first obstacle to overcome was the language barrier. According to Lutheran understanding, it was essential to use local vernaculars as a language of the liturgy. Out of the attendees of the first service conducted by the Finns, however, only the Herero ox wagon drivers and king shaKalulu could follow the service.⁶⁸ Besides, the entire concept of a Lutheran worship service was foreign to the locals. As was explained earlier,⁶⁹ religious ceremonies in Ovambo culture were organized according to a system which differed from that of the missionaries. As discussed earlier in this study, religion was present in everyday life. In regard to celebrations, religion was integrated in various rituals and festivals as an essential element embedded within them. Many years passed before the worship service on Sunday morning obtained a central role among local Christians. Before that, the services and devotions conducted by the missionaries were attended mostly by the missionaries and other residents of mission stations.

The syllabus of the Training School for Missionaries founded in Helsinki included music among other subjects. The students were taught theology, Bible history, Finnish and German languages, history, geography, mathematics, writing, drawing and music in the form

67 Also the hymn Eh 591, *Omuwa uv' egalikano* was sung by secondary school students particularly to remember those schoolmates who had gone into exile.

68 King Shikongo was fluent in Herero since he used to communicate with Ovahereros and the German settlers in the south. Herero was presumably the language of interaction with the German missionaries, who could speak this vernacular. (Namuhuya 1996: 19-24). Shikongo's relatively close relations with the Germans could be seen in the fact that he sent his son to study in Augustinum, a mission school, with missionary Carl Hugo Hahn from Otjimbingwe who had visited the king of Ondonga in 1857 and 1866 (Buys & Nambala 2003: 25-26) .

69 See chapter 4.2.

of singing and playing (Paunu 1909: 57). Choral singing and singing in parts was also practiced as well as playing of brass instruments and the harmonium, a pump organ (Peltola 2002: 20). Liturgy was also included as a subject (D'TSM Aea 2). It is evident that during the first decades of missionary training music was considered an important vehicle for work in the mission field.

One of the music teachers in the Training School for missionaries was J.A.G. Hymander, a prominent church musician in his time (Pajamo-Tuppurainen, 2004: 196). He was among those church musicians in Finland in the late nineteenth century who developed liturgical melodies for the Evangelical Lutheran Church of Finland⁷⁰.

The first order for worship in Finnish had been published by Michael Agricola in 1549. His ideas derived from the Reformation and the work of Martin Luther earlier in the 16th century. Luther emphasized the importance of the Word of God and the divine service written and practiced in local vernaculars. The liturgy of the Roman Catholic Church had only been conducted in Latin. The celebration of Holy Communion was thus reformed by Luther in 1523–1526, and the order for it was made accessible to the public (Kotila 2004: 115–144). Afterwards the melodies gradually developed, and in Finland in the 19th century they started to take the shape in the masses of Ehrström in 1837, Nordlund in 1850, Murman in 1856 and Hukkasela in 1857, leading to the versions of Hymander (Helminen 1968: 111–118). The significance of Hymander's setting of worship music lies in the fact that it was revised several times in 1878, 1889 and 1892 and included in Faltin's Choral book in 1897⁷¹. It thus laid the foundation to liturgical music in the Evangelical Lutheran Church of Finland until 1993 (ibid: 114–115). This setting of melodies was further imported by the Finnish missionaries to be used in church manual of the Finnish Mission Church, later ELCIN in Northern Namibia.

The historical investigation of the background of the present ELCIN liturgy reveals that in the course of time there have been some alterations in the formula but only minimal changes in the tunes. As a whole, liturgical melodies are based on Hymander's setting, which was first published in Finland in the same year as FMS was founded, in 1859 (Helminen, 1968: 114).

The ELCIN worship manual *Okambokelongelokalunga* (1993⁷²) contains all the formulas of the liturgy for worship services with or without Holy Communion, evening services, services for children and young people, baptism, confirmation, marriage, burial of the dead, dedications of church buildings, ordination of ministers and the installation of a new pastor, just to list a few. It provides liturgical melodies used in all the various church services. However, the melodies basically repeat the same compositions as for the main worship service.

In a renewed edition in 2008 a few more formulas are added. Apparently, practical needs of congregations have resulted in occasional services such as Blessing of a church bell, Installation of a Dean, Blessing of a Missionary, Establishment of a Parish, Unveiling of a tombstone, Blessing of an organ (*okahumba*) or other instrument and Blessing of a home. These new liturgical formulas do not include any melodies, old or new.

70 Johan August Gottlieb Hymander composed liturgical melodies which became the most popular setting used in ELCF in the end of the nineteenth century. He published his first setting of worship music in 1859, and later he compiled and edited a new setting of melodies which was published in 1878 under the name *Suomalainen ja ruotsalainen messu* (Pajamo-Tuppurainen, 2004: 225).

71 Richard Faltin was born in Danzig, Germany, but worked for most of his career in Finland. From 1869 onwards he lectured in the Helsinki University and worked as an organist in the Nikolai Church (the present-day Lutheran cathedral in Helsinki). Later he worked as a conductor in the Finnish Opera and a lecturer on organ music in *Helsingin Musiikkiopisto* (the music institute). He contributed greatly to Finnish church music as a composer of masses and other musical pieces (Pajamo-Tuppurainen 2004: 244)

72 First printing in 1988.

The early hymnals of ELCIN, which also included the worship manual, did not provide liturgical melodies written in a musical score.⁷³ Attempts to teach musical notation to literate church members had not quite succeeded; an average churchgoer could not read notes.⁷⁴ This makes it difficult to investigate true changes in liturgical melodies. It seems, though, that throughout the decades there were few changes and alterations in the melodies. Some of the amendments were done by decisions of the Church Council, whereas some appeared as a result of a slow assimilation process. Next we will look in detail how the performance of some songs gradually changed and new traditions surfaced.

5.2.2 Alterations in melodies

One of the early references is in fact undated, but can be assumed to originate from the turn of the nineteenth and twentieth centuries. The example is from Rautanen's collections (MRC).⁷⁵ It is presumably a manuscript drafted by Frieda Rautanen, since her initials, FR, are written on one of the pages. The little booklet also contains other early musical scores from 1866 onwards⁷⁶ on other pages, which could confirm that it is from that era.

The following examples, *Esimaneko* (Gloria) and *Eimbilo lyeziminathano* (Salutation and Response), illustrate the way Frida Rautanen accommodated Oshindonga in the liturgical format of the Finns.

Example 1. *Esimaneko*, Gloria and *Eimbilo lyeziminathano*, Salutation and Response

73 Presumably the last printing of the church manual without a musical score was *Okambongeleka* 1982 in Oshikwanyama, first edited ten years earlier in 1972.

74 The first attempts to start literacy teaching in the form of classes at Omandongo in 1870 were by K.Tolonen. He taught alphabet, Bible stories and singing to his pupils. Rautanen and Reijonen had a similar start in Ongandjera in 1871 (Lehtonen, 1999: 14-15). The first school room in Ovambo was built by Skoglund in 1880. During the first hard years of the beginning of their work, the missionaries could not often reach more people than their own employees and those locals residing at the mission stations who were taught the above mentioned subjects, in addition to a Finnish concept of cleanliness and housekeeping taught by their wives (ibid:18). The first baptism in Ovambo in 1883 preceded a school consisting of reading, biblical history, hymns, doing sums and writing (ibid: 25). Music teaching was developed even further by A.Pettinen who in addition to hymns also taught musical notation for fifty students in 1897 (ibid: 26).

75 In *Kumbukumbu*, Mission Museum of FELM archives.

76 The booklet also includes a four-part arrangement of Vogler's Hosianna hymn, handwritten by K.L.Tolonen, a colleague of Rautanen, presumably in the Mission School.

The melodic lines follow the original Finnish version whereas the words are made to fit by modifying the rhythmic phrasing. The following example is from 1936 (Ambokirkon Mes-suvävelmät, Ombalantu 30.7.1936), and it shows some minor changes in the melodic figures and the words.

Example 2 *Esimano*, Gloria, *Ondjimbo jeziminazano*, Salutation and Response.

The image shows a handwritten musical score for a song titled "7. Esimano." The score is arranged for three parts: Omuh. (Missionary), Egong. (Congregation), and Omuh. (Missionary). The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "E-si-mana ya ka-lu-nga mo-ko-mba-nda. No-mbi-li ko-mbanda je-vi no-ku ho kka-kwe maan. ntu. 8. Ekambelelon djimbo. 9. Ondjimbo jeziminazano. O---mua na ka-le na-re." The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "mf".

One can notice how the linguistic expressions have improved. The word *Esimaneko* means honoring, worshipping. *Esimano* fits better, meaning honor, respect, reverence, importance⁷⁷. The change causes a shortcut of the rhythmic shape: one quarter note is cut off. The pastor's part, indicated with *Omuh(ongi)* the missionary⁷⁸, is later written with single voice. *Omuh. neng. mumwe* is an abbreviation of *Omuhongi neongalo mumwe* meaning: "Missionary and congregation together". In the 1936 version *Omup.* is an abbreviation of *Omupastori* and *Egong(alo)* meaning the congregation. The rhythmic shape of the half note pulse was probably found misleading, giving an impression of a slow tempo⁷⁹. It was replaced with quarter note and eighth note figures which certainly correspond better with the actual performance.

The following is the same song, *Esimano*, in the present day version (*Okambekelongelokalunga*, 1993, 2008). Note the single voiced notation also for the congregation. Seemingly it was found unnecessary to include the four part arrangement, since the music was well known by the church members through the communal harmonization technique.

77 Tirronen 1986: Ndonga – English Dictionary.

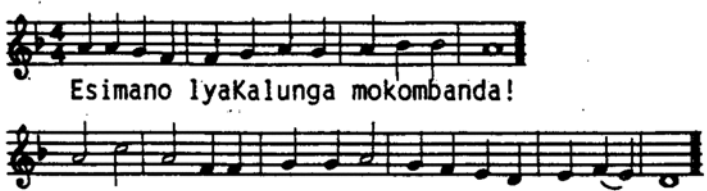
78 Ibid. The word means actually a handicraftsman. It was used commonly to mean missionaries.

79 Tempo = Speed of the performance.

Example 3

6. Esimano (Gloria)

Omusita ta taalele oaitali e ti imbi nenge ta ti:

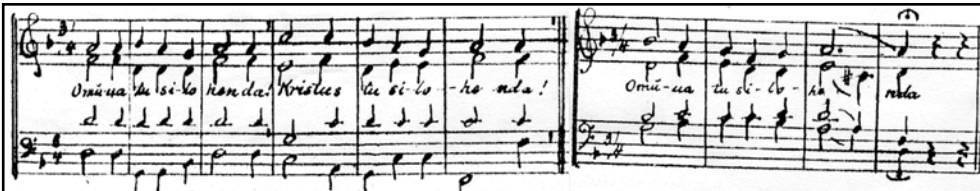


Esimano IyaKalunga mokombanda!

Egongalo: Nombili kombanda yevi nokuhokwa kwe aantu!

Some of the harmonic changes in performing the melodies emerged in practical church life, rather than being considered or determined by church authorities. The changes illuminate the cultural assimilation process whereby people tend to sing a certain melody according to their cultural notion of proper harmony. In many cases the melodies that are convenient and natural in Finnish tradition are composed in minor keys. In western music minor is a key symbolizing sorrow, seriousness and, in a Christian context, also repentance and confession⁸⁰. For instance, the song for the confession of sins, *Omuwa tu silohenda* (Lord have mercy on us) is originally a composition in a harmonic minor scale (here d-minor harmonic).

Example 4. *Omuwa tu silohenda* Kyrie (Ambokirkon Messuvävelmät, Ombalantu 30.7.1936)



Omuwa tu si-lo-hen-da! Kri-stus si-lo-he-n-da!

Omu-ua tu si-lo-he-n-da!

The way the melody is assimilated into the Ovambo tradition is interesting. At the present time it is harmonized by the congregation in a manner that can be analyzed as a relative major, F major. It provides a totally different kind of atmosphere and dimension to the melody and proves the assimilation theory right. The songs were adapted to the Ovambo harmonic context. Note in the present day version, the usage of fundamental major chords I - V with additional sevenths and II minor chord. In the last bar there is a remembrance of the former minor key arrangement.

⁸⁰ A general notion in the Finnish culture connects minor key with melancholic, sorrowful expressions, and major rather with joyous moods.

Example 5. *Omuwa tu silohenda*. Kyrie at the present time. Transcription is made according to the way an Ovambo congregation sings it at present. Some alteration can appear from congregation to congregation due to the fact that people sing the liturgical melodies by heart, not by reading the score.

The voice progression has assimilated to fit to what people understand as proper harmonic structure and to please the ears of the congregation. In this version, in major key (example 5), the voices, even the bass, are moving in parallel motions, mostly in parallel thirds. However, in the modern version it is remembered that “in the end there was something”, hence the bass voice persist in singing a lower D after the tonic F, (thus forming a VI degree chord or I degree in relative minor). Thus the congregation was able to avoid a culturally foreign progression passing through the leading note (7th) of the relative minor.

The few formal additions to the melodies, processed officially through the church leadership, can be explained in short. The first versions of the liturgy did not provide a melody for the invocation. It is not clear when the addition was done, but the melody used presently can be referred to the one from the Finnish version in Aarni's *Kirkkokansan Messusävelmät* (1945) in the Mass II:

Example 6

Invocation in *Okambokelonkelokalunga* (1998, 2008: 7):

Example 7

Medhina IyaHe nolyOmwana nolyOmbep Ondjapuki

One can notice the natural A in the latter, B in the former. It is a chromatic passing note, which only appears in the ascending line. Two bars later the tune follows the key signature. These kind of chromatic variations are totally foreign to Ovambo vocal music, and normally pastors ignore it by singing A flat in both ascending and descending motions. According to my observation among the two hundred ELCIN pastors only a handful sings it according to the score. This is understandable if viewed against the fact that most pastors have never been trained in music reading.

The Old Testament was very seldom read in ELCIN services until the renewal and introduction of the liturgical melodies in 2004.⁸¹ The Gospel is usually linked with the sermon, read by the preacher, and after Epistle reading there is a short Halleluya tune, sung by the congregation.

Example 8 *Okambokelonkelokalunga* (1998: 21)

Halleluja, Halleluja, Hallelu - ja!

This could be the influence of the Lutheran tradition in South Africa, since a similar melody is documented by Weman (1960: 162) used in the Zulu church, where it appropriately followed the Gospel reading.

Example 9, Halleluya documented by Weman.

Congr. Hal - le - lu - ya, hal - le - lu - ya, hal - je - lu - ya.

According to medieval tradition the Graduale consisted of a psalm text and a short Halleluya. These were sung between the Epistle and Gospel readings. Hence the Halleluya precedes the Gospel and highlights its central position in the liturgy. Luther had later created a new Grad-

⁸¹ The new melodies named *Elongelokalunga enene epe*, their preparation and implementation will be explained partly in the end of this subchapter and more thoroughly in chapter 8.1.

uale hymn which led Lutheran churches to use a hymn selected from a hymnal for this purpose (Kotila 2004: 201). The meaning of Halleluya, nevertheless, is to highlight the centrality of the Gospel in the service (Sariola 2000: 71-72, PHI 2001: 24-26). For some reason, in ELCIN, perhaps because the Creed was moved from its original place between the Gospel reading and the sermon (see the following chapter) so that it is said between two hymns, the Graduale and the song preceding the sermon (see the following chapter), the Halleluya becomes separated from the Gospel reading. The Halleluya is sung immediately after the reading of the Epistle, not in connection with the Gospel. The result is awkward, indicating that the Epistle, rather than the Gospel, is the highlight of the service.

The third change is the song after the offering. It was composed by the Finnish musician Pekka Simojoki in 1985 and it appears to suit the Ovambo vocal tradition. The song is harmonized beautifully by the congregation and it consists of a prayer: "Jesus, like you gave us a gift; we also want to share what we have. Bless our offering." The idea of communal sharing is present. The composition itself, particularly the movements of the melody, provides a natural possibility for the people to harmonize it collectively.

Fourth, an additional practice has emerged and is commonly used in many congregations. It is a little piece of melody sung before the opening hymn, usually when the pastor enters the church. It is presumably the same documented by Pentti already in 1958 (: 177). According to him it is originally from the Russian Orthodox Church and has been adopted from a song collection of an international student organization. I have come across a similar melody in some Orthodox services. The words are a prayer asking the Lord to speak to His people in the world: "*Omuwa, tu popitha. Otse aantu yoye mevi ndr*"⁸².

The reason why I wanted the reader to take a note of these details is that with regards to liturgical music they are signs of a slow alteration that happens in the church consciously or unconsciously. The liturgy underwent changes in the course of time. Most of them were usually thoroughly discussed and pondered in the Church Council and church synod. Some melodies were added, but some have taken a new harmonic structure as they were harmonized collectively by the people. The people are reluctant to give up Christian customs that have become traditions. A significant discovery is also that no local melodies were accepted or even considered for use in the liturgy.

5.2.3 Changes in the formula

The formula (order, agenda) of the communion service was based on the one borrowed from the Finnish mother church. During the first years of the mission the Finns used a short liturgical agenda consisting of the following parts: A hymn - the Ten Commandments - a verse form a hymn - Scripture reading and sermon - two verses of a hymn (Peltola 1958: 72, 286). The following is the order of worship from the 1884 edition of *Omiimbilo, Noliturgia* etc. Only a few little changes can be identified when comparing it with the present one.

82 This melody will be discussed closer in chapter 8.1.2. and transcribed in example 22.

Opening hymn
 Invocation
 Confession of sins and Absolution
 Kyrie
 Gloria
 Salutation and response
 Collect prayer
 Scripture readings: Epistle,
 Gradual hymn
 Gospel reading
 Credo
 Sermon
 The church prayer
 Salutation and response
 Preface
 Consecration
 Pax
 Agnus Dei
 The distribution
 Salutation and response
 Prayer of thanksgiving
 Benedicamus
 Benediction
 Closing hymn

What is remarkable is the missing of Sanctus and the placement of the Credo. In the latest edition (1998/2008) of the order of a communion service in ELCIN, *Elongelokalunga Enene mumwe nuulalelo uuyapuki* (The Great Service of God with the Holy Communion) follows the Lutheran tradition. However, Holy Communion, *Uulalelo uuyapuki*, is only served occasionally, usually once a month depending on the tradition of the local congregations. This is not due to any theological definition, but due to scarcity and cost of elements. The formula is as follows (*Okambokelongelokalunga* 1998: 50-64, 2008: 53-67) (*Next page*):

1.	<i>Eimbilo lyetameko</i>	Opening hymn
2.	<i>Ekundo</i>	Invocation
3.	<i>Efalo</i>	Introitus
		A psalm followed by Gloria Patri
4.	<i>Ekumagidho neihempululo lyoondjo</i> <i>“Omuwa tu silohenda”</i>	Confession of sins
5.	<i>Emangululo</i>	Kyrie
6.	<i>Esimano</i>	Absolution
7.	<i>Eimbilo yokuhambelela</i> <i>Kalungakatatugumwe</i>	Gloria
8.	<i>Eimbilo lyeziminathano</i>	Song of the trinity
9.	<i>Egalikano</i>	Salutation and response
10.	<i>Okulesha oohapu dhaKalunga</i>	Collect prayer
		Epistle reading (followed by Halleluya)
11.	<i>Eimbilo</i>	(Gradual) hymn
12.	<i>Ehempululo lyeitaalo</i>	Creed, Credo
13.	<i>Eimbilo lyeuvitho</i>	The sermon hymn
14.	<i>Euvitho</i>	Sermon
15.	<i>Ehambelelo lyokonima yeuvitho</i>	Prayer following the sermon
16.	<i>Omaigidho gopangeleki</i>	Church announcements
17.	<i>Ongalo</i> <i>Eimbilo lyongalo</i>	Offering
18.	<i>Eimbilo lyeziminathano</i>	The offering song
19.	<i>Egalikano nehambelelo</i>	Salutation and response
		Intercessory prayer with thanksgiving
20.	<i>Eimbilo lyegalikano</i>	Prayer hymn
21.	<i>Eimbilo lyeziminathano</i>	Preface
22.	<i>Eyapulo</i> <i>- Omuyapuki</i>	Consecration
23.	<i>Eimbilo lyeziminathano</i>	Sanctus
24.	<i>Okutopola Uulalelo Uuyapuki</i>	Pax
25.	<i>Onzigona yaKalunga</i>	Distribution
26.	<i>Eimbilo lyeziminathano</i>	Agnus Dei
27.	<i>Egalikano lyehambelelo</i>	Salutation and response
28.	<i>Ehambelelo</i>	Prayer of hanksgiving
29.	<i>Elaleko nuuyamba</i>	Benedicamus
30.	<i>Eimbilo lyelaleko</i>	Benedication
		Closing hymn

If Holy Communion is not celebrated, number 19 is replaced by a church prayer ending with the Lord's Prayer, and a shortcut is made to number 28. The order is then just called *Elongelo-kalunga enene* (The Great Service of God) (Ibid. 7-30).

5.2.4 The social function of the worship service

The Lutheran worship service in the Namibian context implies significant social meanings. Music plays a great role in these. In the early years the congregational singing of hymns became a pulling force to invite people in the services. New song categories, such as hymns and choir songs were found appealing by the people. The number of attendees in the services increased partly as the converts joined the Christian church life, partly out of curiosity. The sound of singing was pleasant to listen and attracted even those standing outside the church (Pentti 1958:174)⁸³.

As much as the liturgy and the way it was performed were imported by Europeans, and was thus dominantly of foreign origin, it was gradually influenced by local culture. At the present one can identify various local characteristics enriching the worship tradition. Formal changes were controlled by the church board or the synod. Some musical alteration, as explained earlier, emerged over time in the performance of the melodies simply by the way churchgoers put them in practice. There are, however, few more aspects that need attention.

First: Lutheran worship is not merely a spiritual or religious liturgy and the variety of things within it. It is notably also a social gathering implying all the dimensions of a communal meeting. In a small village such a large part of the population can be there that the worship service could gain the status of a village meeting. Instead of gathering together under the shade of a tree or in a community hall, people are used to congregate in church. It is important to show up, especially dressed in the best Sunday clothes. The collection of the offering and also the distribution of Holy Communion, whenever it is conducted, provide an opportunity to walk publicly in a procession. After the ecclesiastical announcements the pastor also shared secular information, about meetings, training workshops and practical matters concerning everyday life. Possible guests and visitors are introduced to the congregation and welcomed to their midst. Choir performances are many. Most often the opportunity to sing is given to the congregational choir and then to any of the private choirs affiliated with the parish. It seems to be important to be publicly identified as a certain established group. This is not only limited to singing. The various ministries, *iimpungulonga*⁸⁴ of the parish, men's and women's groups, diaconal and mission groups, youth and children are able to perform as a choir. To sing in church offers a chance to give information about the activities of the group and also to be identified as a member of the particular group.

Second: Much has been said about the African concept of time. Scholars are debating about Africans viewing time sort of backwards – the past is more important – and thus not caring about the future, or 'African time' is used as an excuse to be late from appointments. Africans are also allegedly inefficient in work due to the missing understanding of time. Without going deeper into these claims, much of it is poorly reasoned anyway: one is surprised by the punctuality of an ELCIN congregation in starting the service. Be it at nine a clock or at ten, as the

83 There were also other, perhaps not as noble, ways to invite local inhabitants to the Sunday morning services. The missionaries used to grow tobacco and supplied it for free on Saturdays on the condition that the smokers were expected to attend the worship service on following day. This resulted in Saturday being called *olyomakaya*, the day of tobacco, in Oshindonga (Peltola 2002: 217, Tirronen 1986: Ndonga-English Dictionary).

84 The church activities are called *iimpungulonga*. *Oshimpungu*= mound on which corn is grown, flower bed table, list (Tirronen 1986: Ndonga-English Dictionary). ELCIN statistics list the following activities: Baptism Schools, Bible study groups, Choirs, Confirmation classes, Diaconal groups, Growing Youth groups, Kindergarten, Men's groups, Mission groups, Prayer groups, Sunday Schools, Women's groups, Youth groups (2008: 4).

clock strikes the service starts. As precise as the start is, the closing time is open. The service lasts hardly less than two hours, rather three in most of that I have attended. Time seems to lose its meaning as the focus is in being together, as one community in front of God. According to Ovambo culture nothing which is considered significant should be done quickly. The occasion gains the value from its duration. The church meeting or any secular meeting, if it is conducted properly, takes time before all the necessary topics are covered.

Third: The religiousness of the people. Among the church leaders and clergy there is a common concern about the knowledge of an average churchgoer on Christian faith and doctrines. The church provides Christian education to her members in the form of confirmation school and thereafter the church services, but struggles to maintain any other forms of education. And yet the churches are full, at least in urban areas. This could mark the general and natural religiousness of the Namibians regardless of Christian or Lutheran knowledge. In Namibia atheists are hard to find. This notion is supported by Nampala who argues that traditional Ovambo religion and the concept of *Kalunga* is one of the main roots of the entire Ovambo culture. She claims that in calling for the return to these roots “the denial of the existence of God is not part of our Ovambo roots. It is a foreign concept (2002: 25)”. Very seldom anyone resigns from church membership, except joining into another church or Christian denomination. Believing in God or at least that there is a divine power who created the world, is derives its origins from traditional African religions.

One can conclude that even if the establishment of the Lutheran order of worship was not carried out by taking the cultural context into account as a whole, with the minor adaptations and difficulties mentioned above it was adopted by the people. Through creative assimilation some parts have found a new African form. The multipart collective harmonization technique makes the service alive, and eventually it has become a part of Namibian tradition, owned by the people. A question remains, however, concerning the usage and inclusiveness of music from local origins. So far there has been no valid explanation coming aforesaid and answering why possibly use was not made of indigenous melodies during the history of ELCIN liturgy. It has become clear, yet not necessary acceptable, that the missionaries had their limitations hindering them to go about in this regard. What remains unanswered is why, then, the local church authorities did not move forward in the matter.

5.2.5 A need for new liturgical melodies

More critical analyses of the music of the worship service reveals that something was bothering Lutheran churchgoers in ELCIN. After the independence of the country, the last colony in Africa, people started to question the strong missionary impact on their history, both as a secular society and as churches. This discussion went to the extent where missionaries were accused of destroying the culture and importing foreign ideologies into the territory. The many Finnish names appearing among the Ovambo population was allegedly missionary propaganda against cultural practices. Some of these accusations had indeed grounds and some were perhaps unjustified. As a positive result to the discourse, several studies have been conducted⁸⁵ and there is now much more information about the encounter of European settlers and the local Africans. Some critique arose also with regard to church music. One of the most clearly articulated proclamations was that of Bishop Kameeta of ELCRN, as quoted earlier (see chapter 1). There was a

85 Eirola 1992, Raisio 1997, Ndamanomhata 2001, McKittrick 2002, Saarelma-Maunumaa 2003, Muniyika 2004, Miettinen 2005, Nampala & Shigwedha 2006, Löytty 2006, lileka 2007, etc

concern about the African identity of the Christians and on the other hand the fate of national heritage, music and dance. Why was it abandoned and by whose authority? A slow cultural revival or renaissance of traditional practices all over the continent found equivalence in the Namibian nation. In ELCIN this resulted in discussions on church music and liturgical melodies.

In the 1990s in a rapidly changing new independent nation, old worship service tradition was found dragging behind. It was said that youth did not attend the church in large numbers as before. The multinational cultural trends and music fashions were found more attracting, and secularization was spreading. The church feared it would lose its supporters.

Another challenge to the mainline churches came from various independent Christian denominations that started to mushroom after the dismantling of apartheid rules. These congregations used African music and songs in their meetings, and their joyous celebrations pulled members from the Lutheran churches. Somehow they managed to touch people's spiritual desires and offered an African way of worshipping. On the other hand, in some cases their manifestations are based on shallow theologies and lack proper and reliable structure, which have created suspicions of their financial state.

Undoubtedly one of the factors creating the need to renew ELCIN liturgy was a simple fact concerning the inconvenience of the official worship service: some of the melodies were difficult. Approximately one hundred years after the establishment of the liturgical melodies, some of them were still sung with significant difficulty and many times incorrectly in comparison with the given written score. The melodies originating from the Finnish Lutheran Church did not culturally match the vocal tradition of an African nation. The problem culminates in the appearance of harmonic minor scales. As was explained earlier, the indigenous songs of northern Namibia were mostly based on an equidistant heptatonic scale. It enabled people to comprehend songs composed in major and natural minor keys. The structure of the harmonic minor scale in general and the concept and usage of intervals jumping or progressing to the seventh, the leading note, are completely foreign to average churchgoers even today. According to my own observation during almost ten years of stay in Namibia and experiencing countless church occasions where hymns were sung, this notion is supported with the apparent reluctance to choose songs in harmonic minor keys in the church hymnal *Ehangano* for worship services. Or, if such a song is chosen, the congregation struggles to sing even the first voice of it, not even mentioning the other three parts. The same phenomenon hampers to perform liturgical melodies. In the liturgy in *Okambokelongelokalunga*, for instance, the melodies in the Holy Communion are in harmonic minor keys. The Salutation and Response, the Pax and Preface and the Lamb of God are all in harmonic g-minor (2008: 70, 72). One can easily realize the difficulties most of the pastors as well as the members of the congregations have in trying to sing correctly.

A second characteristic hampering the congregational singing was the unpunctual rhythmic shape of the performance. The missionaries, in their attempt to educate the local inhabitants to sing Christian songs, could not emphasize the importance of rhythmic interpretation of melodies. The hymns were sung in a dragging way, phrasing was sluggish, uneven pauses were left between the lines, which all resulted in slow overall tempos and even a slowing down during the singing of a song. Concerning hymns this bad habit has improved tremendously during past decade, but the liturgical melodies in many cases are still lacking a proper rhythmic posture. The melodies of Holy Communion mentioned above are not only sung in an an-

noyngly slow tempo, but sometimes they miss the pulse completely. Considering the rhythm being one of the central elements of African music in general and Ovambo vocal tradition in particular, the situation was unbearably obscure.

5.2.6 New melodies approved, *Elongelokalunga enene epe*

As I arrived to Namibia in 1998 the matter of possible renewal of the liturgical melodies was discussed among church musicians, but it had not reached the Church Council, nor had it led to any practical plans how to go about.

The earliest discussion I personally had on the issue was in 1996 in Ongwediva. I was working as a voluntary music trainer together with the Music Secretary of ELCIN Dir. Mus. Magdalena Kambudu. We shared the questions and ponderings about the renewal of liturgical melodies and the possible utilizations of Namibian indigenous melodies. She said that that she could well see the liturgy being localized by creating a new melodic setting. According to her, the melodies should not necessarily be identical to any of the known traditional songs, but rather “like them” (Kambudu 1996). By this she meant that the major characteristics of the vocal tradition should be taken in to account when composing new melodies. It would be crucial to try to come out with something the people could identify with, something which would feel “our own.”

After my arrival in Namibia in 1998 I was positioned to work under the Office of Christian Education and Training of ELCIN as a Consultant of Music. In a discussion on my job description and the priority areas of developing music together with my supervisor Dr Veikko Munyika,⁸⁶ he expressed his concern on liturgical melodies and specially the lack of “African flavor” in them. He encouraged me to take the renewal of the liturgy as one of the priorities among other music training programs in the church.

I also discussed the matter with Dr Tomas Shivute,⁸⁷ who at the time was a lecturer in Paulinum United Theological Seminary, and also a chairman of the liturgy committee *Oka-ngundu koliturgi* of ELCIN. He admitted the problems and challenges and advised me to go ahead. According to him, though, it would be better not to conduct any drastic changes, rather “moderate ones” by also acknowledging older church members and respecting the traditions they were used to. As I expressed my doubts whether it would be right that again an European, namely a Finn, interferes with the practices of a Namibian church (with a history already full of examples of developments caused by people acting without sufficient knowledge of often sensitive cultural details), Dr Shivute encouraged me nevertheless to start the process and to report the outcome to him for further processing.

That was a start of a long process of preparation for a series of melodies which were to become the new liturgical melodies titled later *Elongelokalunga enene epe*. They were approved in the church synod on the 17th of December, 2003 in Ongwediva ELCIN Center. The series is a compilation of melodies, a few taken from cultural Namibian music and a few of my own composition inspired and influenced by the Ovambo way of singing. The overall approach was to respect the existing vocal tradition of the nation. This included traditional indigenous songs but also the tradition of church singing. The making of *Elongelokalunga enene epe* and the reasoning for the selection of melodies forms part of this study and will be explained in detail in chapter 8.1. At this stage it is enough to conclude this subchapter discussing the ELCIN

86 The Secretary of Christian Education and Training of ELCIN at the time.

87 Dr Tomas Shivute was later elected as the presiding Bishop of ELCIN and the bishop of the Western Diocese. He was consecrated on the 12th of March 2000 and retired in 2011.

liturgy by saying, as Sariola simply puts it, that a real church renewal rises from the spiritual nature of the church (2001: 16), and as Stauffer connects it with culture by stating, “Worship is a human activity, and it is thus inevitably and inherently related to culture” (1996: 12). The attempt to make the entire worship tradition more understandable and the spiritual content of the *ordo* of the liturgy more comprehensible for the church members contributed to the dialogue between Christianity and culture by searching ways how the local aspects of music could be better taken to consideration in church music. This can be supported with Lathrop's discussion on the universal and local nature of the liturgy. The church is never merely universal nor local but both at the same time (1996: 48-49). “The church is not a centralized, faceless society” and therefore the endeavor to seek for local expressions in the liturgy is to let the face of the church become more visible. Furthermore, a face has a mouth, and voice of the mouth is the voice of the people.

5.3 Choir music

One product descending from the cultural encounter of Europeans and the local people is the concept of choral music in Namibia. With choir I mean the combination of two to four voices in an organized form. In Namibia, and particularly in ELCIN, a choir usually consists of mixed genres, women usually singing the three higher parts and men singing the bass. The strong low voice register of many women enables them to sing the tenor. Songs are often sung in high keys, whereby the tenor becomes too high for male voices. There are also choirs according to the genres. In congregational activities for women (*oomeme*) and men (*ootate*), these groups can also perform as choirs. In such cases music appears gender and practice specifically.

The history of choir singing derives from the early years of the mission, and throughout the decades it became very popular and a natural part of church activities within ELCIN. Similar developments have occurred in many other African churches (Weman 1960: 127-129). In addition, schools and other educational institutions accommodate choir activities. One can claim that choir singing is the most prominent and popular form of communal music-making in the whole of Namibia at the present time. For this reason it is important to have a closer look at how choir singing appears and how it is organized in ELCIN.

Until the end of the sixties, choir singing was based on the repertoire of western hymnals and song books. Original compositions were sung and new translations were sometimes published in the church periodical *Omukwetu* (Pentti 1958: 176). Stylistically, however, they followed the characteristics of songs imported by missionaries (Hukka 2003). Rising nationalist awareness and outside influence brought a drastic change towards the end of the sixties and early seventies. As the South African apartheid regime tightened its grip on the people in the northern areas of the country, the people sought comfort in music. New African music was heard on Radio Ovamboland and broadcasts from radio stations abroad (Töttemeyer 1980: 184-185, Pennanen, 2003⁸⁸). The hundredth anniversary of the arrival of the Gospel in Ovambo was celebrated in a big feast organized in 1970 in Omulonga (Pentikäinen 1985: 25). A series of music courses was organized for its preparation. Missionary Aune Hirvonen composed a cantata *Emangululo lyomuntu* which was rehearsed and sung by a mass choir in the celebration

88 Tuovikaarina Pennanen, who worked in Ongwediva Teachers Training Seminar from 1963 onwards and later in Oshigambo High School. She retired from the position of a FELM Liaison Secretary in 1996.

(Hirvonen 2003⁸⁹). The music was a synthesis of elements from Ovambo culture composed in a western cantata structure. Three years later she performed Alleluia from Handel's Messiah Oratorio with the Ongwediva Teachers Seminary Choir. She arranged the music for female voices (*ibid.*). Hirvonen was in the center of new developments and she estimates that these were the first attempts to use choirs in a creative way and sing music with new structures. She is of the opinion that both of these endeavors were paving the way for people to compose more choir music (*ibid.*).

5.3.1 The categories of choirs in ELCIN

The choirs in ELCIN can be grouped according to categories. The formation of these categories follows musical criteria only in part. The repertoires of the choirs overlap and in many cases same songs can be sung by any of them. Aspects determining the involvement of an individual in a particular choir are belonging to a specific age group or gender and involvement in activities of the congregation. Up to some extent, then, the organization of choir categories resembles that of the music in Ovambo culture discussed in chapter 4.3.2. Singing serves in participation as an activity, which actually is about much more than music. As in many African cultures, social meanings are significant in choir music of the church, and membership in a choir has to do with a person's identity and social rank, perhaps even more than merely with a desire to make music by singing.

The categories are three:

- 1) Every parish of the church has *ongundulwiimbo yegongalo* (*kwora zepongero* in Kwangali), a congregational choir. It is often led by *omutameki*, or *omuimbithi*, the parish music leader. Basically any member of the parish or congregation is welcomed to join in. The parish choir is supposed to maintain knowledge of hymns and is called often to perform in worship services. Membership in a congregational choir does not restrict a person from belonging to other choirs as well, and therefore it is customary that musically active people are members in more than one choir.
- 2) Besides congregational choirs there are many other choirs within one parish. In bigger parishes, for instance Oniipa, there are choirs according from various *omikunda*, villages, situated in the neighborhood. There are also many private choirs operating within the church, without officially being church choirs. Choirs like *Faleniko*, *Omuwateya*, *Ebenezer*, *Teimbiitezimbuka*, *Omweno gwandje hambelela Omuwa* and *Tupanduleni* have become well known since they are regularly touring around northern parts of the country.
- 3) Different age groups gathering in the congregation as well as groups involved in a certain activity of the congregation⁹⁰ also used to sing a lot. Children in Sunday schools sing

⁸⁹ Aune Hirvonen worked as a teacher in Ongandjera Training School in 1953-1957. She conducted a training program for the singers from different deaneries. They prepared music for the 100 years anniversary of the arrival of the Gospel in Ovambo. Playing harmonium was taught as a subject during eight music courses in 1969-1970.

⁹⁰ The various church activities are called *iimpungulonga* (see 5.2.4)

and can also perform publicly. The youth, *aagundjuka yegongalo*, come together once or twice a week for Bible studies and discussions. A big part of their activity is spent in practicing songs that they compose and write for themselves. The group of men, *ongundu yootate*, and similarly the group of women, *ongundu yoomeme* sing a lot and from time to time are able to organize themselves and perform as a choir. This practice shows how music and choir singing is integrated in all church activities in a creative way.

All different kinds of choirs used to come together for the choir festivals, *oshituthi shoondjimbo*, which were earlier organized jointly for the whole church or on a diocesan or deanery level⁹¹.



Women's choir of Ohote Parish in Otjiwarongo

The performance of a choir, according to church tradition, does not involve body movements or dancing. Singers normally stand in a disciplined position dressed in western-type uniforms. During the last decades, however, there have been gradual changes in choir performances, and some movements have been seen among the choirs. This is typically done by wavy side-to-side movements following the rhythmic pulse of the song. To express rhythm in body motion is a connatural element in cultural Namibian music and this has been little by little accepted even in the conservative church⁹², if not in hymns yet, at least in choir songs. Singing is found to be easier and more enjoyable this way.

The implementation of the division of the church into two dioceses as well as the division of the ELCIN Music Office in 1998 created a decline in this practice. The program of the festival consisted of greetings (*omakundo*) by the participant choirs, who also had to prepare one certain song (*oshilongwa*), usually a hymn, given to them by the festival organizers.

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- 91 As explained earlier these festivals were formerly organised in the national church level. The division of the church in two dioceses caused the national festival to cease. Instead of that the diocesan music offices started to organise their own festivals and many of the deaneries also started theirs.
- 92 In ELCIN during the missionary lead era the choirs were told not to move while they sing. The model and the aesthetics were taken from Finnish choir music and the local cultural way of music making was not recognized. During the last decades of 1900, however, people have started to apply body movements in the performances. At the present it is common to see the choirs to make wave kind of back and forth movements or short dance steps to accompany singing. This is something new against the strict missionary influence by which the choirs were actually supposed to stand completely still and not move at all. In 1970s after the birth of SCM movement and when the choruses, *uukorasa*, became popular, choir singing started to open up for new performance styles.

5.3.2 ELCIN Music Office publications

The educational efforts of the church have resulted in The ELCIN Music Office in Ongwediva publishing many songs in various song collections.

After the localizing of the church leadership in 1963, decisionmaking in issues concerning music also moved to the hands of the local leadership and the music committee of the church. In 1965 it was decided to send three persons, who had shown their talent and ability in music, for further training. Jaakko Kangayi from Nkurenkuru, Kavango, and Toivo Ndevaetela and Magdalena Kambudu from Ovambo were sent to Paulinum United Theological Seminary to study under a German music teacher, the flutist Renate Sundermeier. After they completed elementary studies, Magdalena Kambudu was sent for further studies to Sibelius Academy, Helsinki, Finland, where she studied from 1966 to 1970 and graduated as Church Organist in the department of Church Music. After returning to Namibia she worked as the Music Secretary of ELCIN until 1997. From 1970 onwards she organized workshops and choral meetings on a regular basis (Helander 1979: 7, Kambudu 1996) and worked towards the standardization of the hymnal in the parishes.

One of Kambudu's achievements was the music theory book *Ilonga elaka lyomusiki* (*Study the language of music*), published in 1990. It consists of elementary music theory in staff and sol-fa notation. The book follows the model of western music books giving an explanation for the basic characteristics of music in a written form, glossary of Italian terms, definition of concepts of church music and vocal music, Gregorian singing, the Lutheran tradition of liturgical music and an introduction to choir leading in addition with advice how to rehearse new songs, all in Ndonga. *Ilonga eleka lyomusiki* is a systematic, consistent introduction to western music theory and shows Kambudu's professional skills as a music teacher. However, as pedagogue, Kambudu followed the methods she had been taught in Sibelius Academy in Finland. That did not include ethnomusicology. With regards to Ovambo music, she was a self-taught pioneer in attempting to document and promote local melodies for the use of church.

During the 1970s and -80s until 1990 the northern regions were literally a war zone. The struggle for independence in Namibia was a people's uprising against an oppressive colonial regime and the segregating policies it practiced. The difficult conditions in the middle of the national crisis affected all spheres of human life. This, as hard as it was, also contributed to the revival of singing and songs influenced by other African cultures supporting resistance movements. Music was needed to awaken people and encourage one another in the common task. New songs or lyrics added to old melodies were composed, and a lot of effort was put in practicing new repertoires. It was an extremely creative era in Namibian history.

The other publication of the ELCIN Music Office, the songbook *Teimbiitezimbuka*⁹³ (1993), was published much later, when the political situation had resolved and independence had been gained. It reflects, however, emotions of a nation suffering under oppression, though it does not address politics directly. Atmosphere of life in a war zone is captured in the book starting from its name. It means "I sing and I will not stop." The collection of songs is actually from the repertoire of a choir with the same name. It was founded in 1975 when it also gave its first performance when the reconstructed ELOC Printing Press was dedicated after it had been destroyed in a bomb attack of the "enemy."⁹⁴ The book consists of choir songs from vari-

93 *Te imbi ite zimuka* = I sing and I will not stop from singing.

94 Kambudu, 1993 in the foreword of the book. There are strong suspicions that the bombing was organised by South African Police, though the matter was never thoroughly investigated. In 1980, a bomb attack destroyed the press a second time, and again it was rebuilt.

ous composers and sources all transcribed with four choir parts. Whereas the old hymnals were mostly compilations of European hymns, the *Teimbiitezimbuka* offers a greater variety of repertoire. Among 64 original compositions of Namibian musicians there are also original compositions from elsewhere in Africa. The book consists of traditional African melodies, eight from Ovambo, twelve from Tanzania, eight from Zimbabwe and four from other African countries. The musical transcriptions are again by Pennanen, but Kambudu's contribution is remarkable, both as a composer and a collector and compiler of music from others. In looking at *Teimbiitezimbuka* one can recognize a clear trend of Africanization in ELCIN music. Focus was turned toward indigenous music of the people.

The other substantial choir song collection published by ELCIN in 1995 is *Imbileni Omuwa* edited by Kambudu. It consists of four-part arrangements for a collection of songs from the 1955, 1960, 1971, 1978 and 1980 hymnals. A total of 251 songs are included. The idea was to provide four-part arrangements (*omawi*) to well-known and beloved songs, even those excluded from the official hymnal *Ehangano*⁹⁵.

These major song collections provide a significant amount of material for further research. Their importance lies in their dual value. First, they give a picture of the socio-historical period of time, before independence and the first decade after. Second, they are culturally comprised of elements from the diversity of factors contributing to the formation of Christian art in Africa, through vocal music.

5.4 Choruses – *uukorasa*

From the 1960s onwards the political uprising started to show in the life of an average churchgoer. It was also the beginning of the era when African countries started to gain their independence. African cultural renaissance was in growth and national identities became stronger. This development was reflected in church music in two ways. In 1970s, besides the revival of choir songs later compiled in a book *Teimbiitezimbuka*, ELCIN experienced another new phenomenon. The birth of the Student Christian Movement, SCM, and the practice of singing choruses, *uukorasa*, created a forum for a new way of singing, which was revivalist in both spiritual and national ways. The young generation was searching for its African identity.

5.4.1 Student Christian Movement and the birth of *uukorasa*

The Student Christian Movement (SCM) in Namibia was founded in 1967 at the Oshigambo Secondary School. The idea was brought from South Africa by Ovambo students who were studying there. SCM in Namibia was a branch of the SCM organization in Johannesburg, South Africa. It was born as a part of a spiritual revival among students who adopted new music as an emotional channel to express their faith. In weekly gatherings new songs were rehearsed and prepared for big annual SCM meetings. Fund raising for mission and diaconal ministry was also arranged (Lehtonen 1996: 33-34).

In the beginning the students sang songs brought from SCM meetings in South Africa. First they sang imported songs in Xhosa or Zulu languages, but started soon to compose new ones in their own vernacular (Munyika 2002, Lehtonen 1996: 33).⁹⁶

95 Kambudu, 1995 in the foreword.

96 Veikko Munyika, an informant for this study, was himself a chairman for SCM at Oshakati Secondary School from 1975 to 1977 and a travelling secretary from 1982 to 1992.

From the very start the SCM movement took an ecumenical dimension and spread rapidly across denominational lines. From Oshigambo Secondary School, the movement spread to the Ongwediva Teachers Training School⁹⁷, Onandjokwe Nursing School and the Anglican Odibo St Mary School, eventually all over the northern regions to most secondary schools (Munyika 2002). Perhaps this would have not been possible in government-owned schools, but most of the schools had originally been started by missionaries, and in many cases the principals and teachers still had close relations with churches. This, in addition to the fact that religious and spiritual activities were also common in the school program, laid the positive ground for the revival.

Hundreds, if not thousands of students gathered in annual SCM meetings in which singing of choruses, short repetitive collective songs, was a fundamental characteristic of the meetings. In Oshiwambo these are called with a loan word *uukorasa*, (s. *okakorasa*)⁹⁸. Students sang them communally together in the intervals of the speeches. The performance was spontaneous. Singing was started by somebody, and then the crowd joined in. Marching kind of dance steps were, and still are, almost compulsory in the performance (Hellberg 1993: 93).

The rapid spread and the success of *uukorasa* can be seen not only as a religious revival, but also as a musical revival. It was as though the Ovambo youth had found a new way of practicing their musical talent. Seen against the music influenced by missionaries, these new songs opened a new dimension. They woke up the singing tradition related to indigenous Ovambo culture. Call and response, repetitions of simple melodies, dance steps and a strong sense of community were something that had been lacking from western impact on music of ELCIN.

Nevertheless, not all church members accepted the new song movement. There were those afraid of new revivalist trends. Compared to Lutheran tradition, the message of the *uukorasa* was considered light and too emotional. Unlike the hymns in their stanzaic structure and rhymed linings these little songs revolved around simple phrases, sometimes quoted from the Bible. It was also known that in South Africa the Student Christian Movement had appeared among small charismatic and revivalist churches, and this alerted the conservatives. In Namibia, though, the movement found its way to big mainstream churches such as Lutherans and the Anglican Church in Namibia (Munyika 2002).

Some people were disturbed by the simplicity of the message. Whereas *Ehangano* hymns were an example of European Christian poetry translated to local vernacular, *uukorasa* offered a new possibility to Africanize the expression. In the hymns the message was formulated with verbosity and structures comprising of many verses, approaching the actual topic from different perspectives. By contrast, in *uukorasa* there are often only single sentences or a short verse from the Bible, which is repeated over and over again. According to Munyika, this also serves the teaching of the Christian faith and the Bible. By repeating a single phrase the message bears into mind, and with a pleasant musical context it touches deeply the emotional side of the singer (ibid).

The question arises whether *uukorasa* as a genre has involved an attitude of protest towards the conservative church establishment with its missionary influences.⁹⁹ Munyika (2002)

97 Later called Ongwediva College of Education.

98 Since the tradition of singing choruses in northern Namibian context comprises of special musical and cultural characteristics and they imply certain social features regarding their structure, usage in social functions and performance I will use the Oshiwambo term. Hence the term *okakorasa*, (pl. *uukorasa*) instead of English term chorus.

99 Lucia Kafidi remembers early SCM meetings where *uukorasa* were sung collectively by all the participants. Marching dance steps were a common accompaniment of singing. This caused a collision with conservative church members. According to Kafidi, dancing was to some extent even forbidden especially inside church buildings, as it was regarded unholy (Kafidi 2001).

admits that among the students there have been some indications of rebellious spirit or protest against the church establishment, though it was not strongly directed toward anyone. In Ovambo tradition children and youth are not supposed to express complaints or opinions.

In 1988 SCM published the songbook *Omunyasha Imba!* (Youth, sing!). It consists of 176 lyrics for different *uukorasa* in Oshindonga and Oshikwanyama and 11 in English. Musical scores are not provided, though the composers for some melodies are credited. Apparently *uukorasa* are created as a product of teamwork, since most of the composers and authors of are unknown.

5.4.2 Words and message

The role of the words and message of *uukorasa* is significant. According to Munyika (2002), they “respond almost directly to the spiritual needs of singers in prevailing situations.” About their spiritual meaning during the war time he quotes:

”*Twa li kwiindila, twa li kwiindila, Kalunga ita yamukula sha!*”

”We begged and begged but God didn’t answer anything”

It was responded with:

”*Tegelela, ta yamukula pethimbo lye lyo opala.*”

”Wait He will answer at the right time.”

Uukorasa are used to support the topics and speeches in the meetings. They serve as spontaneous interludes in between the speeches and physically they offer a chance for people to stand up and move and thus to refresh themselves during sometimes long meetings.¹⁰⁰

Many of them make use of Scripture. Bible verses are used as such, or their principal idea is accommodated.

”*Aalalekwa nuuyamba yaTate ileni*

*Koshilongo mwe shi longelwa peshito lyuuyuni*¹⁰¹.”

”Come, you who are blessed by my Father...

...The kingdom is prepared for you since the creation of the world”¹⁰².

A number of *uukorasa* have an encouraging message. Before the millennium year 2000, the youth in Olupandu Parish wrote the following lyrics, and the song was used to comfort and encourage those who were afraid of the turn of a new millennium.

”*Mwenyo wang’ oshike to kakama, to linyenge u li meni lange*

Mwenyo wange ino kakama vali, tele’ Omwene manga te u ya”.

”My soul why are you trembling in side of me?

My soul, don’t tremble, don’t be afraid, wait until the Lord comes.”¹⁰³

¹⁰⁰ My two other interviewees, a member of Emmanuel Lutheran Parish youth Titus Amadhila and Lucia Kafidi, a member of SCM from 1977 also agree that *uukorasa* are church related songs, which are used to support the message and motivate the topics of the speeches to be more enjoyable to people (2001). Kafidi (2001) tells about her first memories of singing *uukorasa*: “In 1977 at Ponthofi Secondary School when I joined SCM my first memory of singing, I remember thinking to myself that choruses (*uukorasa*) are enjoyable and more spiritual driven”.

¹⁰¹ SCM Song Book: *Omunyasha Imba* no 1. See Embwinda *lyomaimbilo* 2001:3.

¹⁰² Matthew 25:34

¹⁰³ See *Embwinda lyomaimbilo* 2002:10. English translation by author.

Some contain an aspect of praying. *Mwene lengalenga* is clearly a prayer upon the Lord.

“*Mwene lenga lenga keembinga neembing’*

Vamwamem’ okoveli va pumbwa ekwaf’

Inda meendolongo yelul’ omivel’

Inda moipangelo velul’ ovanaudu

Hekelek’ aveshe nomungome gwoy’ Mwene

Tw’ indila, twa lila, Mwene tu uda!”

”Lord, look around, our brothers and sisters are in need for help.

Open the doors of the prisons, heal the sick in the hospitals.

Comfort all, we pray, we cry for You, Lord hear us!”¹⁰⁴

As customary in many cultural songs, praising is naturally present in *uukorasa*. Not merely are *uukorasa* praising God, but also certain persons. In this regard the songs have a connection to the categories of cattle or heroes praising, for example the praise one of the most famous missionaries, Martti *Nakambale* Rautanen:

“*Nakambale’ okw’ uudif’ Evangeli Nakambel’ okwe li tandavelifa”.*

”Nakambale preached the Gospel, Nakambale spread it around”¹⁰⁵

5.4.3 Performance and social meaning

An *okakorasa* is often in call and response form with a cyclic structure composed around one repetitive verse, sometimes between a lead singer (*omutoloki*) and the group of singers or in some cases a voice versus other voices. The melody of the call is catching and the responding choir parts usually in four part harmony. All the parts are more or less equal, and therefore a concept of melody versus harmony is not important. Rhythmic interpretation is crucial, and *uukorasa* are mostly performed with dancing kind of steps. Often this simply involves rhythmic successive right and left steps where the right foot is stepped forward and back. This also enables the performers to move forward while singing. The steps support the rhythmic intonation of singing and give the song certain African characteristics. *Uukorasa* does not seem to be a gender-specific category, since they are sung communally involving all genders and ages regardless of the occasion or social context where they are performed.

The performance of *uukorasa* has changed since the first appearance in Namibia, and yet some main characteristics can be identified in the structure of the performances within EL-CIN. At the present the choruses are performed in three ways.¹⁰⁶ They are commonly used as community singing for the entire gathering assembly. In this case they can be started spontaneously by any skilful, preferably soprano singer. The purpose then is to energize and refresh the congregation. In the short intervals between the speeches and other items in the program people are encouraged to stand up and sing a chorus. Sometimes in a workshop or meeting there can be participants who are specially appointed to certain tasks. These can vary from secretarial responsibilities to *aathiginini yethimbo*, the time controllers. For maintaining a good spirit in the meeting and keeping the participants energized special “officers” can be appointed. They can be called *aandjangeki*, (s. *omundjangeki*),¹⁰⁷ “those who energize” and

¹⁰⁴ See *Embwindá lyomaimbilo* 2001:9. English translation by author.

¹⁰⁵ See *Embwindá lyomaimbilo* 2001:12. English translation by author.

¹⁰⁶ To my own observation during 1998-2010 in number of church gatherings.

¹⁰⁷ *Ndjanga* = become energetic, get alert, get cheerful (Tirronen 1986: Ndonga – English Dictionary). *Omudjangeki* = the one who energises.

their role is to start an appealing chorus at a suitable point, whenever the general well being requires some action.

The second mode of performance of *uukorasa* is to use it for an entrance song for a choir performance. When a choir is given a chance, *ompito*, to perform, and as they are normally seated among the congregation on benches, they get up and move with dance steps to the front of the church and get ready to perform their actual repertoire.

The third functional role of *uukorasa* is connected to money collection. The various workshops and meetings often consist of fundraising aiming either to cover costs of the meeting in question or to contribute to some other campaign in the church. *Uukorasa* are sung and people take rounds and bring their offering to baskets placed on the altar or podium. This is always done with great enthusiasm. It is known that competition between the genders or between parishes intensifies the atmosphere resulting to better achievements. Fundraising is a communal thing uniting the participants for a common goal and singing of *uukorasa* support the event perfectly. Dancing is also always involved.

In all these cases choruses are not considered real songs, *imbilo*. They do not seem to be valued in the same category as hymns. In ELCIN *uukorasa* are very seldom used in the Sunday worship service. As an event the Sunday worship service is considered more serious and to be conducted and celebrated devoutly and with reverence. The same applies to services in IELA, particularly in the southern areas of Angola. In Botswana, however, according to Maria Stirling (2006), music coordinator of ELCB, and also to my own observations there, it has become a custom to use choruses also within the liturgy.

The social meaning of *uukorasa* thus becomes clearer. They can be seen and used as collective musical refreshment to cheer up the gathering. They are sung to up lift the atmosphere spiritually, but also physically, since the performance almost always involves dancing. The steps and the movements involve both genders and all age groups. The role of *uukorasa* is thus self-delectation and also energizing, but their spiritual meaning must also be considered. In many cases they are cleverly chosen and their words link thematically with the speech or other preceding item in the program.

With regards to the performance of *uukorasa* there is a special feature worth mentioning. In many cases call and response technique is applied in a way in which all the voices, one by one, get their turn to act as a call. This can be called 'recycling' of the leading voice, the call. With the word recycling I mean that the performance of the song usually starts with a single lead vocalist singing an initiative first introductory round. That is followed by all voices singing the same melodic line in response, but with four voices. Then the next voice, alto, takes a turn, which again is followed by all voices, *ayehe*, singing together. The following diagram gives a picture of a typical recycling or circulation of call –part.¹⁰⁸

CALL:	A soprano solo singer sings the melody line
RESPONSE:	By all voices together, four parts
CALL:	Alto
RESPONSE	All voices, four parts
CALL:	Tenor
RESPONSE:	All voices, four parts
CALL:	Bass
RESPONSE:	All voices, four parts

108 See also Hellberg 1993: 94.

The whole structure can be repeated, or the call of each voice with response can be repeated. The tradition of recycling the call presumably derives from the process of teaching new songs for participants in meetings or other public occasions (Hellberg 1993: 94). It provides a manner through which all the parts are orally transmitted and thus taught to everybody present. It also supports my notion of the equality of different voices. Although the soprano is starting the round, all other voices are equally important. They will all take equal turns, and a spirit of competition can be sensed in the process. The intensity grows as the new round of voices starts and causes a gradual rising of the pitch. It is not unusual that the key of the song in the end of the performance can be a (interval) third higher than at the beginning of the song. This is characteristic to the performance of *uukorasa* as whole, and indicates a certain aesthetic value appealing to the participants and listeners. Without the gradual transposition, the inner, emotional function of the message of the song is not achieved. The concept differs from that in western choral music, where staying in tune is considered important.

5.4.4 *Uukorasa* in neighboring countries

The documentation of Jones on *makwaya* songs, which he refers to as neo-folk-music (1959: 258) and the South African Zulu and Xhosa church songs as well as *pambio* songs from Tanzania and the *Konsertliedjje* of the Damara and Nama people in central and southern Namibia are all more or less a phenomenon which can be considered a synthesis of African and European musical cultures.

As mentioned above, the concept of *uukorasa* came to Namibia from South Africa in the late 1960s. During my visits to Botswana between 1998 and 2008 I learned, observed and also participated in the singing of choruses, as they were called in English. These were mostly sung in Setswana. The social function seemed to be similar. In the beginning of the official program of events, the master of ceremonies called upon the congregation to sing one chorus. This was repeated between speeches or other acts. In the Evangelical Lutheran Church of Botswana (ELCB), the congregation sometimes sang the choruses in the middle of the worship service on Sunday. Moving and dancing also took place freely. This is also confirmed by Stirling, who described the usage of choruses in the services becoming more common after the introduction of the new liturgy, the so-called Second Liturgy, in the church in 1995 (2006). According to her, a chorus can be slotted in whenever there is a suitable moment for it, particularly in between the various parts or before and after choir performances. The latter is customary in ELCIN, but I haven't experienced choruses sung elsewhere in the liturgy in Namibia.

In Southern Angola, among the members of IELA, in the areas where different Ovambo languages are spoken, *uukorasa* are well known and used as a common way for choirs to welcome visitors. As in Namibia, it is customary for a choir to sing an *okakorasa* while moving to the front of the church to give a performance.

The tradition of recycling the call is common in Namibia among ELCIN youth and in Southern Angola among IELA. It seems to differ from the tradition in Botswana, where I have not come across lead voice recycling. Call and response as form, however, is common in choruses in Botswana. Usually that means a single vocalist or the group of sopranos is singing the call.

5.5 Youth songs – *Omaimbilo govanyasha*

Another category among ELCIN youth songs deserves to be mentioned. It is the group of youth songs usually just labeled *omaimbilo govanyasha*, the songs of youth. Their significance lies, not only in their social meanings and unique character, but with the connection to the political songs of the liberation movement.

People between the ages of 15 to 30, and sometimes higher, are considered youth – *ovanyasha* (Kwanyama), *aagundjuka* (Ndonga) or *vadinkantu* (Kwangali). Their activities consist of weekly gatherings of Bible studies, discussions of relevant topics and a lot of singing. These groups are able (and willing) to perform and they are regularly seen in Sunday services among other choirs. They mostly use self-made compositions and write lyrics which touch their life as a Christian in this world. Texts can be biblical, encouraging or consoling and are, unlike *uukorasa*, structured in multiple verses and sometimes a combination of verses, refrains and choruses. Musically *omaimbilo govanyasha* are performed free from strict rhythmic pulse; rather the text dominates the rhythmic phrasing. A sudden stop in the end of the line and then a well controlled pause is a very typical feature.

Omaimbilo govanyasha forms an essential part of the youth meetings *Oshongalele shovanyasha* in which small Bible groups gather together, for instance in cities. *Uukorasa* are sung communally and each group will give a performance from their repertoire of original compositions.

To distinguish *omaimbilo govanyasha* from the other choir songs is easy since the performance includes some easily recognizable characteristics. There are seemingly many unwritten customary rules which are commonly respected. When a youth group is performing for instance in a Sunday Service, they will start by singing an *okakorasa* when marching and dancing to the front of the church. After taking their position in a semicircle and while standing completely still, the singers concentrate on their performance which is then done in a devoted, sincere and serious way. Dancing or any rhythmic movements would be totally out of style. Songs are long and normally the many verses just follow each other with minor changes. Melodically and harmonically the compositions are simple, but the way the rhythms follow the text and how accurately they are phrased amazes the listener. The semicircle could relate to the performance of *uudhano*, but the stillness and the seriousness could be an indication of the missionary discipline deriving from pietism in Finland.¹⁰⁹ Amadhila confirms this possible link: the performance derives from the way the youths have been told to behave – “like they were preaching” (2001). Some youth songs are indeed clearly like prayers in terms of their content and performance.

After the songs follows another *okakorasa* and the group dance their way back to the seats. Interestingly, the performance of *omaimbilo govanyasha*, and all the values and rules attached to it, indicate a link to both *uudhano* and *uukorasa*. At the same time they could be analyzed as an emergence of elements from two sources, the local culture and Christianity. Apparently, missionary influence did not reach to all details and rules of performing. Characteristics like singing in a semicircle and dancing while walking definitely derive from performing practices

109 For instance in Finland Siionin Virret, *The Hymns of Zion*, a collection of spiritual songs sung within *herännäisyys*, one of the old pietistic revival movements in the Lutheran church, are sung with similar devotion and reverence. Even the cut in the end of the phrase and the space between the phrases can be a model to the performance of youth songs. According to the tradition of the movement, the songs are sung unaccompanied and single voiced. Many of these hymns are included in *Ehangano*, most of them translated by the missionary Heikki Saari between 1924 and 1942. See also Pentti 1958: 175-176, Hirvilammi 1956.

in pre-colonial time. So, too, does the need for coming together to sing as an age group, which was customary even before the birth of Christian congregations.

To explore the link to the songs of political resistance it is necessary to go back in time and see where the development started and what kind of role music had in it. The political resistance, though it characterizes Namibian history since the invasion of the first European settlers, started mostly to take effect on musical development in the late fifties and increasingly in the sixties. The latter was the decade of awakening of the national identity. Radios became a common means of following news from abroad as well as music. Radio stations from abroad such as Radio Tanzania and Radio Zambia were also heard and listened (Töttemeyer, 1980: 184, Pennanen, 2003). The teachers listened to the radio and acted actively in expressing the people's grievance to the colonial authorities (Töttemeyer, 1980: 179). The churches sharpened their articulation in social issues. The major Lutheran churches, publicly supported by Catholics and Anglicans addressed the famous open letter to Prime Minister Vorster in 1971. Towards the end of the sixties and beginning of the seventies the singing of *uukorasa* and other categories of songs with African influence emerged also in the church. The singing of *uukorasa* was about a spiritual revival but it was accompanied with an awareness of African identity (Munyika, 2002). A new page in history was turned. Many youths left their school and joined the liberation army. To do this one had to cross the northern border and make it by foot to military camps and later be sent to other directions, Zambia and Tanzania, for further military training.

Sabine Zinke's (1992) enlightening study on freedom songs recorded during her research in Kwanza Sul, one of the SWAPO¹¹⁰ camps in Angola, reveals several interesting details. The compositions of the songs at that time were a combination of western and African elements, similar to youth song categories in the church music of ELCIN in Namibia. This includes the four-part harmonic structure and call and response in a varied creative cyclic form. There are clear foreign influences from European hymns (*Mekondjo ndika*, Zinke 1992:105-106) and even American spiritual songs. Like *Twa taguluka*, which is a variation of a well-known hymn, *Amazing Grace* (ibid: 51). The Song: *I will drop* (ibid: 95) is most probably borrowed and adopted from overseas. Certain elements of Ovambo vocal music are also present: The voices move in parallel thirds in *Aakwashigwana aaholike* (ibid: 3), *Afrika evi lyetu* (5) and many others. The rhythmic features derive their origins from the Ovambo songs, in a manner a westerner would describe as syncopated rhythms; the words are arranged in one syllable against one note, as in songs *Afrika evi lyetu* (5), *Mbulu di laula* (101) and *Olyengo takwateke* (125).

An example from Zinke's (1992) collection: *Aagundjuka atuhe* (61) resembles in many ways the category in question. It starts with a lead singer who opens the song with a typical line of the youth songs: "*Aagundjuka atuhe ya Namibia. All the youth of Namibia*". It is followed by all four parts singing: "*Onkundan'onene twa uvu ondji*", "The news we heard is this" Then the choir continues with a lament about Toivo (yaToivo), Jerry (Ekandjo) and Tuhandeleni (KaXumba kaNdola) being imprisoned on Robben Island¹¹¹. It follows a refrain in a simple call and

110 South West African People's Organisation SWAPO was founded on 19 April 1960. It operated as a liberation movement until the independence of Namibia in 1990, also practising armed guerrilla war against the illegal South African occupation of the country. SWAPO was then transformed into a political party called the SWAPO Party which in the first elections in 1989 won an outright majority of seats in the new parliament. The president of SWAPO, Sam Nujoma, became the first president of the newly born Republic of Namibia in 1990.

111 Freedom fighters who were imprisoned on the notorious Robben Island in Cape Town during the years of the liberation struggle: Andimba Toivo yaToivo, founding member of SWAPO and later a cabinet minister of Namibian government until his retirement. Jerry Ekandjo, a well-known icon of liberation struggle and later a cabinet minister of Namibian government. Eliaser Tuhandeleni, one of the most respected political activists and founding members of SWAPO. See also Namhila 2005.

response form: “*Eewa - Eewa, Eeno – Eeno, Ok – ok, Yes – Yes*”. And then all together: “We all are called to the rescue to free them, so that their souls can rest”. The message is consoling and on the other hand encouraging. The second verse expands the view to other fellow Namibians in prisons and calls upon the youth to take action and free them. The verses both in church youth songs and political songs can be many, and often are, thus reminiscent of the influence of hymn poetry.

Based upon an analysis of the songs (61-64, 83-85, 141-14) in the Zinke collection (1992), one can draw certain conclusions with regard to the origins of the style. For example, the structure is a combination of western four-part harmony with rhythmic and melodic elements of traditional Ovambo songs. The rhythmic elements of the tunes are dominated by the lyrics. The homorhythmic patterns follow accurately the intonation of the words. In Zinke's transcription the fermata indicates the ends of the phrases left openly sustained¹¹². That is also the case with the *omaimbilo govanyasha*. Call and response is used in varied techniques. The songs are mostly started by a lead vocalist, *omutoloki*, responded to by the choir. Occasionally the bass can sing a solo phrase, a call, followed by chorus response. All these elements can be identified in *omaimbilo govanyasha*.

The youth songs further resemble *uukorasa* since the harmonic structure is based also on the principal major triads I – IV – V, with an additional appearance of the minor chords II – VI – III. The significant difference lies in the performance of the songs.

5.6 A new wave: Youth choirs with instrumental accompaniment.

As I arrived in Namibia in February 1998 I was given a task to work among the youth and to try to sensitize them to church music. This led in founding of Tupanduleni¹¹³ Cultural and Gospel Group (TCGG) together with the youth of Oniipa in May 1998.¹¹⁴ The aim and objectives of the group were to keep youth busy in good activities, to train them with musical skills of playing some instrument such as guitar, keyboards, bass or the traditional African drums, and singing, and at the same time try to revive the African way of music making among the church members of ELCIN by recycling national cultural music in updated modernized versions. TCGG was also clearly affiliated with the church and it was hoped that the Christian identity of youth would thus be consolidated. The musical repertoire consisted of songs with a Christian message. At the same time cultural music was researched in order to find new material from indigenous Ovambo songs. The group released a CD in 2002 which consisted of traditional Kwanyama and Ndonga songs, two choruses and a few original compositions.¹¹⁵ Even if the playing skills of Oniipa youth do not meet with the standards of the professional musicianship, the CD, however, shows how local music was recycled with modern means. On the other hand, it indicates a desire to create new spiritual music by utilizing both the indigenous song material and modern instruments.

There leadership of TCGG was given over to the local youth as I moved from Oniipa to Windhoek in 2000 and continued only as a supervisor overseeing the activities from Windhoek. Nevertheless, the group continued its activities.

112 All the phrases end with a long note, which Zinke indicates with a fermata. According to my observations of the performance of the youth songs in ELCIN, the end of the melodic lines are left sustained or cut short. The pause between the phrases is indefinite. The appropriate continuation is not according to the pulse, but is sensed by the singers, who all of a sudden manage to start the next phrase simultaneously.

113 *Tupanduleni* = Let us (all of us) thank.

114 Oniipa is a parish where the ELCIN Head Office is situated.

115 *Tupanduleni Cultural & Gospel Group*. 2002. ELCIN Music Project Office.

With time, TCGG became a desired performer in various church events as well as many other occasions in and outside the church. Their expertise in traditional dances improved tremendously, which resulted in their winning several prizes in cultural festivals at regional and national levels. During its existence TCGG has provided a platform for tens and tens of Oniipa



Tupanduleni Cultural and Gospel Group in Oniipa

Windhoek and in Rundu. They used instruments, guitars, bass, keyboards and African drums and toured around the church in the same manner as TCGG. Pandureni released its first CD *Purakena Elaka* in 2001 and made a visit to Finland, performing in the Global Village festival in Helsinki and the Mission Festival in Joensuu and in a number of other occasions in May and June 2003.

The two ELCIN parishes in Windhoek which were established at the beginning of the millennium¹¹⁷ gathered great numbers of ELCIN members including youth. The church elders were worried about the life of young people in the city and feared that secular trends and multinational commercial youth music will pull them out from their church. In the search for ways to keep them busy under the wings of the church it was decided to start a new youth choir. Emmanuel Youth Choir was founded in 2001 and was named after its Lutheran home parish in Katutura¹¹⁸. The activities initially involved training of guitar, bass and keyboard playing. African drums and small hand percussion were also used. The choir met two times a week and also conducted Bible studies under the leadership of older youth. I helped the choir in the beginning and thereafter handed over the leadership to local youth. Choruses, African kind of spiritual songs and also a cappella songs were included in the repertoire, and Emmanuel Youth Choir became soon a popular performer in Windhoek ELCIN parish circles.

In the neighboring Hosianna Parish a similar initiative was made a bit later, but it did not reach such popularity as in Emmanuel. The youth group was called Pulakena.¹¹⁹ However, the

youth members to join in music training and healthy activities throughout these twelve years. With their lively performances they have contributed significantly to the congregational life of Oniipa as well as the Christian community at large in northern Namibia.

There were other choirs who followed the example. Pandureni¹¹⁶ choir was founded by Johnny Hambyuka in 1999. The choir had two branches, in

116 *Pandureni* (Rukwangali) = Give thanks (all of you)!

117 Emmanuel Lutheran Parish 2001 and Hosianna Lutheran Parish 2002.

118 Katutura is the name of the large location formerly, during the apartheid era, built for the black population of the capital city, Windhoek. Still, up to the present, it is inhabited predominantly by black and so-called colored ethnic groups forming more than half of the population of Windhoek.

119 *Pulakena* = listen!

youth are still being trained and from time to time they contribute to the congregational life by performing in Sunday services.

Playing of musical instruments, guitar, bass, keyboards and African drums has also been a part of the ELCIN Student Ministry since 1998. Finnish pastor Ilkka Hakala made an attempt to get funding, and I helped the congregation at UNAM to purchase instruments and gave elementary training for volunteers to get started. Again the maintenance and the preservation of the idea were carried on by the students themselves, who formed a music committee for it. I assisted the Student Ministry also by creating a liturgy for worship services at UNAM and the Teachers Training Institute in Windhoek.¹²⁰

In all of the above mentioned examples the normal choir concept was expanded with accompanying instruments. In the arrangements, though many times produced with modest instrumental skills, the idea was to incorporate elements from contemporary African music. This included the rhythmic interpretation by drums, small hand percussion, bass and guitars.

Keyboard instruments were mostly used for rhythm and not so much for solistic features. Drums that were used were most often Namibian drums carved in Kavango, and only in a few exceptions a modern drum set was used.¹²¹

5.7 Conclusions

The preceding section shows how music is structured in ELCIN at the present. As in pre-colonial Ovambo culture, singing is integrated into the life of the church through various congregational activities. The hymns, liturgical music, choir songs, *uukorasa* and youth songs get their meaning and value from the functional context in which they are performed. It can be concluded that music in ELCIN is organized practice specifically and in certain areas gender specifically. Thus music also forms an important channel for self-expression in a communal way. This chapter also showed how the church music has gradually localized. The imported song categories, hymns and liturgical music have been influenced by local indigenous singing traditions. Furthermore, new categories, such as *uukorasa*, *omaimbilo govanyasha* and instrumentally accompanied choir songs have emerged. At the present they form the entity that can be considered representing the creative singing congregation of ELCIN, which audibly reflects the surrounding cultural context in Namibia today.

120 See chapter 8.2

121 I worked as a producer and played the drums for Pandureni's Purakena Elaka CD.

6 Aspects of contemporary Namibian music

The previous chapters discussed the cultural and musical context in which this study is taking place. It was shown how music stemming from numerous sources constitutes what we call “ELCIN music.” The preceding chapters already gave a hint of musical ingredients that could be helpful methodological tools for further processing. In this chapter this study intends to explore some aspects of musical categories in contemporary Namibian music and take a broader look across the church as well.

After Namibia gained its independence, popular contemporary music made in the country has gained more and more platform in the media and as a commodity. The emergence of music from several separate sources was not only a phenomenon in church music but in the secular music business as well. Such music categories as *shambo*, *kwaito*, *oviritje* and *maqaisa*, just to mention a few, are also blend of local and international music. It is therefore necessary to have a look at some of their features to see whether and how they could be useful in creating new liturgical music.

It became evident how the choir format is the primary mode for making music in the Namibian context. In the following our interest will be on the formation of the harmonic structure and some vocal techniques. These will be observed against their social background and dealt in a chronological order starting with Ovambo indigenous songs and moving on to hymns, choir songs, *uukorasa* and the youth songs. We will first have a closer view on the harmonization techniques in multipart singing in Ovambo songs. This will be followed by the introduction to the most significant music categories of popular music in Namibia.

6.1 The appearance of multipart singing in Ovambo songs

According to ethnomusicological research conducted among southern African people multipart singing existed in Ovambo culture even before the arrival of the colonial settlers and missionaries. The examples of multipart singing in pre-Christian northern Namibian music usually comprise two voices. The concept seems to link with what Jones classified half a century ago as diodic chorus-singing: “...in addition to the song-melody itself, some people are making harmony by singing at what we in the West recognize as consonant intervals” (Jones 1959: 216). About the appearance of harmony in Africa, he continues: “...all over the continent south of the Sahara, African harmony is in organum and is sung either in parallel fourths, parallel fifths, parallel octaves or parallel thirds” (ibid. 1959: 217)¹²². According to Jones’ theory, the African continent can generally be divided in two distinctive streams in which are two representatives of the harmonic families. Those “tribes” who sing in parallel eighths, parallel fifths and parallel fourths belong to one family. Those singing in parallel thirds form the other (ibid: 219). Jones groups the Kwanyama and Ndonga people in the latter (ibid: 227). Though

¹²² Organum = Two voices progressing in parallel intervals.

his theory seems quite far-fetched and generalised, my research and that of others confirm that two-part harmony sung in parallel thirds prevails among the people of Ovambo.

Multipart singing, also called plurivocality, is common in many African cultures. Mans is of an opinion that because of its predominance it can be considered “one of the typical characteristics of the musics of Africa” (1997 b: 144). There are also other ethnographic documentations of two-part harmonies existing in Bantu cultures in East, Central and Southern Africa. According to Kubik (1994: 170-248), certain similar characteristics of singing can be identified within different language groups. The idea of skipping (ibid: 174) and double skipping (ibid: 191-192) is applicable to what I have come across in Namibia. This means that regardless of the scale, which in the case of Gogo melodies in Tanzania is pentatonic, and can as well be heptatonic or equiheptatonic, the process is the same: “...harmony is obtained by the simultaneous singing of notes separated by one degree in the scale.” (ibid: 174). This appears in several musical cultures in Africa, such as Wagogo in Tanzania, the Makua, the Bakota and Bongali in Congo, the Henga people in Malawi, and in the musical cultures of Chokwe and Luvala in Angola, to mention a few. Whether the tonal scale consists of fewer notes or something close to the western diatonic seven-note scale, the usage of two, sometimes three voices in parallel moves seems to be a basic form of African multi-part harmony. According to my observations single skipping technique is common in Ovambo vocal music and in the dance songs of Ovadhimba (Löytty 1998 a and b, 1999)¹²³. Double skipping means three part harmony where harmony is obtained by the simultaneous moving of three voices. Two notes will be skipped, applying the skipping process twice, in two directions (Kubik 1994: 191). In *uukorasa* the upper voices in some cases all move parallel, however, the functionality of chord progressions determined by bass seems to dictate and break the systematic succession of double skipping in short.

Example 10. *Mwene lenga lenga*

The image shows a musical score for the song 'Mwene lenga lenga'. It consists of two staves: the top staff is for Soprano/Alto and the bottom staff is for Tenor/Bass. The key signature has one flat (B-flat) and the time signature is 4/4. The melody is characterized by triplets of eighth notes. The lyrics are: 'Mwe - ne le - nga le - nga kee - mbi - nga nee mbing -'. Brackets with the number '3' are placed above and below the notes to indicate the triplet rhythm.

My transcriptions of songs from the western parts of Ovambo recorded in Eendombe, Ongandjera (Löytty 1998), revealed how multipart singing was practiced in many of them¹²⁴. Also the Bible song recordings of Ovadhimba done by Larsen in Opuwo 2002¹²⁵ indicate the existence of multipart singing among the related ethnic group, geographically not distant to Ongandjera.

Since very little documentation exists of vocal music from pre-colonial times it is very difficult to establish how much the songs or their singers have been exposed to western influence,

123 See example 11 *Kaanaye kameme* in the following page.

124 See *Embwindi lyomaimbilo* 2001: 31, 39, 43, 47, 42.

125 The recorded songs were maintained as they were; only the words were changed to Biblical verses. See chapter 7.5.

particularly that of church music. Therefore it cannot be ruled out that plurivocality could not have also become even more common in those cultural dances that were preserved even after the arrival of hymns and other missionary music¹²⁶. The western missionary-imported music most likely influenced also the categories which not necessarily were in direct connection with the church, but were practiced (sometimes in secrecy) by the same people, the members of the church. Nevertheless, one has to rely on the first-hand data collected and suppositions drawn from them and from interviews.

The call and response singing technique is typical to northern Namibian vocal music. It can appear in both, responsorial and antiphonal ways. This means that the lead singer sings a line to which the group of singers responds either in responsorial or antiphonal techniques¹²⁷. The former is more common in Ovambo songs and it is performed so that the lead singer sings the part and can improvise limiting his/her phrase rhythmically to the space left in between the response sung by the group. The leader then continues with another line, while the response remains similar by words. The response is actually the guiding melodic line, without which the song would not be recognizable¹²⁸.

Example 11. *Kaanaye kameme*

The musical score for 'Kaanaye kameme' is presented in four staves. The first staff is labeled 'Call' and contains the lyrics 'A-hoye', 'Kaa-na ka-ndje', and 'Ye-lu-the-ni'. The second staff is labeled 'Response:' and contains the lyrics 'Kaa-na ye ka-me-me' and 'Kaa-na-ye ka-me-me'. The third staff contains the lyrics 'Ndi ku ho-le' and 'Dha-ne-ni mo'. The fourth staff contains the lyrics 'Kaa-na-ye ka-me-me' and 'Kaa-na-ye ka-me-me'. The score uses a treble clef and a 7/8 time signature. The response parts are marked with a '6' above the staff, indicating a six-measure phrase.

The response also affects the structure of the composition. The song is divided into phrases according to the succession of the vocal parts. In the antiphonal call and response technique the chorus repeats the call of the leader (Mans 1997 b: 143-144) or adds few words to complete the sentence¹²⁹.

126 Though some cultural celebrations and dances, *uudhano*, as well as other music evidently has declined or even vanished, some of them were practiced “behind the back” of Christianity. For example *efundula* was strictly denounced by the missionaries and the Christians were denied to participate in it. However so, it is still alive at the present and traditionally celebrated around September – October in Oukwanyama (SIBA-UNAM 2009).

127 Antiphon, antifoni= (Often) a short song, especially in the beginning or end of an antiphonal psalm song. Antiphonal= Singing technique based on two (or more) choirs taking turns.(Erkkilä-Tuovinen-Tuppurainen 2003: 539)

128 See *Embwinda lyomaimbilo* 2001: 31 *Kaana kameme*, 40 *Ongula ya nyenga Mupolo*, 47 *Ohumba yakatalala*, 42 *Ondumbo helilo*. People recognize the song from the responding melody with its repeating words rather than from the calls, so the response actually makes the song.

129 See *Embwinda lyomaimbilo* 2001: 33 *Etenda lyaandonga*, 28 *Haulamba waNangobe*, 34 *Nakambale kaKatiwa*.

Example 12. *Nakambale kaKatiwa.*

The musical score is written in 4/4 time and consists of four staves. The first staff is labeled 'Call' and contains the lyrics 'Tu ni -nge-ni Tu ni -nge-ni Tu j-tha'. The second staff is labeled 'Response' and contains the lyrics 'Na-ka-mba-le ka-Ka-ti-wa Na-ka-mba-le ka-Ka-ti-wa'. The third staff contains the lyrics 'ne-ni Tu j-tha - ne-ni'. The fourth staff contains the lyrics 'Na-ka-mba-le ka-Ka-ti-wa Na-ka-mba-le ka-Ka-ti-wa'. The score illustrates how the call and response sections overlap, with the call starting before the response ends and continuing through it.

Overlapping of the call and response occurs in some songs. As the lead singer expands her sentences she has to start a bit earlier or she continues even after the chorus has responded (Weman 1960: 52-53, Nketia 1975: 142)¹³⁰. This gives the song a nice continuous flow. In African music overlapping is a common technique. It occurs also in another form which is called interlocking, meaning a technique where one performer comes into spaces between phrases played by an instrument such as a xylophone or a lamellophone.

6.2 Vocal harmonisation techniques in church music

What is noticeable in the hymn singing tradition of Ovambo congregations is the custom of singing in parts. As we know, four-part singing was introduced and taught by the first group of missionaries in the end of the 19th century. Both of my sources, Pennanen (2003) and Hirvonen (2003) were of an opinion that the establishment of four-part singing was developed through a learning process by listening and imitating. The example of harmonic structures played on a harmonium by the missionaries was imitated in the singing. This confirms the notion that the role of the missionaries as music educators in many cases was indirect. The Ovambos, being musically talented, were able to adopt a new harmonic concept by ear when they listened to playing of a harmonium in morning and evening devotions, for example, or when they just heard Finns entertaining themselves at mission stations.

The harmonium was played mostly by the missionaries for self-delectative purposes and in smaller occasions like morning and evening devotions but not much to accompany hymns during public worship services.¹³¹ The significance of the harmonium playing of the missionaries is related to the concept and sound of the four-part harmonic arrangements of hymns. Shinana remembers harmonium playing in church events and tells how he and his friends, when they were young, tried to copy the sound of the low register, “*umphaa, umphaa*” (2002).

¹³⁰ See also *Embwinda lyomaimbilo* 2001: 31 *Ongula ya nyenga Mupolo*.

¹³¹ Pennanen recalls that playing might have been taught to some locals. For example, Mr Kadhikwa from Oshitayi was a well known harmonium player who could teach the vocal parts to a choir by reading the tonic sol-fa notation. According to Pennanen, some Ovambos bought instruments from “*uushimba*” (“Hereroland,” central Namibia), where they went to work. The playing was learned primarily through playing by heart and by listening to the missionaries playing a harmonium and imitating the sound of the music (2003).

Where there was a harmonium at the mission station, the locals heard it and tried to imitate the sound of the four voices by singing. On the other hand, in the lack of a musical instrument, the missionaries tried to compensate the missing harmonic structure of the songs by teaching the congregation to sing in four parts.

6.2.1 Harmonization in hymns

In 1991 the ELCIN Printing Press published a book called *Ehanganomawi*. It consists of four-part arrangements to all songs in the hymnal *Ehangano*, published in 1984. The book was edited by Tuovikaarina Pennanen, though her name is not credited in it (Pennanen 2003). Kambudu inspected and corrected the book and added some arrangements of her own melodies (ibid, Kambudu 1996). The book is a compilation of the four-part accompaniments for organ or keyboards. Pennanen collected them from different sources by using the accompaniment books used with the hymnals.¹³² In European churches it has been customary to publish an accompaniment choral book to hymnals and song books.¹³³

The hymns sung in ELCIN are mostly of western origin and thus represent diatonic scalar structures. The harmonic structure and special harmonization techniques of the singing congregation deserve our attention.

The actual value of the hymns cannot be estimated only by investigating *Ehangano* as a book, a collection of beloved hymns and sacred songs. It comes about and takes shape in the form of communal multipart singing by the Ovambo congregation. Weman uses the term congregational singing in different connections in his research (1966). He means the way western hymns are shaped in “improvised four-part congregational singing” (ibid: 138). This includes the English choral technique with simplified harmonic structures. In this study I will use the term *free communal harmonization* to express almost the same thing. However, I do not quite agree with Weman about the concept of “improvisation” in this connection. A closer look and investigation shows that there are various unwritten rules and traditions limiting each of them. Rather than singing improvised harmonies each voice follows its own traditionally known progression.

The term *free communal harmonization* needs further explanation. *Free* implies, not a total freedom to sing anything one wants, but a freedom of the singers to join in and voluntarily choose the voice or part they feel most conveniently fitting to their voice register. Even if the singing is a voluntary activity, it involves a certain system of built-in rules that are known by most of the people. People tend to sing in parts even if they are only taught the melody, the first voice (soprano) of the song. Moving between the parts can happen by accident, though usually people, depending on their own voice range, seem to identify themselves belonging to one of the vocal parts: Soprano (*ewi lyotango*), alto (*etiyaali*), tenor (*otenule*) and bass (*omubaatha*) (Kambudu 1990: 96-97). *Communal* means here that the entire process requires a communal

132 *Ehangano* 1984 provides a list of copyright owners of the included hymns and the song books used as sources, including the ELCF hymnal, *Siionin virret* (Hymns of Zion), *Siionin kannel*, *Hengellisiä lauluja ja virsiä*, *Grosse Missionsharfe*, 1909, *Gezangen en Liederen* and the *Evangelisches Kirchengesangbuch*. It is not specifically mentioned, however, where the four-part arrangements come from.

133 According to Pennanen (2003) the arrangements were actually nothing new to church members. That was how the people had been singing since the establishment of these song repertoires. What was new was the form of music written in staff notation and a complete collection of multipart arrangement for all hymns. The arrangements were taken from the accompaniment books for keyboards, but they were also intended for choirs within ELCIN.

voluntary participation. It is thus to a great extent an African concept and not only limited to church life. By *harmonization* I mean either the combination of three lower parts harmonizing a melody, like in the case of the hymns, or four more or less equal but not independent voices sung simultaneously in a structured composition. The voices, while at the same time supporting the melody (soprano), relate and depend on the harmonic structure invisibly written in it. The known concept comprises of four parts, but the alterations caused by different variations of traditions in different congregations can result in more parts appearing occasionally¹³⁴.

The technique of *free communal harmonization* follows principles similar to those of *uukorasa* and the political songs documented by Zinke (1991) and emerges also in liturgical music, since communal singing by the congregation forms a big part of it.

The *free communal harmonization* draws its characteristics clearly from two sources. It appears that the inner voices are culturally derived from the Ovambo tradition, utilising common parallelism and organum technique, while the bass appears as a bridge between the Finnish/European and Namibian/African cultures. The bass serves functional harmony and chord changes, but takes melodic freedom at certain points.

6.2.2 Multipart structures and other techniques in choruses

Jones (1959: 259-261) analyzed an example of the Bemba song form in Northern Rhodesia (present-day Zambia). He classified these songs as African neo-folk music, particularly Makwaya style. The song *We mama* (ibid: 260) resembles in many ways some *uukorasa* and therefore forms an interesting reference to this research. According to Jones an important "characteristic of the neo-folk music is its harmony."

...the indigenous African harmony is in organum since the advent of Christian missions and with the spread of Government and Mission Schools, young Africans have heard and have been taught to sing songs and hymns in Western harmony. ... They want above all to savour, relish, and linger upon the gorgeous sound made by a diatonic triad... (Ibid.: 258-259)

His analysis was based on a transcription in staff notation from which he drew conclusions regarding the origin of the components. The normal chords used in western influenced neo-folk music are often organized on repetitive sequences of triads, for example I – IV – V – I. In *uukorasa* the principal triads do occur in cyclic forms of repetition, but they appear in many more variations. However, I agree with Jones' analytical conclusions regarding the appearance of sudden discords. In some cases a linear voice progression in the middle voices can suddenly result in something that a western listener will consider as discord. Mans mentions the term plurivocality, meaning multipart singing as a predominant style in Africa (1997 b: 144). It can occur in variations of horizontal (contrapuntal) and vertical (harmonic) polyphony (ibid.). When it comes to textures where more than two parts are involved, a vertical chord analysis does not tell us all. One has to ask questions like Cook does when he is explaining the principals of Schenkerian music analysis. "How are the progressions directed towards some future harmonic goal?" (1987: 29). The method used in classical music analyzes is applicable and useful in analysing *uukorasa* as well.

¹³⁴ Hellberg identified six parts appearing occasionally in the congregational singing of a SCM youth meeting in 1991 (1993).

The harmonic structure of *uukorasa* is most often four-part homophonic and homorhythmic. The melodies are harmonized by using a sense of chord functions, mainly the three principal major chords and their relative minor chords. Cadences are commonly used (Hellberg 1993: 94), resembling the choral arrangements of hymns. Only the seventh degree diminished chord does not appear. Each voice, however, comprises of linear melodic elements, which in some cases dominate the formation of the harmonic structure. The first degree major chord with additional minor seventh appears occasionally, but might be acculturated from South African Zulu and Xhosa melodies.

Soprano always sings the actual melody or the lead vocal, though the term “melody” as such can be misleading. The holistic view on the harmonic formation of *uukorasa* supports rather a conclusion that they are compositions in which all the voices are equal units, comprising of melodic functions, and become meaningful only in a combined configuration.

The rhythmic shape of *uukorasa* could be called syncopated (Hellberg 1993: 94). This makes their transcription difficult with staff notation. In some cases, the vocal phrases are stressed with a continuous series of up-beats against the primary pulse emphasised by dance steps¹³⁵. In an *okakorasa* titled *Mwene lengalenga*¹³⁶ the quarter note triplets are actually sung with continuous offbeats by starting the first word with the up-beat before the first beat of the first measure¹³⁷. This way of accentuation is similar to the pounding songs (*oshiimbo shokuhwa*) or cultivating the field (*oshiimbo shokulima*), in which the primary pulse is produced by the actual work and the melody is “syncopated” around the pulse.

Call and response is a common technique used in *uukorasa*. It is actually elementary, since the tradition requires a single *okakorasa* always to be started by a lead singer (*omutoloki*). The nature of the songs is collective and communal and they are never sung from the books or written score, but by heart. It was already explained earlier (in 5.4.3) how a special call and response technique by recycling the leading part is organized in *uukorasa*. Call and response can also appear in a responsorial way, but antiphonal seems to be more common. Sometimes the compositions are constructed more in stanzaic form. A verse consists of a line in which a certain textual idea is opened with the lead singer and then completed by the call.

Example 13. *Jes' ondi mu hole*¹³⁸

¹³⁵ See *Embwindi lyomaimbilo* 2002: 27, *Wilikweni kOmhepo yOmwene*.

¹³⁶ See example 10 in chapter 6.1 and *Embwindi lyomaimbilo* 2002: 9.

¹³⁷ See example 11 in chapter 6.1.

¹³⁸ “Jesus, I love him, Because he also loves me.” (Translation by author). *Okakorasa* commonly sung in ELCIN music festival and other gatherings. As in many other cases the composer is unknown. According to oral sources it was sung during the seventies in the Ongwediva area, heard on the SWABC radio and presumably picked up from there by pastor Eino Ekandjo, who rewrote the lyrics of this version.

Overlapping is also a common feature. A lead singer starts a call and the response is started little before the call is finished and an overlap interlinks the two parts successively. Another call overlaps again the response and so on.

Example 14. *Omuwa longa ndj' oondjila dhoye.*¹³⁹

The musical score is presented in four staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The first staff is labeled 'Call' and contains the melody for the first line of the call: 'O muwa, Omuwa longa ndj' oondji la dho ye_'. The second staff is labeled 'Response' and contains the melody for the first line of the response: 'O muwa, O muwa longa ndj' oondji la dho ye'. The third staff continues the call: 'O muwa, Omuwa longa ndj' oondjila dhoye'. The fourth staff continues the response: 'O muwa, Omuwa lo ngandj' oondji la dho ye'. The lyrics are written below the notes. The melody features a mix of quarter and eighth notes, with several triplet markings (indicated by a '3' over a group of notes) and a final fermata on the last note of each line.

As explained earlier, four-part harmony was presumably not known in the pre-colonial and pre-Christian Namibian music categories. Men and women hardly ever sang together because singing was largely categorized according to genders and functions. The emergence of four-part technique in the harmonization of *uukorasa* brings one to the conclusion that, as in hymn harmonization, it is a blend of western four-part harmonies, deriving from choral arrangements, and the two-part harmonies of Ovambo melodies such as work and dance songs.

6.3 Popular music in Namibia at the present

For the average everyday music consumer the current cultural environment surrounding the church is mostly exposed in radio broadcasting¹⁴⁰. At the present the national broadcasting company, The Namibian Broadcast Corporation, NBC, provides ten radio stations covering the following language groups: English, Oshiwambo, Afrikaans, German, Rukavango, Setswana and Lozi¹⁴¹. In addition, there are several private local radio stations in the country. Radio is listened at homes, while working and traveling, practically almost everywhere and at all times. For ELCIN members, (predominantly Ovambos) the Oshiwambo Radio Service provides not only music for entertainment, but also religious programs, morning and evening devotions, including a lot of music from local choirs. An important form of media is the Public Announcement (*Eyakulo*) where citizens can share their local announcements and informative programs¹⁴². In rural areas where other means of communication are sometimes limited, this

¹³⁹ "Lord, Lord, teach me your ways". See *Embwindia lyomaimbilo* 2001: 19.

¹⁴⁰ Stirling has ended up with same kind of conclusion in connection with the renewal of the liturgy in ELCB. The new melodies, in order for them to be attractive to churchgoers, must be created in accordance to the music they consume in their civil life. This requires cultural relevance in the actual present time context of Botswana (Stirling 2006).

¹⁴¹ Language groups quoted from the NBC website. Rukavango is not actually a language, but could mean a combination of languages in the Kavango Region, such as Rukwangali, Rugiriku, Shishambyu and Thimbukushu (Maho 1998: 36-44). Lozi refers to Silozi, the language of the Malozi (Maho 1998: 50-51), which is mostly spoken in Zambia but also in Namibia in the Caprivi region.

¹⁴² <http://www.nbc.com.na/nbcradio.php>

service provides possibility for people to call the radio station and give their announcement to be read on air or read it themselves¹⁴³. These announcements vary from private information about deaths and funerals to other family affairs. Public announcements from local authorities are also done through radio. There are also educational and agricultural programs and program giving information on various useful topics such as Health Matters and Current Affairs (*Iiningwanima yopethimbo*). According to the NBC's own survey in 2001, the Oshiwambo Service is heard in the whole country as well as neighboring Zambia and Angola¹⁴⁴. It is also estimated in the same research that the listenership of Oshiwambo service could be as high as 95% of Namibians. It is therefore useful to take a look at what possibly is the selection of musical categories receiving air time and attendance from the people.

Classical western music in the pre-independence era had mostly been practiced among the white minorities in Namibia. In the era of independence The College of the Arts in Windhoek has opened its doors to all races and provided education also in classical orchestral instruments. Nevertheless, classical music has remained in the margin of Namibian music and does not have enough popularity to become integrated in the social life of larger public. Nor has it started to show any potential in the commercial music business. In a long run, however, the music education provided by the College could contribute to the progress of formal knowledge of music. This is up to great extent depending on how the political leaders would work on developing opportunities for professional musicians for instance as school music teachers.

There are very little written sources available on Namibian popular music and one has again to rely on first-hand information collected by observing the field of contemporary music in Namibia, or on personal communication with the musicians as well as collecting information by listening to CD publications available on the market.

6.3.1 A man and a guitar, African troubadours

Guitar is a western instrument, but it has been adopted among African countries and become an integral part of their music cultures. *Township jive*, *marabi*, *maqanga* and *kwela* music from South Africa, the Zimbabwean *chimurenga* and *sungura*, the East African *rumba* and a variety of West African styles have all made use of the electric guitar as the central musical instrument. The acoustic guitar has been played in rural settings by musicians who partly imitate the contemporary African music heard from radios, but who have also taken this new instrument and transferred ancient playing traditions to a modern troubadour concept. Guitar-playing musicians can be encountered in rural areas of Namibia (Mans 1997: 71-72), and up to certain extent it seems to have taken the place of almost extinct indigenous instruments such as *okashandja*, *otjihumba* and *okambulumbubwa*. On the other hand it could have found coexistence with these instruments as in the case of the Zimbabwean *mbira*. In the modern *mbira* music traditional *mbira* patterns are played with a guitar and sometimes together with a *mbira*.

In Namibia the concept of a man and a guitar was most likely imported from South Africa along with returning contract workers. From the perspective of the northern Namibia, the history of Ovambo migration to look for employment elsewhere in Namibia derives from

143 This has proved to be very helpful since the network coverage for both, the national radio and the mobile phone is large. At the present there is a cellular phone and a radio practically in every household.

144 <http://www.nbc.com.na/nbcradio.php>

the time of the German regime. In 1891 Ovambo men were first signed up for work in the Police Zone (Töttemeyer 1978: 154, Winterfeldt 2002: 46). It was preceded by employment of other indigenous groups including Herero, Damara, Nama and Rehobothers since 1840 for mining and guano works.¹⁴⁵ Already in 1914 the number of Ovambo men migrating for work was 11,500 (Winterfeldt 2002: 49). The demand for labour drastically increased after the war between Germans and Hereros. The elimination of tens of thousands of Hereros, Namas and Damaras caused a sudden need for workers, and the number of Ovambo contract workers rose rapidly in 1919 (Hishongwa 1992: 52). After the First World War, as the country was taken over from the Germans, the South African colonial authorities also considered the northern part of the country as nothing more than a labor reserve. They organized mass recruitment of workers by establishing companies for the needs of growing mining and fishing industries, as well as construction work in the cities¹⁴⁶.

The reasons why people had to sign the contracts and leave their homes are various. Ovambos were used to traveling long distances as it was a tradition, for example, to fetch salt from the Etosha pan and copper from Otavi (Voipio 1980¹⁴⁷, Hiltunen 1993: 90-100). According to Hishongwa, the fact that these areas were redefined as 'white' made it impossible for the local population to have access there (1992: 53), so contract labor was seen a challenge to be met for a young man. Young boys looked for adventures, and a job in the south was an alternative and provided a possibility to prove one's manliness (Töttemeyer 1978: 154). However, the most important contributor for men leaving their homes to look for work, as Voipio states, was the shortage of food, which in years of poor rains meant severe famine. Between 1913 and 1915 the number of contract workers increased significantly. This was related to serious droughts occurring in the Northern areas of the country (Hishongwa 1992: 53).¹⁴⁸

Many also crossed the border seeking employment in the mining industry in Transvaal, South Africa, or any job available in Cape Town. What is important here is what they brought along as they returned home. Apart from other commodities like bicycles, ploughs, fencing wires, sugar, coffee and sweets (*uuleke*) as tokens of the new consuming culture, they brought home radios, record players and tape recorders (Mans 2002 a: 264, Hishongwa 1992: 103, 105) and thus acted as a link building a bridge to the "modern" outside world and its music.

There were even those who brought along musical instruments such as the harmonium (Pennanen 2003). Perhaps more often there were those who brought along a guitar and had learned new skills to play it. Skills to play and sing songs were influenced by the music they had encountered in the environment of contract labor. The sound of township electric bands in the cities was imitated with an acoustic guitar and mixed with characteristics from the singers' own cultural music.

145 Peltola mentions that even in the old times the Ndonga smiths used to go to work in Hereroland. Especially the construction of the railway and Swakopmund harbour was attractive for men to the extent that in 1899 hundreds of men were travelling south to Hereroland, *uushimba*, to look for work (1958: 88).

146 From 1943 onwards the South West Africa Native Labour Administration (SWANLA) had a monopoly in assigning men from the north to the companies of white employers in the south. SWANLA catered for different demands of workers: mining, farming, fishing and fishing industry, railways, construction, commerce, and public and private services (Winterfeldt 2002: 55).

147 One of the first surveys on the issue was Rauha Voipio's research *Sopimustyö ambolaisen silmin* (1980), "Contract work through Ovambo eyes" (1981).

148 Taube mentions a serious drought already in 1911 when the diamond company from Lüderitzbucht sent 1500 kg of food for the Onandjokwe hospital (1947: 110).

A concept of a man with his guitar was created, and the storytelling common in northern Namibian traditions found new ways for self-expression. One link from the past to present in a chain of Namibian troubadours is singers, such as Tate Kwela and Kakuya Kembale in the Ondonga area. They became famous through their music which was played by radio stations already before Namibian independence and later, too.¹⁴⁹ Their song repertoires and vocal technique draws features from Ovambo indigenous songs while their unique guitar playing is influenced by Southern African music styles.¹⁵⁰ Their vocal technique and sound quality is somewhat raw and energetic compared to the delicate style of choir music. It sounds like the singer does not hesitate to make his voice heard. The tuning of the guitar dictated the songs these singers were singing and gradually consolidated the position of the western diatonic scale in folk music. The local music in the scalar modes was acculturated within a new musical connection. The chords and the harmonic structure were most often based on three principal triads, I – IV – V. It seems that many Ovambo melodies or melodies stylistically close to them were adjustable to this simple harmonic change. As I recorded Kakuya Kembale's songs in 1999, I noticed that he uses an open tuning in his guitar, but according to my observation Kwela had his guitar tuned in a normal western way but without reference to other instruments, sometimes using a pitch lower than the normal 440 Hz¹⁵¹.

Besides the two singers mentioned above, most probably there have been a number of others that used to move around in rural surroundings with their guitar and entertain people in small, informal shebeens and cuca shops in the villages. The guitar, whether acoustic or electric, established itself permanently among other instruments as a new African instrument.

Southern Africa has produced some musicians worth mentioning belonging to this category. Oliver "Tuku" Mtukudzi has mastered his musicianship to the level that he is perhaps one of the most well-known and beloved Zimbabwean artists. He has released over 40 albums through his own company Tuku music, and is regularly touring in Southern African countries. Tuku's music is a blend from Zimbabwean styles where he adds his melodic guitar finger picking and deep, touching vocal. The stories are from everyday life and he shows responsibility for social issues by writing songs which advocate the victims of HIV/Aids and those who suffer under social injustices. He performs normally with his band, but the album *Ndega Zvangu* reveals that he is actually a great acoustic guitar player as well¹⁵².

South African Vusi Mahlasela is a master in three things: singing, playing acoustic guitar, and writing poetic and even prophetic songs. Because of his powerful voice he has been simply named "The Voice" of his country. His political but optimistic texts take a stand for peoples' rights against racial oppression. A respected South African author, Nadine Gordimer has said

149 To support the racial segregation before independence, the apartheid policy was also implemented in radio broadcasting. South West Africa Broadcasting Company (SWABC) opened radio channels to the major indigenous language groups such as Herero, Oshiwambo and Damara-Nama. Oshiwambo Service was established already in 1969 (<http://www.nbc.com.na/nradio.php>). The present Oshiwambo Service at NBC derives its history from that era. The name of the SWABC was changed to NBC on July 1, 1991. A large collection of music was recorded and printed in LP records for each radio channel to be played for the respective ethnic groups. Much of this collection is still preserved in the NBC Music Library in Windhoek.

150 Löytty 1999. Listen also to CD Tate Kwela. *The Godfather of Namibian Folk Music. Unplugged.* Omalaeti Music.

151 Confirmed by Jackson Wahengo, a Namibian guitarist who collaborated with Kwela in a research conducted by him and his brother, Setson Wahengo (Wahengo 2011). Kwela died in 2008. I met him only once during a Sidadi workshop at the Ware House theater in 2000. Listen to CD Tate Kwela, *The God Father of Namibian Folk Music, Unplugged* (nd) Windhoek: Omalaeti Music.

152 Listen to Oliver Mtukudzi, *Ndega Zvangu* 2001.

about Vusi, “He is a natural, blessed with gift of song. And he has had the genuine artist’s highly intelligent application to develop his heaven-sent talent, becoming a guitarist, poet and a composer of ever-growing accomplishment.”¹⁵³ Vusi’s self-taught guitar playing amazes with its dynamic three-finger picking style. He plucks bass lines with the thumb of his right hand and uses the index and middle fingers for two-part harmonic, but at the same time melodic, figures. His skills as a guitarist comes to the fore in the live CD, *Live at baseline*.¹⁵⁴ The CD also features another guitarist, Louis Mhlanga, who is mostly known as a player of the electric guitar. Occasionally he also picks up an acoustic one and also sings, and can thus be put in the category of African troubadours.

Popular music in Southern Africa is naturally too broad a topic to be discussed deeply in this research. However, as stated before, in the search of cultural relevance some phenomena must be explored closely. Popular music, the music consumed by people and heard on the radio every day, contributes directly or indirectly to formation of the general understanding of music regardless of church membership or ethnic background. This is the case also in Namibia.

The history of popular music in Namibia is relatively short, and in the 1990s its music industry culminated around one person. Jackson Kaujeua became the first artist to be known by practically everybody, all around the country. He well deserves the title of Father of Namibian music, which is earned by a multitude of songs covering the spectrum of Namibian life and historical events, and that were heard on the radio.

6.3.2 The music and life of Jackson Kaujeua

Jackson Kaujeua was born in the southern city of Keetmanshoop on the 3rd of July, 1953. He was raised up in Herero tradition and did most of his schooling in Tses, a village 80 km north of Keetmanshoop. The musical world of Kaujeua’s early childhood and schooling years was filled with spiritual church songs sung by family members in the evening gatherings as well as contemporary southern Namibian music, *nama stap* and *lang aram*, and music such as the jazzy *kwela* from South Africa. He was also inspired by a neighbour called Alipop, who could play *namastap* with his guitar (Kaujeua 1994: 48).

After spending his early childhood in surroundings of Keetmanshoop, Huns and Tses, the family was forced in 1970 to move in Otjinene in the present Omahake Region (Kaujeua 1994: 77-85). This was due to the implementation of the Oodendaal plan in 1968. Stricter apartheid laws had been passed in South Africa, and a Commission of Inquiry was formed to prepare the establishment of 10 homelands, Bantustans, for ethnic groups in Namibia (Katjavivi 1988: 72-73, Dierks 2002: 234-236, 242). Namibia, or South West Africa as it was called at that time, was thus integrated even closer to the South African administration.¹⁵⁵ These social and political injustices experienced in teenage years left a mark on the young man’s soul. Kaujeua soon

153 In 1997 in fore words of the CD *Silang Mabele*.

154 Listen to a duet CD with Louis Mhlanga. Vusi and Louis, *Live at Baseline*. 1999. BMG Records, South Africa. And Vusi Mahlasela, *Silang mabele 1997*. BMG, South Africa.

155 The Odendaal Plan was released in 1964. It consolidated the rights of the so-called white population and aimed to guarantee full legislative and executive power to South African government rule in the territory of Namibia. According to the Odendaal commissions report there were 526,000 inhabitants in the area of the black reserves (as they were considered), which were to be expanded from 26% to 40% of the geographic area. United Nations Special Committee, the Herero Chief Hosea Kutako, and Lutheran Church leaders immediately rejected the plan. The UN General Assembly rejected it in 1965 (Dierks 2002: 242). The implementation of the plan began in June 1968, and large settlements of Hereros were moved from southern areas to the central eastern parts of the country in what was to become Hereroland, east from Okakarara.

left to Windhoek to look for job and joined the SWAPO Youth League in 1970. He was inspired by both politics and religion. Few months earlier he had joined the St John Apostolic Faith Mission which was known for its prophetic leaders who preached radical liberation theology (Buys & Nambala 2003: 143-150).¹⁵⁶ Kaujeua remembers the experience in the services:

Its way was totally different from the other traditional churches that I knew. During the services we would all clap our hands and sing, really getting into the holy groove. We did the spiritual step, a kind of soft dancing style. The whole congregation would do it. That church gave me much faith. It also taught me the power of prayer (1994: 93).

Spiritual music inspired Kaujeua to go for theological studies. He resigned from his temporary job and applied for admission to the United Lutheran Seminary Paulinum in Otjimbingwe.¹⁵⁷ He was granted a bursary by the Lutheran Church (ELCRN) and admitted for theological studies to become a pastor. In 1972, while in Paulinum, he discovered music. A wife of a German lecturer played music from records and introduced him to gospel singers such as Aretha Franklin, Mahalia Jackson, Cliff Richard and Harry Belafonte, but most striking was perhaps Miriam Makeba (Kaujeua 1994: 96-97). Jackson got seriously interested in singing and playing the harmonium, and was taught guitar and elementary music theory by Sister Emma Shimbuli who came to lecture in the nearby girls' school (ibid: 97-98). This was all outside the formal studies and resulted in his failing the actual theological subjects. The Paulinum lecturers opened Kaujeua's eyes also in connection with political injustice and racial discrimination, and eventually he decided to leave the country, first for music studies in Dorkay House, a music school in Johannesburg. His reputation as political activist had, however, preceded him, and he was soon rejected to get a visa and deported back to his home country by the Bantu Affairs Commission's office in Johannesburg.

Namibia felt unsafe for Kaujeua. Police were constantly following his movements, and despite a decent job in the SWABC¹⁵⁸ as a news reporter for the Otjiherero station he resigned and secretly departed across the Botswana border to start his long journey in exile. He ended up in SWAPO refugee camps in Angola where he received military training, but actually built his reputation as a freedom fighter armed with his guitar and songs.¹⁵⁹ Later he travelled in England and spent years also in Sweden. Being linguistically talented, he eventually became fluent not only in all of the main Namibian languages, Herero, Damara-Nama, Kwanyama, English and Afrikaans, but also in German and Swedish.

156 The AFM belongs in groups of Pentecostal churches in Namibia. It started its mission among the black community in 1943 but the permanent branch was established in 1957. There was a number of Ovambo returning contract workers from Cape Town who had heard the Pentecostal message and after return wanted to carry it on in their own church. AFM arrived in Namibia in three distinctive missions for three different ethnic groups: whites, colored and black. Later, however, after a process of reconciliation they eventually found unification in 1988. The black AFM is known from its leaders who developed a radical prophetic liberation theology and thus joined in the resistance movement against the apartheid regime (Buys & Nambala 2003: 147-150).

157 United Lutheran Seminary Paulinum was a joint initiative of the two Lutheran churches ELCIN and ELCRN. It was established in 1963 in Otjimbingwe, a former stronghold of Rhenish Mission during the late nineteenth century. The seminary united not only two churches, but all the races and was thus in sharp contrast to the Odendaal Plan. Paulinum operated in Otjimbingwe until 1997 when it was transferred to the new campus built in Pioneers Park in Windhoek .

158 South West African Broadcasting Corporation

159 Kaujeua's early recordings are included in the Swapo Singers album "One Namibia, One Nation, Swapo freedom songs" released in the 1970s by the SWAPO Department of Information and Publicity in London in co-operation with "Action Namibia," Holland.

Jackson Kaujeua returned to Namibia in 1989 among the tens of thousands of returnees from all over the world. After the country became independent he toured all over Namibia with his group Mukurob and become the singing icon of the new nation. Some of his songs, such as *Wind of Change*, *!Ngubu !Ngubus* and *Glad to be back* are all-time hits and known by all Namibians. He was never really officially acknowledged so he had to survive by gigs and concerts here and there. During his career he toured in European countries including England, Germany and Finland,¹⁶⁰ and several times in the United States. Jackson Kaujeua suffered a liver failure and died on the 27th of May, 2010. He was buried in Okasuvandjuuo village in the Ovitoto district.

The significance of Kaujeua is not only in his iconic position in Namibian music. He was a performer and entertainer, but most of all he can be credited as a singer and song writer who paved the way for others with his unique style and melodic, catching compositions. His melodies draw their characteristic from the indigenous music of Ovaherero and Damara-Nama, but he managed to blend them with elements from South African *kwela*, *marabi* and other township genres as well as American soul and gospel music. He sung about liberation and life. The topics in the lyrics also touched social problems in independent Namibia.¹⁶¹

What is noteworthy concerning this study is the concept of a man and guitar, and the way the guitar is played. Kaujeua performed often with an electric band, but was perhaps at his best when accompanied himself with a guitar. He used a combination of strumming and picking. The harmonic structure of the songs was most often based on simple I - IV - V chord cycles. The thumb picked the bass note while the other fingers strummed the rhythmic pattern. He could create groove, with the bass upbeat pickup combined with back and forth strumming. By dampening a certain accentuated beat he could create an impression of a drum beat with the snare drum strokes.

6.3.3 Namibian *reggae*

In SWAPO military camps there were also others who got interested in music. Among the returnees a group of musicians, all inspired by Kaujeua, started their career in independent Namibia. Ras Sheehama, originally a son of a prominent business man in Ombalantu, is the most well known reggae artist who usually records in South Africa and tours also in Europe. The Wahengo¹⁶² brothers, Setson, Tulonga and Jackson¹⁶³ became known with their Mighty Dreads band that together with Tulonga's side project Formula Band, Steve Hanana, Shemyetu and Omidi Africa, maintain the popularity of reggae in the Namibian music industry. The

160 I met Jackson Kaujeua the first time in Windhoek in 1991. The same year he visited Finland and did a tour organized by the Finnish-Namibian Society. I played drums for him and assisted in tour arrangements. Later, after I had returned to Namibia, we teamed up again and since 2000 I played with him several times in Windhoek. Sometimes he used to come to our residence in Klein Windhoek and borrowed my acoustic guitar because his own was not in condition.

161 Listen to Kaujeua CD:s *Tales of a Legend* (2008), *Ombura* (2006), *Special* (2000), to mention a few.

162 It is interesting that these brothers are actually sons of a clergyman, Jesaya Wahengo, who was ordained as an ELCIN pastor in 1972. He served only few years in parish work and left to exile in 1974 and served PLAN (the SWAPO military) as a pastor in Zambia, Angola and Tanzania. He returned back to his country after it became independent in 1990 and became a teacher in Eengedjo Secondary School (Nambala 1995: 211).

163 Jackson Wahengo, one of the most prominent guitar players in Namibia, known as MbweyaKalola left the band, married a Swedish lady and is currently staying in Geneva, Switzerland where he has established himself as session guitarist. He visits Namibia from time to time and is always a welcomed performer in Windhoek clubs (personal communication 2008-2011).

reason for the popularity of this genre lies, of course, in its irresistible “one drop” dance beat, but also in the relationship between Rastafarian ideologies which many of these artists confess. The Jamaican reggae star Bob Marley is seen not only as a musical icon but as a role model for musicians using peaceful means to take part in a fight for liberation and justice.

6.3.4 *Shambo*

National freedom has apparently also set free the creativity of musicians, which can be noticed in various new music categories. One of the most interesting is *shambo*. It is a blend of Ovambo song tradition and reggae, developed by Set-son Wahengo with his brothers. They studied Tate Kwela's music and spent time with him, learning Kwela's songs and philosophy of music.¹⁶⁴ Thereafter they incorporated the findings in the concept of a reggae band. Since many of the Ovambo songs are in 6/8 or 3/4 time, they had to adjust the reggae beats to those time patterns and change the rhythmic interpretation. The end result proved the idea brilliant, and the band could play Kwela's music in a contemporary way.¹⁶⁵ The easygoing and swinging polyrhythm with melodic guitar figures creates a positive and easily listenable mood. The method spread around quickly and many others followed the example. Artists such as Ngatu, Tunakie, and M4 made use of the combination of Ovambo melodies blended with an up-to-date band format.

6.3.5 *Namastap and langaram*

The Khoekhoe speaking southern groups have developed their own dances which could be analyzed as a blend of German and Afrikaner music. The 3/4 beating in *namastap* and *langaram*¹⁶⁶ is reminiscent of European waltz, though the melodies can take more African turns. Originally *langaram* came from South Africa and became popular first among the Rehoboth Baster community. From there it spread to Nama-speaking groups to the extent that in southern Namibia it is taught to children in schools (Angula 2011). One of the masters of *langaram*, guitarist Gonny Klazen, distinguishes the Baster and Nama styles by stating that while the former used instruments such as guitars, bass and drums with saxophone, the latter just play *langaram* with three keyboards (ibid). Klazen's own band, Reho Combo is one of the most famous groups in this category. Later, the Damara-speaking Axue gained popularity after releasing his first CD¹⁶⁷ and utilising *namastap* rhythms with Damara tradition. *Langaram* and *namastap* music are dance music, and especially in the latter, unlike the sliding and swinging movements in European waltz, the drum or guitar beats are stressed with accurate steps.

6.3.6 *Rumba, kwasakwa and kizomba*

The east African *rumba* has influenced Namibian music already for decades. In Namibia it is called *kwasakwa*. The name was originally used for the special dance which is danced in connection with *rumba* music. The popularity of *kwasakwa* can be linked with the era of political resistance and the nation in exile.

The political resistance started mostly to take effect on the musical progress in the late fifties and increasingly in the sixties. Radios became a common means of following news from abroad as well as music. Radio stations from abroad, Radio Tanzania and Radio Zambia were

164 Personal communication with Set-Son Wahengo (2001) and Jackson Wahengo (2011).

165 Listen to Set-Son And The Migly Dreads CD:s *Wisdom Fundamental* (nd) and *Kula u mone* (nd)

166 *Lang aram* (Afrikaans) = long arm.

167 Listen to Axue, *Proud of Khomas* (nd).

also heard and listened (Töttemeyer 1980: 184, Pennanen 2003). New music was also heard through radios and consumed by those who went in exile and spent their time in military camps in Zambia, Angola and Tanzania. SWAPO realised this and recruited musically talented freedom fighters to join in the newly formed Ndilimani Band. It toured around and entertained the SWAPO camps and took part in political campaigning, spicing it with rumba-oriented African grooves. The band still exists and serves the purpose being faithful to the present SWAPO Party. Ndilimani's former leader Papa Francois Tsoubaloko, presently a university lecturer, with his band is also known as a popular performer of *kwasakwasa* and *rumba*.

Kizomba is a rhythm related to *soukous* or *zuk* from western Africa. Those genres have spread in Namibia through Angola and many Congolese musicians who have arrived in the country since independence. Some of them followed their colleagues, Ndilimani band members, and some came to look for green pastures in a new African nation. Impactus Four is perhaps the most respected band in this category.

6.3.7 *Kwaito* and *hip hop*

As music technology developed up to the level where music production became acceptable and affordable practically for anybody, the popularity of categories such rap, hip hop and house music rose tremendously. The South African version of hip hop is called *kwaito*, and it can be estimated to be the commercially most successful music business in Namibia at the present. Artists such as Dogg and Gazza have managed to establish themselves not only as entertainers but also as businessmen. They tour regularly and perform in well-organized shows in huge arenas. What is noticeable about them, unfortunately, is that these genres and the technical facilities accessible to the artists have led to almost total abolishment of live instruments played by real human musicians. Everything but the vocals are programmed by computers, which makes, to be honest, the overall sound dull and lacking of natural dynamics. The live shows are performed with backing tracks from a computer. The lead vocalist and the dancers nevertheless are real and alive. This doesn't bother the audience whose expectations seem to follow models learned from TV music programs. It is sad to note that the national TV broadcaster is not putting any effort to uplift live music performances in the country.

6.3.8 *Oviritje* and *ma/gaisa*

In the music of independent Namibia one can clearly identify the many influences from southern African music styles such as *mbaqanga* and *pantsula* played in townships in South Africa. *Damara punch* or *ma/gaisa*, as it is presently called, is a Namibian variation of *pantsula*. The rhythm is often based on relatively fast back beats, but the melodic and harmonic characteristics bring to mind cultural music of the Nama and Damara. *Oviritje* is similarly a blend of similar rhythmic patterns and Herero vocal tradition. In both of the styles church music can be identified as a major source. *Oviritje* is said to be derived from *concertliedjies*, popular church choruses sung in churches in southern Namibia. The melodies in *oviritje* are normally simple but catching, and therefore artists like Erich Mahua and bands like Phura get airplay relatively easily.

These two categories in question are, as is the case with *kwaito*, mostly produced by computer programmed sounds. Live playing of real musicians is scarce in the production.

6.3.9 *Gospel music*

Gospel music, as it has emerged in Namibia's southern neighbor is gaining more and more popularity; in South Africa it is estimated to cover 50% of the entire music industry. This is, however, most presumably not only music from choirs and bands closely related to churches and other faith-related organizations, but also music performed by contemporary popular artists and celebrities. It has become fashionable for a prominent artist to release a gospel CD every now and then. That fact that these CDs are commercially viable and selling well speaks for the desire among music consumers to listen to religious and spiritual music. In some cases, though, the latter expression, spiritual, could be more correct. The gospel music in southern Africa is not always confessionally bound in any religion or church. It could rather be analyzed as a continuation of African spirituality.

In Namibia the market for gospel music is also expanding. During recent years the major music event Sanlam-NBC Music Awards has opened a category for *gospel music*, and in 2009 there were six nominees.¹⁶⁸ Time will show if any of them really breaks through.

6.3.10 Other styles

Despite music being often produced with computer programming, music played with “real instruments” is still somehow alive. A few artists have successfully managed to combine their background music tradition with contemporary genres and thus have created new unique blends. Axue, mentioned above, is one of the folk musicians and a master guitar player. His music is a blend of *nama stap*, Damara melodies and modernized band combination. Hishishi Papa, more well-known as visual artist Papa Ndashuunye Shikongeni, combines Ovambo cultural melodic details, but composes his own music and poetry.¹⁶⁹ G3 has developed melodic soft pop and R&B ingredients into a nice package that has gained popularity both live and on radio. The producer behind all of these artists (and some of the Kaujeua CDs) is a Frenchman, Christian Polloni, who has recorded, mixed and edited a huge amount of music in his home studio. He uses sampled tracks and rhythm loops but always manages to make it sound as a real live band.

Elemotho takes influences to his music partly from his ethnic background, the Tswana tradition. However, he is a dynamic songwriter and a charismatic singer who has gained recognition outside Namibia. He can be credited for his decision to stick with a live band both on his CD production and live performances.

Music is not only played or sung by men. Sharon van Rooi, Tequila, Gal Level, Patricia Ochurus, Tunakie, Erna Chimu and Ermelinda Thataone are well respected singers, and some of them work as session musicians from time to time, backing up other singers with their voices.

The reason why the other categories existing in Namibian music, Afrikaner music, rock'n roll and heavy metal (Arkana, Pypeline) and rhythm and blues (the Mojo Blues Band), do not receive much attention in this discussion is found in their distant position from the Ovambo population and thus from ELCIN members. According to my own observation the relevance of such music styles is not significant and reasons the limitation of the selection to the catego-

¹⁶⁸ An annual reward given for the local artists organized by the Sanlam Namibia and NBC from 2003 until 2009. The other categories are: *Shambo, House, Kizomba, Kwiku/Soukous/Kwasa, R&B, Oviritje, Dance Hall/Ragga, Reggae, Afro Pop, Hip-hop/Rap, Kwaito, Ma/gaisa/Damara Punch, Rock/Alternative, Music video, The Song of the Year.*

¹⁶⁹ Listen to the CD: Hishishi Papa, *Aantu, Aantu*. (nd) Windhoek: Omalaeti Music.

ries introduced above. The diverse, multicultural formation of Namibian society (partly as an outcome of the segregation of ethnic groups during the apartheid era) results people living and socialising mostly within their ethnic groups. This does not necessarily involve any hostile attitude against the other groups, but can have an effect on certain selectiveness. People tend to favor their own cultural things, expressions, traditions and beliefs and value them above others. Often this is a practicality. "You choose the radio station you can understand with ease." Even if other languages and their music could be heard on the radio, practicality rules. The above overview, therefore, represents the music to which ELCIN members are most probably exposed, since they are played in the Oshiwambo Service, National Radio and the NBC TV music programs.

6.4 Conclusions

The above selection of aspects in Namibian contemporary music is definitely not a complete one and does not even intend to cover all the existing musical categories or phenomena in Namibian music. The intention here was to have an overview to the formation of harmonic structures in various music categories, in order to learn from them and later be able to operate with them in order to accomplish the purpose of this study.

The intention and purpose of this subchapter was also to have an overview of the secular music field. The interlinking between secular and church music is evident here and there, and it is worthwhile to take note of that. What remains factual ground for this study is that the people, the consumers of the various music styles, are most often also members of churches. The church as a local community of people is, through her members, exposed to all these styles of music either directly or indirectly. As it was said before in the search for cultural relevance, it is indeed necessary to keep eyes and ears open for positive impacts from the surrounding world. This includes the various categories of popular music in Namibia.

7 Contextualization of liturgical music, theories and some practices

This chapter shall discuss the possible concepts and terminology involved in contextualization. It explores the theological thinking and practical initiatives aiming to renew the liturgy in ELCIN. The ongoing process of liturgical renewals in neighboring Lutheran and Roman Catholic churches is also briefly visited.

7.1 Lutheran World Federation Nairobi Statement on Worship and Culture

The Lutheran World Federation Nairobi Statement on Worship and Culture 1996 marks one of the milestones in the deliberate processes of the Lutheran community in trying to encourage its member churches to build a dialogue between Christianity and the local culture. It manifests new kind of thinking with regards to the contextualization of Lutheran worship by introducing ideas for the liturgy to interact with the local environment and entire life of the people. To a great extent the discussion revolves around the key question articulated by Anita Stauffer, one of the scholars involved in the process of formulating the Nairobi report: “How can worship – liturgy, preaching, hymns and other music, and the spatial environment for worship – be both Christian and local in the diversity of the world’s cultures? (1999: 177)” Furthermore, questions are asked about the gospel becoming embedded in local culture and also vice versa, how local people as representatives of their culture become rooted in the gospel. This two-way process concerns all areas of liturgy, the preaching, music, architecture and symbolism as it calls at the same time for taking the local cultural aesthetic system into account.

The Nairobi Statement is one of the phases in a long-term study, including consultations and publications, through which the worship office of Lutheran Worlds Federation’s Department for Theology and Studies explored “the relationship between Christian worship and the world’s cultures” (Stauffer 1999: 178). The first phase was established in 1992 and it involved twentyfive scholars, including ecumenical participants,¹⁷⁰ in two global consultations. The first was held in October 1993 in Cartigny, Switzerland, and the second in March 1994 in Honkong. The first consultation led to the formulation of the Cartigny Statement on Worship and Culture which together with other papers and documents from the two consultations were published as phase two of the study in 1994 in a volume titled *Worship and Culture in Dialogue*.¹⁷¹ The meeting of the study team in Nairobi, Kenya in January 1996, and all the regional and subregional research done between the consultations as well as the analyses of all the material thus collected formed phase three. Implementation of the findings thus far was compiled in a volume of LWF Studies series called *Christian Worship: Unity in Cultural Diversity* published

170 From Anglican, Roman Catholic and Methodist churches (Stauffer 1999: 178).

171 WCD 1994, as the abbreviation appears later in this study.

in 1996 as phase four of the study (Stauffer 1999: 178-179). This implementation culminates in the Nairobi Statement on Worship and Culture¹⁷² which summarizes what was learned and offers deliberations to member churches for them to consider their usefulness. The statement is concluded with a call for all the member churches to

...give serious attention to exploring the local or contextual elements of liturgy, language, posture and gesture, hymnody and other music and musical instruments, and art and architecture for Christian worship – so that their worship may be more truly rooted in the local culture (NSWC 1996: 28).

The challenges are addressed also to the missionary organizations by saying:

We call those churches now carrying the missionary efforts to encourage such contextual awareness among themselves and also among the partners and recipients of their ministries (ibid).

The Nairobi Statement provides guidelines and principles that present not only LWF member churches but also this research project with a challenge, but even more so with an opportunity. As will be discussed below in detail, this study will now take the LWF recommendations of implementation and test their usefulness in practice. Later on the practical studies and liturgical experiments in chapter eight as well as the new liturgical music introduced in chapter ten will all be evaluated against the Nairobi Statement.

According to NSWC the relationship and interrelatedness of the worship and the local cultures can be seen at least in four ways.

First it is, *transcultural*, the same substance for everywhere, beyond the cultures. Second it is *contextual*, varying according to the local situation (both nature and culture). Third, it is *counter-cultural*, challenging what is contrary to the Gospel in a given culture. Fourth, it is *cross-cultural*, making possible sharing between different local cultures (ibid: 24).

7.1.1 Worship as transcultural

With regard to the transcultural nature of worship, NSWC suggests that Christianity provides the same substance regardless of cultural environment, tradition or history. The core of the Christian doctrines about triune God, the central sacraments (Baptism and the Eucharist), the Bible and the major celebrations rising from great narratives of Christ's life (such as Lent, Easter, Pentecost, Advent, Christmas and Epiphany) are all the same. Across the world, among the diversity of cultures, the same core elements of Christianity might be expressed in different ways, but their meaning for the Universal church of Christ is transculturally same. Some liturgical elements are also same, transcultural for all Christians. Certain readings from the Bible follow the church year, and churches share the ecumenical creeds, the Lord's Prayer as well as Baptism in the name of the Triune God.

It is believed that the use of these shared common elements and expressions of Christianity further consolidates and renews the unity of the worldwide church. It enables ecumenism while it also offers "a solid basis for authentic contextualization" (NSWC 1996: 25).

¹⁷² Lutheran World Federation, Nairobi Statement on Worship and Culture, NSWC as the abbreviation is used in this study.

7.1.2 Worship as contextual

The contextual nature of worship, according to the NSWC (1996: 25), means that it is supposed to dynamically interrelate with the given culture and take the local present situation into consideration. This idea is based on the creation of the world in which the creator, God himself, can be encountered. Various cultures are seen as part of this creation, and Jesus, the Son of God was also born in one of them, namely the Jewish culture. It is believed that the mystery of Jesus' incarnation provides "a model and a mandate for liturgical contextualization" (ibid). As long as the cultural values and patterns are consonant with the Gospel they can be used to express the meaning of the liturgy. On the other hand, culture should undergo critique and only the connatural elements of it can be integrated in the liturgy. This requires that the fundamental values of both, the liturgical and the local cultural traditions, are respected.

In order to work towards preserving of liturgical traditions (and presumably also of local cultural practices), among various methods NSWC suggests two possible models to be useful in contextualization process: *dynamic equivalence* and *creative assimilation*.

Dynamic equivalence involves a process where the components of the worship service are re-expressed by utilizing elements from a local culture, elements that have equal meaning, values and function in their ethnic environment. Dynamic equivalence

...involves understanding the fundamental meanings both of elements of worship and of the local culture, and enabling the meanings and actions of worship to be "encoded" and re-expressed in the language of local culture (NSWC 1996: 25-26).

The document further suggests useful procedures to be followed. These are the primary examination of the *ordo* and its theological, historical and cultural background. Secondly: determination of the possible elements to be subjected to the process without prejudice. Thirdly: a study on the components which are able to re-express the Gospel and the liturgy. Fourthly: consideration of the spiritual and pastoral benefits of the process for the people.

Creative assimilation involves enrichment of the liturgy with the connatural elements of the local culture. This method is based on understanding that not everything can be integrated with Christian worship tradition, but that suitable components can be, once they are critically examined in the light of the Bible. The method is not so much about cultural re-expressions of the liturgical elements, but rather of adding new elements from the surrounding culture.

7.1.3 Worship as counter-cultural

The NSWC bases the counter-cultural nature of the worship on the idea of Christianity as a transformer of the corrupted world. It is thought that all cultures also contain "sinful, dehumanizing" components that contradict Christian values. Such developments as oppression, social injustice, idolizing the self or any local group, and acquisition of wealth at the expense of broader humanity should be challenged. It is believed that as Jesus Christ came to transform all cultures, this transformation can also include "the deliberate maintenance or recovery of patterns of action that differ intentionally from prevailing cultural models" (NSWC 1996: 27). It is not only Christianity that can cause the recovery, but also wisdom from other cultures. The churches are called not to conform to the world, but to transform it.

7.1.4 Worship as cross-cultural

According to NSWC the existence of one universal church provides possibility for an ecumenical and cultural sharing of the liturgical elements between the member churches. Hymns and other music, art, architecture, gestures and postures can be shared across cultural barriers. This is meant to help enrich the worldwide church by strengthening unity. Interaction through sharing is believed to be possible in every church in ecumenical dimensions and particularly needed in multicultural societies. If the contextualization methods introduced above are followed and a principle of respecting others is applied, cross-cultural sharing should work towards the consolidation of the *communio* of the church.

7.2 Challenges in contextualization

Although the LWF Nairobi Statement on Worship and Culture discusses the liturgy in its broad sense, including all the elements of worship, music (hymns and liturgical melodies), church art, architecture, postures and gestures, and their relation to the local cultures, this study limits itself to one dimension of the liturgy, namely music, and will try to apply the given methods particularly in connection with liturgical music.

This subchapter discusses the problems, or should we rather say the methodological challenges and questions, that must be solved before entering the actual contextualization process.

Before going any further in the challenges of contextualization, it is necessary to discuss the existing terminology used to express the dynamic processes in cultural encounter. Kurath (1960: 77-80) has explained some dynamic processes taking place in encounter of cultures. She discusses the issue in the light of dance ethnology. Nevertheless, as culture is dynamic within its all levels, these concepts are relevant also in the field of music. The terms Kurath uses are: *continuity*, *diffusion*, *transculturation*, *acculturation*, *enrichment* and *decline* of cultural practices (ibid: 77-78). Some of the terms overlap with the terminology of this study and some are less useful.

Continuity of cultural practices among the northern Namibian people can be identified despite the transformation caused by factors such as colonialism and missionary work. Some customs were continued and preserved outside Christianity, such as *efundula*, the initiation rites of girls, and the dances and songs connected to that among the Ovakwanyama. With *diffusion*, Kurath means a process through which, for instance, a dance spreads all over and take place somewhere else or in many other places (ibid). As a dynamic process I did not find any relevance for it in northern Namibia. *Transculturation*, or borrowings, was discussed earlier and it indeed takes place between ethnic groups in the multicultural Namibian society. *Acculturation* will be discussed later. *Enrichment* can be related to the creative assimilation, whereby elements of the culture are attached to the liturgy to enrich it. *Decline* of various customs and music categories is evident in Namibian cultures as was stated earlier in the discussion concerning the encounter of Christianity with local cultures (chapter 4.4). In the following, some more terms and their conceptual meanings will be discussed and estimated particularly in reference to the dynamic processes and deliberate changes conducted in the liturgy.

Indigenization

The term implies how something, for example, a certain element of the liturgy is changed by reintroducing and reintegrating components from indigenous cultural practices. The process

challenges to study the authenticity of the particular phenomena. This can be difficult due to the dynamic nature of culture and the changes it has undergone over time. It can be problematic to find cultural objects or habits that are truly indigenous or to find proof of their authenticity (Hellberg 2007). Bevans discusses the disadvantages of the term by comparing it with the concept of contextualization: “Indigenization [is] focused on the purely cultural dimension of human experience, while contextualization broadens the understanding of culture [to] include social, political and economic questions” (1994: 24). In a process of identifying relevant surroundings for contextualization it would rather be recommendable to look for actual, present cultural phenomena instead of authentic, indigenous cultural things.

Localization

This term involves the understanding that culture is not universal abstraction but, as Lathrop puts it, “Culture is the orientation necessary to survive and thrive in a place, the linguistic and symbolic but also the practical tools necessary for a human community to interact with land and create local order of meaning (1996: 50)” Localization is about taking an element in the liturgy and placing it in dialogue with the customs and practices of a particular setting regardless of time, history or cultural background (ibid: 51).¹⁷³ It recognizes any localities, true and relevant in the society. This method could be useful and worth testing, but it can be a problem if the local traditions inside one church are many, and differ from one another. This might result in exclusion of some members of the society.

Contextualization

This process concerns the way how to express the liturgical *ordo* or some particular components of it in relevant ways to relate with the actual and factual context. Deliberate contextualization requires at first a sensitive evaluation of the context and a socio/historical understanding of its nature. The context can be new and previously unvisited or it can be comprised of positive and negative values, and the aesthetics of the context can differ from those of universally agreed tradition, but the key of success lies in the cultural relevance of the outcome. Whatever is contextualized needs to be true to people. As Bevans puts it, “the term contextualization includes all that is implied in the older (terms) indigenization or inculturation, but seeks also to include the realities of contemporary secularity, technology and the struggle for human justice” (1994: 21).

Inculturation

The concept of inculturation is broadly discussed by many scholars. First of all it should be distinguished from the term enculturation used in sociology and meaning, for instance, the process by which children are socialized to the norms and behavior patterns of the surrounding culture (Shorter 1995: 5). In missiological discourse the term inculturation implies incarnation of the Gospel in native cultures and also vice versa, the introduction of the aspects from these cultures into the life of the Church (ibid: 11). As Shorter puts it, it is about “the on-going dialogue between the faith and culture or cultures” (ibid). The concept has been discussed more among Catholic theologians after Vatican II. They base inculturation on the idea that as the world is God's creation, a human being is created according to the image of God and thus

¹⁷³ See also Hellberg 2007.

deserves respect and love. This theological understanding wants to see the possibility for “dialogue with the human condition”. Protestants, on the contrary, used to emphasize the brokenness of culture, as human life has been broken by the power of sin (Müller: 198-201). However, these notions have come closer to each other, and at the present, as could be seen from the NSWC, the discourse of these two sides seem to articulate the term with similar fundamental values and seek for dialogue between the Gospel and culture.

Shorter emphasizes the continuity of the process and considers it relevant even in de-Christianized societies (1995: 11-12). Inculturation, seen also from the perspective of the first article of faith, takes into account that God's creation includes not only the creation of man, but a creation of the environment, the surroundings where people are able to make their living and survive. These means and ways of existence are thus forming the entity called a culture. People are able to encounter their Creator within their cultural existence. None of the world's various cultures can, therefore, be considered greater or more valuable than any other before God.

This concept is also used in connection with the liturgy. Religion is mostly situated in the center of culture, and liturgical traditions are developed to serve the need people have to approach their Creator together. Culture thus becomes a necessity for liturgy because Christianity, after all, “cannot exist except in cultural form” (Shorter 1995: 12). As Chupungco (2002: 9-10) opines: “The liturgy as an action of a concrete ecclesial community is also a cultural reality.” He stresses the inextricability of culture and the liturgy by saying “it is not possible to celebrate it [liturgy] outside a cultural context or in a cultural vacuum” (ibid: 10). Liturgical inculturation respects the creation particularly in two ways. First, it results in acknowledging the cultural diversity of people and, as Chupungco states, “leads to a plurality of cultural expressions in the liturgy” (ibid: 9). Second, it continues the creation by calling people to use creativity in developing new liturgical traditions. Humans, as an image of God, are believed to have been given a talent to be creative (Gen. 1: 27). God's creation can then find a continuation in the culturally relative human actions. However, the liturgy must be faithful to the Triune God, and Christ must be the center of worship (Stauffer 1994: 15). Inculturated liturgy seeks for connatural aspects in local practices, aspects that will not contradict the theological substance and that are suitable to be integrated to church tradition. In the dialogue with local cultures some cultural values and customs can be questioned, challenged and initially renewed by the church (Chupungco 2002: 11, Shorter 1995: 12-13).

Anscar Chupungco, member of the LWF study team, has given a summarized definition for the inculturation process:

It is a process whereby pertinent elements of a local culture are integrated into the worship of a local church. Integration means that culture influences the way prayer texts are composed and proclaimed, ritual actions are performed, and the message expressed in art forms” (1996: 77).

Chupungco further stresses the bidirectional nature of the process by explaining how, on one hand, the local cultural practices, “rites, symbols and festivals,” can be integrated “after critique and Christian reinterpretation” into the worship of a local church (ibid). On the other hand, Christianity is rooted into the culture and transforms and renews it. The aim, according to Chupungco, is that eventually worship becomes “culturally suited to local people” for them to acquire the ownership of it (ibid). The inculturation of the liturgy will require suitable meth-

ods, such as mentioned in connection with the contextualization process: dynamic equivalence and creative assimilation.

Acculturation

In other words: the modification of the culture of a group or individuals as a result of contact with a different culture. This process is an ongoing thing in the multicultural encounter. According to Kurath frequent “borrowing is largely one-way and takes place more or less under compulsion” (1960: 77). Acculturation means encounter between cultures and can be one of the principal causes for cultural change (Shorter 1995: 7-8). This change is a normal pattern in the dynamic nature of culture itself but can, through interaction with other cultures, lead to cultural pluralism (ibid: 45-46).

Assimilation

The term is used in this context to mean adaptations of elements which are eventually absorbed as one's own. In this process a minority group gradually adopts the customs and attitudes of the prevailing culture. In Africa, however, it is notable in many cases that missionaries, although a minority in the churches they founded, exercised power in hierarchical ways so that elements of their culture were absorbed by the majority. In ELCIN one can identify a gradual adoption of Christian habits and tradition from the missionaries by the native people as was explained in chapter 4.4. The power was applied in Christian education as well as in implicit interaction between missionaries and local inhabitants.

A deliberate process of creative assimilation involves enrichment of the liturgy with aspects or elements from the local culture.

Accommodation

This is a term also used in this study. In this context it is used to mean the borrowing of a certain aspect and the adaptation or placing it into the liturgical environment.

Westernization and modernization

Both of these are ongoing processes in African countries. Particularly in a nation as young as Namibia, models for developing society are in some areas taken from abroad. Commercial trends and the fashions marketed for people tend to influence them to value the foreign, western or modern over the local cultural tradition (Hellberg 2007). In music, for instance, this has resulted in computerized music taking over the markets and decline of indigenously based instrumental music.

7.2.1 Defining the context

The core question in contextualization lies in the encounter and interrelations of various traditions. In the simplest situation the encounter happens between two cultures, but because of cultural diversity in many countries the encountering can take place between many more. The universal church of Christ, its message and its liturgical practices stem from ancient Christian tradition deriving back to the early church and evidently influenced by a Hellenistic-Jewish heritage (Stauffer 1994: 7). The Christian congregation in any specific environment conducts services comprised of elements assimilated from surrounding cultural entities. The church

is simultaneously universal and local (Lathrop 1996: 47-66). It joins in unity with the global Christian community while acquiring characteristics from local cultures that are often diverse. Interesting and central in the light of this study will be to investigate methods how to find balance between extremes that often contradict each other. Stauffer discusses the dynamics of liturgy and culture by considering tensions between several opposing pairs of values (1994: 11):

- Authentic – relevant
- Lutheran – Catholic
- Local – global
- Christocentric – anthropocentric

Faithfulness to the authentic Gospel and the apostolic tradition should find a balance and relevance with the local culture. Thus universality and particularity seek one another and fulfill the inculturation of Gospel.

Stauffer also stresses that the liturgy cannot be property of one church, whether Lutheran or Catholic, since it is believed that the baptism is one as the Lord is one.¹⁷⁴ She further explains that “what is done in Word and the Sacraments is shared at its core, as it roots, with the whole Church of every time and every place” (ibid: 13).

The task of this study would hence be to define the context in which contextualization is conducted. The local versus global dynamicity and the problems in seeking for the balance between various conceptual opposites will be discussed later in this chapter. What should be clear is to agree with Stauffer (ibid: 15) about the centrality of Christ in trying to establish anything which should serve the Christian church in the world. However, there can appear interpretative differences from church to church about the theological emphasis in the liturgy. Stauffer is right by stating that between human life and Christ, the latter should be placed in the center of worship. According to Lutheran theology this should not exclude the other articles of faith and the trinity as a whole being the center of the worship.¹⁷⁵ The proper pair of values at the opposite end of continuum would thus be:

- Deocentric – anthropocentric

According to Stauffer (1994: 15) cultural relevance is crucial for the liturgy. What is indispensable is the theological substance of the *ordo*, the core of Christian worship: the Word, Baptism and Eucharist (LWF Cartigny Statement on Worship and Culture 1996: 133). Nevertheless, as Christianity and the practices within it also deal with socio/cultural dynamics of people's lives, it would also be the aim of this study to investigate human cultures from an anthropological perspective to gain more understanding of cultural practices. As Chupungco puts it:

...culture embraces not only rational thought, but also the practical realities of life, like the pattern of constructing homes, of cooking and eating, of planting and harvesting, of paying worship to God. In this respect we can say that the liturgy, inasmuch as it is a pattern of worshipping God, is a cultural reality (1994: 155).

¹⁷⁴ Eph 4:4-5.

¹⁷⁵ The cornerstone of Christian doctrine is faith in the triune God. This is present in the liturgy which is always started and concluded in the name of the triune God. It is also expressed in all prayers, in the sermon and various symbolic actions and gestures. Although Lutheran worship has a tendency to emphasise Christ as the center of the worship, the other dimensions, the first and the third person are equally as significant (Kotila 2004: 25-29; Sariola 2001: 122-123; PHI 2000: 5-6).

7.2.2 Universal versus local cultural diversity

A church, even if founded by foreigners and constructed of imported elements, is always local. It can only exist and be alive if the ownership of the assembly is with the people. The identity of the church is put in practice through the activities centering on scriptures and sacraments (Lathrop 1996: 49). Therefore the call for localization, such as Kameeta's (2006: 86-91) is to be taken seriously. The identity will end up in crises if the people cannot experience themselves accepted as a creation of God. Kameeta articulates the need in clear words:

“To be a Christian cannot mean ceasing to be a human being living in Namibia. But (n) either can to be a Namibian mean ceasing to be a Christian. To be a true Christian is not have split personality. I am one person with one personality as a Christian who is a Namibian” (ibid: 90).

Cultural ground is a necessity for a church and provides an opportunity for liturgical expressions. However, a question can be asked: Up to what extent can local aspects be incorporated without losing the universality of the substance?

NSWC emphasizes the trans- and cross-cultural nature of the liturgy (1996: 24-27). Liturgical practices connect and join a local church as a member of the universal church of Christ in a global community. To perform local customs which are too particular, linked with small local societies, can create a problem resulting in exclusion of other church members. Symbolism varies in African traditions. Gestures and manners in one tradition can speak something else in another.

The geographic boundaries of African countries are artificial and not constructed according to tribal borders. Colonialism did not respect the already existing African states, as they can be called (Eirola 1992: 45). The northern border of Namibia was drawn in negotiations and agreements between the colonial powers Germany and Portugal somewhere in 1880s. This boundary, for example, mocks and ignores the traditional national areas of the Ovakwanyama, which are now divided between two countries, Namibia and Angola. In the west the border follows the Kunene River and in the east it runs along the Kavango River. Between these landmarks the ruler was apparently placed on a map and the rest is history, unfortunately a violent one. An African nation, in many cases within borderlines drawn in Europe, is comprised of people of many different histories, languages and cultural traditions.

Although church borders are not drawn following the principles of colonial powers, the same kind of multiethnic, multicultural reality exists in the churches. ELCIN is formed by people speaking several languages (though officially and practically two of these languages, Ndonga and Kwanyama, dominate the others).¹⁷⁶ The fact that cultural traditions can vary even between neighboring tribes sets afore the question: which of these traditions could possibly be selected when choosing to localize liturgy in a local cultural context? For example, according to some Ovambo customs a youth is supposed to greet an older person, even by intervening into a conversation the elder is having with somebody. In Kwangali tradition this is not possible; the child has to wait until he/she is approached by the elder. One needs to be sensitive and study the culture in order to find the implications if, for instance, salutation in a

¹⁷⁶ Most ELCIN members belong to the Oshiwambo language groups consisting of seven different languages or dialects. In the northeast in the Kavango region, however, people use Kwangali as a formal church language, whereas a combination of Herero and Dhimba is used in the northwest. The few San people who identify themselves as ELCIN members must use Ndonga, Kwanyama or Kwangali in the church. This is due to the fact that very few Ovambo people can communicate in Khoesan languages (see chapter one).

liturgy is conducted in a culturally controversial way. Localization must, therefore, be applied by considering the unifying, transcultural nature of the liturgy.

Cultural melodies can also have meanings and hidden messages which open up differently to people from different ethnic backgrounds. The crucial question would be the issue of transferring the melodies or any other culturally functional element from the original context to a sacral one. Will the meaning and thus some of the substance follow along to the new environment, or is it possible by changing the lyrics to also change the meaning of that particular thing? The question of cultural meanings embedded in songs and melodies forms an important part of this research and will be further discussed in chapters eight, nine and ten.

7.2.3 Old versus new

Mainline churches in Africa, particularly in Namibia, can be identified as products of European missionary work. ELCIN achieved independence in 1957 and was the first African church in Namibia to have an indigenous leader.¹⁷⁷ At the present, church work is planned and implemented by decision-making bodies such as the Church Council, meeting once in two months, and the general synod, which is summoned every fourth year. The diminishing missionary influence is making way for a natural, gradual process of Africanization. The change is probably slower in pace than a westerner would imagine. African cultures tend to look or lean back to the past. A change for new, sometimes even feared by members of society, is often well and carefully considered and should always be discussed and tested by the members. An African concept of time supports the cautiousness. "Those values which were good for our forefathers and for our ancestors are good for us."

Globalization and modernization trends in present economical developments, however, bring in new demands and affect the churches as well. Elders are afraid to lose the youth in the battle with secularization. Renewal of church music is thought to bring people back to the church. The old and modern are in dialogue. This discourse of concepts, though not always a verbal one, also touches the attempts to renew such institutions as liturgical music, or the hymnal, leading to questions like "Something has to be done to keep the people in the church, but do we dare to change the churchly heritage?"

In order to establish and to define a relevant context one needs to study the history of the context. However, the contextualization process should not necessarily take us back in time, back into what might be called authentic cultures. If relevance is our guiding principle, we have to admit the changes already taken place and the developments already happened. As Lathrop states:

The cultures of churches which were missionary-founded and which have gradually mixed local language and some local musical style with received western patterns are also to be respected and honoured. These patterns are frequently experienced as belonging to the beloved history of Christianization, and that experience sometimes includes overtones of liberation (1994: 144).

The liturgical tradition of ELCIN is as old as, and even older than, the church itself (see chapter 5.2) and thus it would be a mistake not to see its significance for Namibian church members.

¹⁷⁷ Leonard Auala was ordained as a pastor in 1942. He worked first as a parish pastor in Oniipa and served as secretary of church board and as a teacher in a training institute. In 1960 Auala was elected as moderator of ELOC (as ELCIN was then known), and in 1963 he became the first indigenous bishop, consecrated on the 30th of June, 1963 (Buys & Nambala 2003: 228, 230).

As mentioned above, this tradition forms one of the heritages, which over time eventually became cultural, even local, and which should be taken in consideration in the process of finding balance between different cultural aspects and universal Christian tradition.

7.2.4 Liturgical *ordo* versus secular practices

LWF documents emphasize the liturgical *ordo* as the core of the worship service. The word *ordo* means the indispensable outline of the combination of scripture reading, Eucharist, prayers, confessions and preaching. The understanding of the content and meaning of the *ordo*, however, can be disturbed if the celebrant or the congregation finds it too foreign. This can create a temptation to start to add things in between. Worship services in local African settings also serve social functions as was discussed earlier. Up to some extent they have taken the place of village assemblies in rural areas where traditional gatherings have become scarce. Among church announcements, for example, pastors are commonly heard pastor making secular announcements, even information from civil authorities or even about political meetings. On one hand this can be seen as a sign of the church being a relevant place and host for a people's assembly. People are accepted by the church with all that is in their lives, and the counter-cultural nature of the liturgy does not allow the church to close eyes from social issues. Churches in southern Africa also had a significant political role during struggles for independence and political reformation in various countries (Iileka 2007).¹⁷⁸ During the apartheid era the colonial authorities tried to silence the church from acting as a voice of the people and keep it from addressing political issues by arguing that churchmen should leave politics to the government and concentrate on religion. The African theologians refused to accept this and claimed:

If God is the Creator of heaven and earth, and if he is the father of Jesus Christ, and if Jesus Christ is the founder and head of the Church, why should the Church be silent and do nothing in the face of racism, exploitations and violence, when these are committed in God's world? (Kameeta 2006: 18)

To distinguish secular from sacral and casual from churchly is not always easy since it is believed that the word of God, in the center of worship as it is, also touches mundane life. This can, however, result in confusion, with liturgy as the worship of the Holy Triune God becoming mixed with celebration of things that have profane, secular meanings.

Perhaps this dichotomy can be dealt by providing sufficient teaching of the substance of the *ordo*, the theological meaning of the worship for the congregants. What the church can offer for the discourse touching secular life and how it articulates and take a stance in political issues should be more than mere announcements. The prophetic voice of the church should not be silenced or limited only to times of war. Theological perspectives on relevant topics of life, even political injustice, could be included in the sermons and other teachings of the church.

The other problem caused by people not deeply understanding the *ordo* is that locally made alterations, variations and additions are not always suitable. When the worship service is treated as any secular social meeting, people lose the sense of holiness in the liturgy. This can result in confusion or chaos. Though conducted in a culturally relevant, contextual way, the *ordo* and its universality should be respected. On the other hand, too much complicity and high-church decoration can hamper people from experiencing the ownership of the liturgy. This challenges the churches to include liturgy and the theology of worship in general Christian education. It

¹⁷⁸ See more Kameeta 2006 and Isaak 1997: 37-56.

is not only the pastors and clergymen who should be trained, but also every congregant starting from the children to adults (Shivute, Löytty 2007: 6).

7.3 Liturgical contextualization in the light of Namibian theology

In theological discourse, liturgical contextualization has not been among the most burning topics in Namibia. This is understandable given the missionary history as well as political history of the country. First of all, theological thinking of the native clergy was, until the middle of 20th century, strongly influenced and even controlled by European missionaries. Second, after the indigenization of church leadership, churches had other and more acute challenges to face. For a church growing under the shadows of such evils as the apartheid governance of South Africa, liturgical contextualization was perhaps not the first priority. On the other hand, it was this reality that eventually forced the churches to learn theological argumentation relevant to the life and living conditions of African people.

The developments of the paradigms of ELCIN theology can be roughly divided in three periods. 1) Mission theology, during the missionary dominated era, from 1870 – 1963. 2) Liberation and political theology of the church led by indigenous leaders during the struggle for national independence 1963 – 1990. 3) Search for African Christian identity and cultural discourse during the era of national independence from 1990 onwards.

7.3.1 From missionary theology to liberation theology

The first period was characterized by mission theology imported by Finnish missionaries who came from another culture and from a church that had 400 years of history as a protestant church. As was explained in chapter 4.4, the starting points of the encountering sides differed in many ways. This resulted in a collision of cultures, and missionaries put theological emphasis on converting “pagans” into Christianity. The missionaries are of course praised because of their efforts to also improve social circumstances such as education and healthcare, but criticized for their stubbornness in not being able to learn the local culture enough and to see it as fertile ground for the formation of theology from an African perspective. The most serious critiques come from the educated ELCIN elite, who are now able to analyze the past by using the same theological language, vocabulary and partly also the same historical literary sources as the missionaries before. As Munyika has analyzed it, the Finns preached about the salvation of souls and a heavenly reward after death for sinners (2004: 262-336, Löytty 1971: 144). Munyika sees that the main weakness in the soteriology of the Finns was that they did not seem to preach salvation in a holistic way, considering the whole human being as a member of society and in relation with the well-being of the community. He claims that this kind of individualist, spiritual notion of salvation was derived from the pietist protestant orthodoxy that some of the missionaries represented. According to Munyika the problem of it is that it ignores the comprehensive needs of the people (2004: 274-300, 313-336).¹⁷⁹ An Ovambo notion of sal-

¹⁷⁹ Due to the lack of literary sources in languages accessible for the African theologians - most of the missionaries' accounts and literature including theological writings are in Finnish - it is understandable that Munyika had to form his notions only by examining very few theologians. This creates a danger of generalised patterns. It is also known that the Finnish missionaries did not come from only one pietistic movement. The ELCF contains five separate revival movements, and there are differences in theological thinking between them, also concerning soteriology and eschatology.

vation was something which should target the whole person, body, soul and spirit with the total well-being, *oulinawa*, of a person (ibid 62-63). Africans generally see *elao*, well-being and good fortune, as something only achieved in *ekumwe*, in relation with others, in a community (terminology here in Kwanyama).¹⁸⁰

Nevertheless, the Finnish model was adopted by the local ministers, who carried on the same path (ibid: 338-386, Löytty 1971: 143). The example was comprehended up to the extent that in studying the structure and content of 281 sermons in 1950s and 60s for his research, Löytty concludes by saying that the Ovambo sermon does not ponder the past nor the present problems of the community or the social responsibility of the church at all (1971: 143-144). Nor does the local clergyman bother to discuss the nature, dangers and destiny of the church in the world (ibid: 137). This does not mean that the church's social service and health care were foreign to them, no. It can be an indication that theological motivation for a holistic interpretation of the gospel was not known. And it was not applied because the example of the missionaries did not show how to do it. Another Namibian theologian Paul John Isaak¹⁸¹ from ELCRN, the sister church of ELCIN, describes this as a gap between *orthodoxy* and *orthopraxis* (1997: 30). The right belief, the dogma, and the right action did not interlink. Isaak takes further a practical example to describe the problem:

...for a villager who hunts animals daily for survival, the concept of God has to do with hunting. For a city-dweller driving around in dangerous areas, the concept of God has to do with life on the streets. The debate on the interrelationship between faith and praxis therefore needs to be addressed in every newly emergent situation (ibid: 30).

The missionaries lived on the field, close to their objects and counterparts, but after all, they could not sufficiently identify with the Ovambo world view or concept of humanness in order to let it reflect in the manifestation of their theology.¹⁸²

The second period brought a change in the theology of the Namibian church. It emerged as a reflection to the rising political resistance against the colonial occupation in the country. From 1960s until the independence of the country in 1990, racial oppression, injustice and violations of human rights were everyday life for church members when the colonial power tightened its grip in trying to stay in power. The Odendaal commissions plan for the establishment of native homelands in 1963 intensified the situation.¹⁸³ According to David Iileka,¹⁸⁴ an ELCIN theologian who has researched political theology in Namibia, the same year marks a change in theology. As mentioned in chapter 4.4.3, an Ovambo pastor, Leonard Auala was

180 Anthropological writings often refer to the African concept of *ubuntu*. According to the Xhosa people of South Africa, quoted by Isaak, *Umuntu ngumntu ngabantu*, means "a person is a person because of other people." Or an Akan proverb from Ghana, again quoted by Isaak, says: *adwen wotua tua*, "wisdom is pieced together from insights of several people" (Isaak 1997: 3).

181 Isaak was born in Namibia and ordained as a pastor in 1971. He went for further theological studies in USA and obtained M.A (Religion) at the Graduate Theological Seminary, Berkley, California in 1978 and Ph.D at the Lutheran School of Theology in Chicago in 1991. He has worked as a lecturer in Paulinum Theological Seminary and since 1991 as a Head of the Department of Religion and Theology at University of Namibia.

182 This I can agree from my own experience of living in Namibia. It takes enormous effort to learn another culture and to be able to reflect on the world from a new perspective, not to even mention the religious world view and identity. A person is always tightly rooted in his/her own cultural roots.

183 See chapter 6.3.2

184 David Iileka was born in Ongandjera, Namibia, ordained as a pastor in 1986. He obtained a Bachelor of Theology at the University of Natal in 1991 and later MA in theology. He obtained Ph.D in Theology in University of South Africa in 2008. Presently he serves as a Director of Lutheran Investment Division of ELCIN.

inaugurated in 1963 as bishop of what is now ELCIN. At the same time he became the first native bishop in southern Africa. Iileka is of the opinion that the indigenation of the leadership of the church contributed to the church becoming more active in political and social issues (Iileka 2007). That had not been customary for the missionary church leaders, not only because it was not included in their theological agenda, but also because in order to get work visas and residence permits from the colonial authorities they had to be cautious about directly criticizing them.

Isaak points out another landmark of the churches rising against unjust governance (1997: 44). In 1971 the famous Open Letter signed by bishop Leonard Auala and the moderator of the Rhenish Mission Church (Evangelical Lutheran Church in South-West Africa) called for denouncement of apartheid and accused the South African government of misusing their mandate on Namibian territory.¹⁸⁵ The letter was the first public political statement by the churches (Töttemeyer 2010: 74) and it claimed that South Africa has failed to take cognizance of the Universal Declaration of Human Rights by the United Nations. Contradicting the given task to develop the country the people are intimidated, human rights violated, freedom to form political parties denied, right to vote denied and also the right for free choice of jobs denied. Isaak is of an opinion that this letter, written soon after the International Court of Justice declared the South African occupation in Namibia illegal, was an indication and a result of new theological thinking (1997: 43-44). The verse in Romans 13:1, "Let every person be subject to the government authorities, for there is no authority excepted from God, and those that exist have been instituted by God," had been used by the ideologists of the apartheid system. The South African Prime Minister B. J. Vorster also wanted to see the churches' position subordinated to the will of the State (Töttemeyer 2010: 75). Students in the Paulinum Theological Seminary, including Zephania Kameeta, the present bishop of ELCRN, came to see the whole situation from a new point of view:

Romans had held that it was the task of those in authority to reward the good and to punish evil-doers. But, in the students' experience, up to that day in Namibia, the (government) authority was there to punish those doing good and praise those who were doing wrong. They also asked what the responsibility of the Church was in this kind of situation: Should the Church keep quiet in view of the suffering people, in the view of the injustice? (Isaak 1997: 44)

It was the same group of students, together with two lecturers of the institution who, according to Isaak, drafted the letter and sent it to the church boards of the two Lutheran churches later to be adopted and signed by their leaders (1997: 44-45). The black Lutheran churches could not accept the dichotomy of dividing life into churchly and worldly matters. Liberation theologians emphasized the role of the Church in taking responsibly part in the political, social and economic situation of its members (Töttemeyer 2010: 81).

Despite the churches' plea, it took another twenty years before independence and freedom was reached. However, a seed for Namibian theology was planted. The theologians had to develop a theology "which picks up the valid concerns of the members of that particular church in their particular context" (Munyika 2004: 279). At the time of the liberation struggle the primary need for the nation was freedom and independence. The preaching of salvation, redemption and liberation found relevance in real life. Liberation theology and political theol-

185 See also Töttemeyer 2010: 71-76, Buys & Nambala 2003: 325 (The whole Open Letter in pages 414-415), Katjavivi 1988: 66-67.

ogy stress the concrete application of theology in practice. Theological thinking was shifted from the “vertical relationship to God, spiritual salvation and church planting, to the problems of horizontal relationships, e.g. human rights, socio-political justice and national liberation” (Buys & Nambala 2003: 327). It did not suffice to celebrate the gospel merely on a spiritual level. Liberation from the bondage of evil and sin was not only for the soul but for the whole human being suffering under racial and political oppression. As Kameeta proclaimed:

We were accused of trying to falsify the Gospel. But this was not true, for we kept the message as it was preached by the apostles and the Church over centuries. But we preached it then as it applied to our situation (2006: 77).

It was the same government who claimed to be ordained and given by God that the people had now to denounce by saying: “The South African government from the very beginning was never a government from God. It was government on racism, apartheid and the humiliation of people (Kameeta 2006: 77).” And that, if anything, to general understanding was seen as a sin.

After Namibia became independent, a number of ELCIN theologians were offered an opportunity to go for further studies. The doctoral dissertation provided a channel to articulate critical theological stances. Just to mention a few, Paulus Ndamanomhata (2001) did it by evaluating the leadership tradition of ELCIN, which derives from the missionary era. Munyika analyzed the soteriology of Finnish missionaries but also the local clergymen and concluded by giving recommendations to his own church. David Iileka (2007) examined political theology and how it was applied in Namibian situation. His biblical reference was Jesus as a political leader. Iileka also expressed critical views on the way the missionary-led church could not involve herself in clearer propagation for human rights. To all of these researches one thing is common. The criticism against the missionaries may be expressed in straightforward, clear terms, but they all seem to have a certain amount of empathy for the missionaries and eventually they want, as Munyika puts it, “give credits where it's due (2004: 313).” The achievements of the mission in education, building of health care systems and eventually standing faithfully alongside with their Namibian brothers and sisters throughout the decades is recognized with warm thanks. The theological criticism thus takes a constructive course in the analyses and searches for a way forward as an independent church.

Among Namibian theologians argumentation on liturgical contextualization and inculturation is more difficult to find. There is not much written or articulated about it from their perspective. Up to a certain extent contextualization is a known concept in homiletics and the pastors are at least trained to apply it in their sermons. This appears commonly, for instance, when a preacher, somewhere towards the end of his/her sermon, takes the topic and connects it with everyday life. This seems to be a relatively new characteristic in the sermons. As said before, according to Löytty's research the sermons of Ovambo pastors tended to center on Christology, proclaiming the resurrected savior of souls (1971: 144).

The general emphasis in the ELCIN sermons seems to have changed. This can be attributed to the political history of the country and the decrease of the theological influence of missionaries. At the present, to my own observation, most of the preachers (not all ordained ministers, but also lay people)¹⁸⁶ seem to highlight rather the law at the expense of the gospel.

¹⁸⁶ It is an approved practice in ELCIN that a lay person (man or woman) can also deliver a sermon. Normally they are supposed to attend preaching training, and often only the elders of the congregation (*akuluntu yegongalo*) are trusted with this responsibility. In rural parishes where people are scattered over a large area, as in the Kavango region, many parishioners seldom come to the parish church; instead they meet on Sundays in village “synagogues” in services of the Word. “Song leaders” (*vadimbisi*) lead the service and explain Bible readings the best they can.

It is customary to remind the listeners to “follow the right way,” abstain from evil deeds and choose right in order to find prosperity in life. It looks as if the application of the word of God is relevantly contextualized with mundane life, but the core liberating message of the gospel is concealed under the wrath of law.

This finding is supported by Munyika who laments that too much law and lack of the Gospel will lead the church in legalism:

We are good at telling people what not to do, but very weak at telling what God has done for them in Christ. Further, there seems to be too much stress placed on problems without helping people to find solutions to them. The perception is that the solutions to the past problems are applicable to the problems of the day. For this reason, the pastors tell people what is wrong and problematic and the consequences of certain actions, without helping them how to overcome such problems.

Consequently there is a strong perception among our members that salvation comes by fulfilling the law. Many of my informants believe that they have to obey *all* commandments in order to be saved. This, of course is salvation by merits, by works of law, which is not Lutheran view at all (2004: 381-382).

However, it seems, and this is greatly to my own observation, as the church and the theologians are only now – 20 years after independence, when the missionary era is already long gone – little by little tuned into the dialogue between Christianity and culture, contextualization of the liturgy and church music. The process is evident, but literary sources (again) are scarce. In the following I have to rely partly on my personal communication with the local theologians and observation during my 12 years' involvement in ELCIN.

7.3.2 Dialogue between Christianity and culture

The critical analyses on the history of missionary theology led the ELCIN theologians to suggest that building bridges between aspects of Ovambo culture and religion and Christianity could have been useful to the mission (Munyika 2004: 289). Instead of observing the otherness from a distance, it would have been more useful to enter in a dialogue in order to learn more. It was only much later when the term “African religions” replaced “paganism” in the mission discourse. Together with the growing need for dialogue between the big world religions it has become easier to think of re-evaluation of the interrelation of Christianity and Ovambo religion. What was earlier called pagan beliefs or even superstition can be considered a religion.

Isaak calls for a dialogue between the Christianity and African religion in the spirit of ecumenism (1997: 34). Ecumenism is normally understood as a process between Christian churches or denominations¹⁸⁷ and the fact that Isaak sees African religions as a possible and recognizable counterpart in this kind of discussion shows a new and respectful attitude. He takes his stance from the perspective of people who seek help from traditional healers and afterwards feel guilt as if they were the most rejected sinners in the eyes of the church (ibid). He further states that the dialogue between Christianity and the African religion would be needed to help the low self-esteem of people, who in any case need healing for their problems. The healing ministry should, to him, not be neglected, but taken seriously (Isaak 1997: 34).

¹⁸⁷ “...’ecumenical’ means the entirety of the church, which looking back to its common original tradition and looking forward to its hope, seeks commonality in doctrine and in the life of faith. The ecumenical movement consists of those churches which ‘together’ seek to know Christ” (Müller, Sundermeier, Bevans Bliese 1997: 120-121).

Some ELCIN theologians have started to view the Ovambo concept of God parallel to the God of Christians. The monotheist nature of God as revealed in the Bible and in Ovambo culture was already recognized by the Finnish missionaries who decided to contextualize the word God by using the local *Kalunga* for it. This enables deep comparative analyses between the two. At the moment Namibian theologians, such as Munyika, Nambala and Kapolo and perhaps others, too, tend to think that actually the Ovambos knew the God of Christians even before the missionaries brought the Gospel. What the missionaries brought, then, were more news about the trinitarian nature of God and, of course, news about the crucified and resurrected redeemer, the Son of God, Jesus Christ, who was previously unknown.

The way Munyika, Nambala and Kapolo describe *Kalunga* in Ovambo culture resembles substantially the God of Christians; it's only that Ovambos believed in him without written words about him. Munyika claims: "His/hers¹⁸⁸ will was known although it was not written down. Ovawambo knew the first, second, fourth, the fifth, the sixth, the seventh and the eighth commandment long before missionaries came to teach them from the Bible (Munyika 2004: 424)".

The analyses of God by Nambala (Buys & Nambala 2003: 1-7) contain all the same characteristics as those of the God of Christians: *Kalunga* is a supreme being, creator and giver of all things, omnipresent and omniscient, a supreme ruler, sustainer of life, last hope and resort. He is believed to live in the air, but sometimes he comes down to earth. People can pray to *Kalunga*, who hears the prayers and "does not need human cooperation, but expects people to cooperate" (ibid: 3). Nambala mentions parallelism between the Scriptures and traditional Ovambo proverbial sayings, for example "God is everywhere, and there is no place where God is not." The proverb "*Kalunga iha thithikile omutenya nuusiku*," "God does not close his eyes during the day or night" (translation by the author) is parallel to Psalm 121: 4-6 (Buys & Nambala 2003: 3-4).¹⁸⁹

Buys & Nambala mentions how special names of *Kalunga* were used in various circumstances: *Nampongo* is called upon during times of danger and difficulty; *Mbangu* is used during thunderstorms (2004: 3). Munyika adds the name *Pamba*, by which *Kalunga* is addressed when care is needed by "the weak, the lonely, the sick, the mourners, sufferer, the stranger, the deprived, the poor, etc." and *Muthithi* as a synonym for *Kalunga* (ibid 160-161, 163-164). These all resemble the very same characteristics that the God of Christians is known for.

One way in which the traditional Ovambo perception of *Kalunga* differed from the God of Christianity – and this is crucial for this study – is that the people do not worship *Kalunga* directly, and particularly not on any special day (ibid: 3, Munyika 2004: 424-423). In traditional Ovambo culture *Kalunga* is mostly worshipped and venerated through mediators, the king (*omukwaniilwa* in Kwanyama) and ancestral spirits, *aathithi*. However, Nampala points out, people could pray and call to him in everyday life. *Kalunga* could also be approached directly in a special situation such as a rainmaking ceremony (Nampala 2006: 24). *Kalungaism*, the term established by Aarni (1982), was integrated in mundane life; a dualistic separation of religious and secular would not be a proper way to understand it. As Munyika puts it, "One was expected to live religiously along every step of his/hers life" (ibid: 425). This is also sup-

188 In his research Munyika has not found anything denying the possibility that *Kalunga* could just as well have been female; therefore "hers". Some Ovambo proverbs e.g. "*Kalunga ke fi inakulu ya umwe*" ("God is not grandmother to only one") supports the possibility that *Kalunga* could be female, or in any case the use of both genders.

189 Psalm 121: 4-6: "Look! Israel's protector does not sleep or slumber! The Lord is your protector; the Lord is the shade at your right hand. The sun will not harm you by day, or the moon by night."

ported by Kameeta who remembers: “As a small child, long before studying theology I hear about this many names of God. Our parents did not divide the worlds into secular and sacred one” (2006: 86).

Kapolo (2009) stresses the holistic nature of Ovambo religion and questions whether strict dualistic division between secular and sacral is applicable to Ovambo cultures. He admits that most possibly Ovambo religion did not consist of liturgical ceremonies (that might include song and dance) merely for worshipping God in the way that western and eastern religions do. Rather, as music and religious beliefs were integrated in everyday life, there was nothing that could be really separated from religion and seen as secular in that sense. Kapolo seeks for the link between Ovambo religion and Christianity in the fact that both are monotheist religions, and further asks whether the Ovambo were, after all, believing in the same God as the missionaries.

7.3.3 Worshipping God in an African way

What unfolds above is whether God should be worshipped through living everyday life or, as is customary among Christians, in worship services. Cultural relevance must be taken into account here.

Already from the beginning of Christian mission in Namibia, as Buys & Nambala state, there was no general “need to persuade the indigenous population to worship” (2004: 238). Worship was a known custom in the traditional cultures. However, the worship in mainline churches “had been structured exactly on the lines of European liturgy and cultural forms” (ibid: 238 -239). To some extent, over time, worship was indigenized, but in most cases as ‘quasi-liturgical or ‘para-liturgical’ activities (ibid: 239). This was done often through a process or occasions evolving when missionary control was not so obvious. It was discussed in chapter five and six, for instance, how elements from Ovambo vocal tradition got incorporated into liturgical music, and in chapter five how the social meanings gathering in church began to take on local dimensions.

One of the first efforts for liturgical renewal in this regard was AFALMA, the African Association for Liturgy, Music and Arts. It was established in Zimbabwe in 1986 and held two workshops in Namibia. The first was organized in 1993 by the Roman Catholic Church in Namibia at the Döbra Center near Windhoek under the topic “Worship God as Africans” (Buys & Nambala 2004: 240). More than two hundred participants from all over the country joined in seminars, brainstorming in groups, singing, dramas and performances.¹⁹⁰

The theme found continuation in a meeting organized by the Fellowship of Christian Movements at UNAM, Windhoek, in August 1995. In his academic paper delivered at the meeting, and later published in a book (2006), Zephania Kameeta was one of the first Namibian Lutheran theologians to articulate the need to indigenize liturgy in the Namibian context in prophetic terms:

As Africans we cannot worship God as Europeans, Asians or Americans. We are Africans and we worship God as Africans. To deny what we are and to worship God as someone else is to deny our very existence and creation by God. How do you then worship God when you deny that He created you in particular African context? At the same time, to worship God as someone else is in reality idol worship (2006: 86).

¹⁹⁰ To my knowledge, ELCIN did not part take in these events.

There are two notable things in Kameeta's proclamation. The first is that he justifies the right for worship with the first person of God, the Creator. God's creation should be respected and not denied. "The West European missionaries did not bring God to Africa. God created Africa and he is in Africa" (ibid: 87). This is applicable to all those various cultures that are part of the creation made for survival of the human race in the African environment. According to Kameeta, "the mistake they (missionaries) made was that they didn't want to know us and listen to how we experienced God in our own African context" (ibid). The second notable point in Kameeta's paper is the question of human identity. Worshipping God in an African way means consolidation of African identity, reaffirmation of human rights and the right to expression. For a nation recovering from the horrors of apartheid and decades of colonial occupation this is a healing message. Kameeta reminds about the multiple identities people have. Being a Christian does not mean ceasing to be a Namibian, an African. He then turns it around by saying that neither does being a Namibian mean ceasing to be a Christian. Kameeta suggests a dual identity of one personality, a Christian who is Namibian (ibid: 86). This does not exclude a Christian from membership of the universal church. Namibians should not worship without recognition of other people in one world. Kameeta points out that worship creates fellowship with all believers "in different continents, cultures and traditions but one faith in the one God" (ibid).

Buys & Nambala discuss the unity of worship and also express possible dangers in indigenization of liturgy, namely "Biblically unacceptable elements of the traditional worship" and the lack of ecumenical unity in worship (2004: 240). The latter, according to Buys & Nambala, can be preserved by ecumenical bodies such as the Council of Churches in Namibia (CCN) by organizing periodical ecumenical services in which collective liturgical material can be used (2004 : 240-241). With regards to the former, it is not quite clear what particularly Buys & Nambala mean by the term "traditional worship". If they mean those elements of the culture that can be considered contradicting Christianity, their concern is justified. Kameeta seems to be aware of challenges in contextualization and warns that in order to enter in the process of making use of the mentioned music, one needs to make a careful scrutiny "before it is incorporated as part of" the worship (Kameeta 2006: 90). By reminding this he, purposely or unknowingly, joins with the guidelines given in NSWC on the need of thorough study of cultural fundamental meanings. The statement advises that dynamic equivalence, one of the methods of contextualization, requires understanding of the "fundamental meanings both of elements of worship and of the local culture" (NSWC 1996: 25). The document also understands that "not everything can be integrated with Christian worship" (ibid). Buys & Nambala suggest that this distinction can be done by local Christian leadership whose task would be to establish norms for worship within their own culture (2004: 241).

Concerning liturgical universality versus local, Kameeta further takes the issue to a more practical level. He suggests that instead of making use of imported practices which sometimes require expensive, costly arrangements, it is better to prefer the local and "dig out or revive old traditions" for worship.

It will be delightful, impressive and beautiful to be in the worship service wherein the songs of praise to the Lord are sung and danced in the melodies of *outjina*, *omuhiva*, *Namastap*, *langaram* etc. You can continue with the list of our beautiful African heritage, which is excluded from the worship services, until it is exhausted (ibid: 90).

These words were a great inspiration for an initiative resulting in compilation of indigenous songs and dances for the production of the *Ongumbiro* Ecumenical Service which will be described in detail in next chapter.

7.4 Africanization of the liturgy in other African churches

For a broader view of liturgical contextualization it will be helpful to explore developments in sister churches in the African environment. It is particularly interesting to seek reference by observing churches previously and currently influenced by European missionary organizations. Evangelical Lutheran sister churches in the neighboring countries of Namibia, Angola and Botswana offer good reference points for two reasons. First, their church history is closely linked with European missionary organizations, their music consequently greatly influenced by imported music categories from the “mother churches.” After missionary influence has weakened these churches are processing their African identity also through music. Second, the cultural environments in southern African countries share many common characteristics. Music in these societies is traditionally organized according to systems resembling each other. Transcultural similarities could be explained in part by related Bantu languages, but nevertheless we are provided here with perspective for reference and comparative analyses.

At the moment the Evangelical Lutheran Churches in Botswana (ELCB) and Angola (IELA) are both in a process of trying to renew their liturgies and considering possibilities to produce church music from local ingredients. As in Namibia, there is desire to build a national identity for the church after an era of strong missionary influence. The German Hermannsburg Mission sent the first missionaries in Botswana as early as 1858 (Robinson 1999), and ever since until the founding of ELCB in 1979 the Germans played a strong role in the formation of church music. In the end of the 1990s ELCB introduced an Africanized liturgical setting, which was named the Second Liturgy. It has been in use for almost ten years. The experiences and feedback, both negative and positive, serve as a helpful reference for this study.

IELA is in many ways, as will be described later, a second generation descendant of the Finnish Mission in Namibia. The Namibian missionaries sent to Southern Angola, geographically close to ELCIN, worked consistently until the church in Angola was established. The model for church music was taken from ELCIN. The hymnal *Ehangano* and the church worship manual are still used as the official liturgical books of the church (Halme 2011). However, the expansion of the church in the Northern provinces, geographically far from the mother church ELCIN, creates new demands and challenges to localize the church music to fit with the entire cultural appearance of the church membership.

The third example is from West Africa. The Evangelical Lutheran Church in Senegal (ELS) is the youngest of the churches presented here. However, the development of church music in this small West African church has been notable. The hymnal of ELS has been commended as “the most African hymnal in the world.” The church was registered in 1987 with only 4,000 members, but already before that, in the mid-eighties, the leadership opted for producing a hymnal comprising local songs and thus consolidating the national cultural character of the church. The liturgy committee was established in 1989, starting the work towards compilation of Senegalese liturgy for worship services.

In the following the developments of liturgical music in these three churches will be explored, describing attempts to overcome the challenges in contextualizing the imported church traditions to meet with the local cultural music. Music of the Roman Catholic Church in Namibia is also briefly discussed.

7.4.1 ELCB in a nutshell

Botswana, the eastern neighbor of Namibia, is a relatively small nation in a large area situated in the central South of the African continent. About 1.8 or 1.9 million inhabitants occupy the 582,000 square kilometers of land, which is mostly arid bush savannah and dry plateau. Two thirds of the entire area is covered by Kalahari, a sparsely populated semidesert, while the eastern and southeastern parts of the country are characterized by hills, ridges and higher population density, with people inhabiting small towns and villages here and there. 79 % of the population speaks the Tswana language (Setswana), belonging to smaller ethnic groups such as the Bangwato, Bakgalagadi, Bahurutse, Bakwena, Bangwaketse, Bakgatla, Bamalete, Batlokwa, Barolong and Batawana. The rest of the population consists of minority groups such as Bakalanga, Bayei, Hambukushu, Basubiya, Ovaherero and San. White people form an approximately 3% minority. English and Setswana are the official languages of the country. Around 200,000 citizens live in the capital city, Gaborone. The other big towns are Francistown and Selebi-Phikwe in the east, and smaller Lobatse and Jwaneng in the south. Maun with its 45,000 inhabitants is the northern center. It is also the country's major tourism attraction because of proximity of the Okavango swamplands and the famous delta.

Botswana gained her independence from Britain in September 1966 and has managed to develop her economy up to the extent that it can maintain one of the world's highest economic growth rates. The country has changed from one of the poorest countries into a middle-income one. This was possible particularly because of mining of diamonds as well as copper, nickel and coal. Traditional livelihoods are cattle herding and agriculture, but modernization has brought an increase in tourism, beef processing and food and beverage production.

Like Namibia, Botswana is predominantly Christian. 70% of the population belongs to Christian churches (Roman Catholics, Methodists, Anglicans, Lutherans and other smaller denominations). Around 25% is estimated to practice indigenous African religions or no religion at all.

The Evangelical Lutheran Church in Botswana, ELCB currently has approximately 25,000 members. It is led by a bishop and divided into three regions, called circuits, each under the pastoral leadership of a dean. These regions have a total of 43 congregations and more than twenty other preaching places.

The history of ELCB is marked with strong missionary input from various organizations in the beginning and then a gradual indigenization starting from the leadership since 1980 with the consecration of the first native bishop of ELCB, Bishop Philip Robinson.¹⁹¹ Missionary expeditions had started in 1858, when the Hermannsburg Mission from Germany established its first congregation in Ditjehane in the southern part of Botswana (Robinson 1999). The London Missionary Society (LMS) also worked in the area as early as 1862 (*ibid.*). The Finnish Missionary Society (nowadays FELM) started work in 1972 in Sehitwa and later in Francistown, Maun and Gaborone. The other German organization, Berlin Mission Society established it-

¹⁹¹ Bishop Robinson was succeeded by Bishop Dr. Cosmos Kebinang, who was consecrated in 2005.

self in the 1970s in the southeastern region. The Dansk Ethioper Mission from Denmark, the Swedish Mission Society and the American Lutheran Mission have also worked in the country.

Until 1978 the Lutheran Church in Botswana was actually under the Evangelical Lutheran Church in Southern Africa (ELCSA) as one of her dioceses.¹⁹² In addition to the Christians in this diocese, the Lutheran community consisted of three other groups: 1) In the North East, ELCRN from Namibia had established activities among Herero people originating from Namibia, 2) Lutherans under the ELCSA Cape Orange Diocese in the South West of Botswana and 3) a small Lutheran Free Church in Kanye (Robinson 1999).

The four independently working Lutheran communities in the country had formed a Botswana Lutheran Liaison Committee (BLLC) in 1974. It was believed that the South African mother church would grant autonomy for the Batswana,¹⁹³ but the application was turned down. This led to a split into two churches, so that the ELCSA Botswana Diocese remained in the area when the ELCB was founded in 1979 (ibid). The solution was bitter and caused a lot of constraint between the members of the two churches. At the moment, however, the churches have managed to find reconciliation, and more friendly relations are built little by little.

The German influence can be seen in church music. The old liturgical melodies introduced by missionaries are still used and the hymnal, *Kopelo*, consists of German hymns (Stirling 2006, Moloji 2006).¹⁹⁴ As with the vocal tradition in Namibian church music, these hymns are generally sung with four-part harmonies. Choir music forms an essential part of music in ELCB. The repertoires vary from spiritual choir songs to choruses and western choral music from composers such as Joseph Haydn and J.S.Bach. Cultural influence can be seen and heard in the way *marabi* songs from Tswana tradition are incorporated into church music by changing their texts from sociological issues to Christian messages (Moloji 2006).

7.4.2 The Second Liturgy of ELCB

The renewal of liturgical melodies started in 1992 from a modest initiative among the youth camps connected with the Mini Bible School organized in The Lutheran Theological Seminary (LTS), Woodpecker near the capital city, Gaborone. According to Stirling (2006), who was music coordinator of ELCB at the time, the idea was simply to try a different kind of worship service as a part of the two to three week program. Some parts of the German liturgy were replaced with new music, mostly with choruses and few borrowed songs from other African countries. Stirling recalls it (1990s) as the rise of African renaissance which could be sensed in an overall desire to add music from African origins in the church circles. Choruses became more and more popular among the youth. The new liturgy or the setting of new music was developed gradually over three years. The formula was put together by a German missionary Hans Franze with a help of a Swede Sven-Erik Petersen (Stirling 2010). The old melodies were replaced with choruses and thereafter tested in youth camps and training courses over a year. In the next

192 The Evangelical Lutheran Church in Southern Africa, ELCSA is made up of seven (7) dioceses in South Africa, Botswana and Swaziland, each led by a bishop. A diocese is further divided into circuits, parishes and congregations. The church has altogether 550 000 members in three countries.

193 The plural prefix *Ba-* indicates people in Botswana (singular *mo-*).

194 A Finnish church musician sent by FELM, Maria Stirling (a graduate of Sibelius Academy), has worked for the ELCB Music Department as music co-ordinator since 1990. She is a second generation missionary and resides in Gaborone, Botswana. Her parents worked in Namibia in the 1960s and later in Tanzania.

Andrew Moloji previously served the ELCB Music Department as a music teacher and assisting co-ordinator. He obtained a Diploma in Music while he studied in Ruhija Music School in Bukoba Tanzania in 2003.

workshop another new part was added and again tested in practice. The Second Liturgy, as it was titled, was never really completed, since not all the parts were renewed. In 1995 the ELCB church synod, to Stirling's surprise, called her to introduce it and in the same assembly, organized in Ramatea, the setting was approved as an alternative liturgy for the church.

At that stage the Second Liturgy consisted of melodies from the old and new. Kyrie, Gloria, Salutation and response, and the Holy Communion were taken from the German liturgy, whereas the Halleluya, Gospel Song, the Creed and Praise were added. Stirling's parents were working in Tanzania at the time and through them she came across with some songs. One of them, *E monate Efangele* was from Tanzania and the Creed from Zimbabwe¹⁹⁵ (Stirling 2006). A thanksgiving song is a popular Botswana chorus, *Re a mo leboga* featured even by secular artists as a special Gospel item in their concerts or CDs.¹⁹⁶

The new liturgy spread and was taught especially to the youth at a number of camps and music workshops. It was welcomed because of the new Africanized characteristics and particularly in areas distant to the traditional strongholds of German mission. For instance, the southern district, and the members of congregations in Kalahari, who were never even exposed to the old liturgy, grasped the new one eagerly. However, it also received criticism, and the fact that it was not yet complete pushed the Music Department on to explore possibilities to develop the liturgy further.

In 2006 a new liturgy committee was established and plans were made how to collect more melodies in order to finalize the work. According to Stirling and Moloi (2006) it was decided to give local composers an opportunity to come up with new original compositions, specially tailor-made for the purpose. The door was left open for inclusion of traditional Botswana folk melodies; however, the preference was put on melodies deliberately composed for the liturgy but in "the same style" as the cultural melodies (Stirling 2006). It was hoped the melodies would be easy and catching, but also of cultural nature, so that they would feel "ours."

One of the musicians trusted in this task is Puso Phetwe, a composer and choir leader known for his ability to utilize the Tswana language and its intonation as an inspiration for melodic progressions. The language is tonal, whereby each word can have two tonal pitches. The language itself is melodic and the rhythmic stress is on the second-to-the-last syllable (Stirling 2006). This dictates the wording. In the repetition of a certain melody line with altered text the melody has to be changed accordingly depending on the rhythm of the syllables and the tonal structure of the words. Phetwe has managed to take this into account in his compositions. His melodies, as described by Stirling (2010), are original compositions done in the "Tswana style" as she puts it.

The other composer trusted to this task is a young local church musician, Albert Mosime. Mosime makes use of the influence of the German tradition but adds Tswana characteristics and rhythmic flavor (Stirling 2006).

So far the new melodies have been compiled and introduced to church members in the annual music workshops, national Bible courses and in retreats of church workers. In January 2009 the new melodies were recorded for later distribution for testing in congregations.

Moloi (2006) identifies two reasons to justify the need for the renewal. First of all, the old melodies were difficult to learn. To his opinion, only those old generations who were taught

195 Moloi (2006), however, is of an opinion that the song originates from Liberia as that he saw it in a music book during his studies in Bukoba. Unfortunately he was not able to remember the exact information about the original composer.

196 See *Embwinia lyomaimbilo* 2002: 107.

properly and consistently could sing them. And even among them, alternations appeared over time because the melodies were only orally upheld. The modern generation is more used to learning things quickly or by reading, and therefore got “bored” with something that was not felt appealing (ibid). The second reason, according to Moloji, is the identity of the melodies. He strongly criticizes the early decades’ mission workers, who did not make an attempt to study and thereafter utilize the local music in church. Moloji laments: “It would have been much easier from the beginning to relate for us.” He thinks that the Second Liturgy is a step in the right direction in Africanization; however, he believes it would have been better to Africanize it with local Botswana material rather than borrowings from other parts of the continent.

Stirling (2006) compares the process to Luther’s principles and the idea of Reformation. She asks:

Yes, Luther reformed. But was it left there or can his ideas be reapplied today? How could music be familiar, understandable and attractive? Interesting, beautiful and sound nice?

One can ask, is that old German music like that? When people open the radio, and watch TV, it is local music they hear from there (ibid).

Luther worked for indigenizing the language of the Bible, the liturgy and hymns. The language, as it is the core of a culture and spoken by people, is not merely the spoken words but involves many other forms of communication. Music is one of them and indigenous music therefore should be included in localizing and indigenizing the Christian message. Stirling, however, states also that she sees it reasonable, and again refers to Luther, that instead of renewing the old it is better to introduce new alongside with the old (2006). This would leave a chance for conservatives to keep their tradition, but also enable the development.

7.4.3 IELA in a nutshell

The country neighboring Namibia in the north, Angola, has an area of 1,246,700 square kilometers. The population of 15 million inhabitants consists of various ethnic groups of which the biggest is Ovimbundu 37%, while others include Kimbundu (25%) and Bakongo (13%). Among the rest 25% are the Ovakwanyama, Ovambandja and Ovankumbi closely related to Namibian Ovambo groups. The Ovadhimba are divided so that some of them live in southwestern Angola in the Kunene Province, but others have migrated to northwestern Namibia. The official language of Angola is Portuguese, and the major indigenous languages are Kongo (Kikongo), North Mbundu (Kimbundu), Chokwe, South Mbundu (Umbundu), Mbunda, Kwanyama and other smaller language groups such as Nkumbi in the Kunene Province.

Angola is rich with natural resources, especially oil, petroleum products and diamonds. Mining industry provides supplies such as iron ore, phosphates, copper, uranium and gold. The country also exports gas, coffee and fish products as well as timber and cotton.

Angola was a Portuguese colony until independence in 1975. That year, however, did not mark peace in the country, but a start of a civil war between the MPLA¹⁹⁷ government and the UNITA¹⁹⁸ guerrilla movement. A peace resolution was reached in 2002, and both of the groups became political parties in the present government.

The Portuguese influence in the religious structure of the country is noticeable. Three fourths of the people are members of the Roman Catholic Church. 15% belong to various

197 *Movimento Popular de Libertação de Angola - Partido do Trabalho*. The People’s Movement for the Liberation of Angola. The ruling party in Angola’s present political system.

198 *União Nacional para a Independência Total de Angola*. The National Union for the Total Independence of Angola is presently the second-largest political party in Angola.

protestant churches, while the rest practice either traditional African religions or are members of smaller religious groups. The Lutheran sister church for ELCIN is called the *Igreja Evangélica Luterana de Angola* (IELA).

The Church originated in the Kunene province where the Rhenish missionaries first started work in Ondjiva, Oukwanyama, in 1891,¹⁹⁹ and stayed until 1916. IELA can be regarded as a fruit of the mission from what is now ELCIN. Ovambo missionaries worked on the Angolan side of Oukwanyama from 1933 onwards and tried to establish congregations there (Ndeutapo 2005: 77-100). Despite the initiative of two pastors, Tuure Vapaavuori and Matti Peltola, who worked in central southern Angola in Kalukembe, Ebanga and Susangue between 1941 and 1946, the Finish Missionary Society did not manage to establish stations in Angola. The colonial authorities in Angola granted permission only for Catholic Mission to work in the areas, and the Finns were thought to collaborate too closely with Germans, so they were feared to consolidate German colonialism in Africa (Peltola 1958: 248-242, Ndeutapo 2005: 101-102). The mission work was carried on by native missionaries²⁰⁰ sent by ELCIN (ELOC at the time) who considered the southern areas in Angola as a mission field of the church. The first ordained pastors were Simson Ndatipo and Noa Ndeutapo. The latter, in 1977 by the church synod of ELOC, was given a mandate to work as a leader of the Kunene Deanery of ELOC in Angola (ibid: 227). Finnish missionaries returned to the country, but in small numbers, upon the arrival of theologians Erkki and Kaisa Halme and medical nurse Anni Väisälä in Kalukembe in 1973 (ibid: 197-201, Halme 2011).

After the independence of the country serious negotiations about the establishment of an independent Lutheran church in Angola were started. From the ELOC/ELCIN perspective the Lutheran church in southern Angola was, according to their constitution, still a mission field, which was in the course of the time granted the status of a deanery or mission diocese. Locally, however, since 1973, the church was officially called The Evangelical Lutheran Church of Southern Angola.²⁰¹ In 1980 all the Angolan churches were called by the state to reregister themselves. At first IELA was not accepted because it was seen as only a small, local southern Angolan religious group, not as a church of the whole country. The matter was quickly revisited by the church and a new name, *Igreja Evangélica Luterana de Angola*²⁰² (IELA) was given in the application to the government (Ndeutapo 2005: 283). It took still many years before the church was officially established.

The first synod of IELA was eventually held in 1991.²⁰³ The main topics in the agenda were the preparation of the constitution and the leadership structures. An extra synod was organized later in the same year, and on the 27th November 1991 ELCIN bishop Kleopas Dumeni finally announced the total independence of IELA from its mother church (Ndeutapo 2005: 288-295). Ndeutapo became the first church leader (Halme 2011).

199 August Wulforth and Friedrik Meisenholl. First baptism of 13 people by Wulforth was conducted in 27.7.1895 in Omupanda. The mission spread in Omakunde and Omatemba. The Germans were forced to leave the area in 1916 when German forces had been defeated in World War I (Ndeutapo 2005: 47).

200 The pioneer of this expedition was Simson Ndatipo who started his work in Oshitota in 24.09.1955 (Halme 2011, Ndeutapo 2005: 109-111)

201 *Igreja Evangélica Luterana do Sul de Angola* (IELSA) in Portuguese, and in Kwanyama *Ongeleki Onghwaevangeli paLuther yomOumbuwanhu waAngola* (Ndeutapo 2005: 249, Halme 2011)

202 The Evangelical Lutheran Church of Angola.

203 The first synod of IELA 21-26.01.1991 and the extra synod in 26-29.11.1991.

Meanwhile, IELA leadership had realized that there were two other Lutheran communities existing in Angola and negotiations about possible unification with them were started already in 1984 (Halme 2011). *Comunidade Evangélica Luterana* in Cabinda, the northern province of Angola, was established in 1979 by Paulo Sambo who had moved to Zaire (presently DRC) as a refugee. After a spiritual revival he had resigned from the Catholic Church and joined with the Lutheran confession. The church spread to Luanda, the capital city, where another congregation was founded in 1987 (Ndeutapo 2005: 285-286).

Another Lutheran community was in Huambo, central Angola. An active clergyman from *Igreja congregacional*, the Congregational Church, had approached IELA and asked to join in as a pastor. At first he was rejected an official status, but he voluntarily availed himself to serve the Huambo Lutherans under the name *Igreja Evangélica Luterana em Angola* (Ndeutapo 2005: 286).

Eventually, in 1994 an agreement with these churches was reached. This had been proposed by a government officer, Dr Lisboa Santo, who suggested the churches to seek for unification since they were already close to each other by their confession and theology (Ndeutapo 2005: 299).

In April 1996, after many-fold and tiresome achievements the government announced the official registration of IELA. Tobias Kanguma was elected as a church leader (Halme 2011).

The church is gradually expanding, not only through her normal activities in evangelizing and baptisms, but through unification with other protestant churches. The growth can be seen in statistical figures. According to Ndeutapo, the church had in 2005 a total of 30 congregations in southern Kunene Province, northern Cabinda Province, and Huila, Luanda and Huambo provinces (2005: 306). In 2011 there are already 49 parishes and plans to establish new congregations in northeastern parts of the country as well (Halme 2011).

The church headquarters are in Lubango in Huila Province. With foreign aid, for example from FELM, IELA has managed to build schools in Shangalala and Huambo. FELM supports the Christian education of church leaders and membership, the training of pastors, evangelists and deacons in the Shangalala Institute in southern Angola and in the theological institute, *Instituto Superior de Teologia Evangélica du Lubango*, ISTEEL, in Lubango. In the surroundings of Shangalala, the church has initiated translating the Bible into Nkumbi, one of the small languages spoken in the Kunene Province.

This brief history of IELA is important to this study for two reasons. First, as documented by Noa Ndeutapo, who was ordained as the church's first church leader in 1991,²⁰⁴ IELA was given by ELCIN the rights to make use "of her books as long as she will need them" (ibid 291).²⁰⁵ Ever since then, and even before the synod, the southern parishes of IELA have used the hymnal, *Ehangano* and the church worship manual, *Okambongeleka*²⁰⁶ as their official liturgical books (Halme 2011). Unification with other Lutheran communities has started a discussion on how to go about with possible liturgical renewals within the church. While the northern congregations are influenced by music from their respective ethnic groups and neighboring protestant and evangelical, even charismatic churches, the south remains loyal to liturgical heritage deriving from the mother church ELCIN, and from the Finns before that.

204 *Oshoongalelengeleki shopaulumomhumbwe sha-IELA*, The extra synod of IELA held in 26- 29.11.1991.

205 "*Ongeleki ya-ELCIN oya yandja kOngeleki yaIELA oufemba wokulongifa omambo ayo fiyo efimbo olo ya tala kutya itai a pumbwa vali*". (A message from Bishop Klepoas Dumeni conveyed by Rev Apollos Kaulinge and quoted by Ndeutapo 2005: 291)

206 Kwanyama translation of the church manual. *Okambo kelongelokalunga* in Ndonga.

The liturgy from *Okambongeleka* has been translated and shortened for the northern parishes, but since the new northern church members have hardly any connection with Finnish church tradition, they feel the liturgical melodies are completely foreign to them. The multicultural nature of the church thus hinders the progress. The question is how to create a unifying liturgical tradition for the church whose members are far from each other, geographically and culturally. Fortunately a common language, Portuguese, unites them. Most people (but not all) can communicate with it.

The second reason for the historical elaboration above is the church's initiative to translate the Bible into Nkumbi. IELA exists in a geographical area where nations previously hardly influenced by western culture can still be found. The Ovankumbi live in the surroundings of Shangalala, the former stronghold and a center of the ELCIN mission diocese in southern Angola. They have managed to preserve their indigenous cultural music traditions although a few of them have converted to Christianity. Christian education is given with freshly translated scripture readings. The program cooperates with a local group of Ovankumbi who have initiated an experiment with traditional songs and dances. The original texts of the melodies are replaced with Bible verses, and as they are sung to the listeners and participants of the dances, it is thought that the new message will reach them better. This method will be elaborated more closely in chapter 7.4.2. In the light of this study it provides a valuable perspective to consider contextualization theories in an indigenous environment almost "un-spoilt" by Eurocentric cultural/musical domination over the local music.

7.4.4 The desire to renew or recreate IELA liturgical melodies

The challenge for IELA lies in the dual nature of the problem: the reality of the cultural diversity of the members against the need for Christian unity and common formulas for worship practices. There is a rising desire and demand among IELA members to renew the hymnal and the liturgy, but the problem is how to go about, taking into account the ethnic diversity. For a great part of the church the old ELCIN heritage does not mean a lot. The hymns are in foreign languages, and the liturgical melodies represent a foreign Christian tradition. Congregations in Luanda use hymnals borrowed from the Methodist Church in three languages, Portuguese, Kimbundu and Kikongo. In Huambo and Lubango there is again another hymnal in Portuguese and Umbundu (Halme 2011).

I had a chance to discuss this matter with IELA personnel during my six visits to Angola from Namibia between the years 1999 and 2006.²⁰⁷ Particularly the discussions with the Music Secretary, pastor Markus Ndeutapo, the son of the first church leader Noa Ndeutapo, opened the views on the complexity of the issue. Markus Ndeutapo was of an opinion that the liturgical music was respected up to the extent that the people considered it "most holy, you can not touch it" (Ndeutapo 2006). The generation issue plays a role as well. Ndeutapo considered himself too young to suggest any changes. The renewal should not only be approved by the church elders, but apparently initiated by them as well. He explained how the southern tradition and the melodies inherited from ELCIN, suitable for speakers of Kwanyama and Mbandja

207 1. 17-29.10.1999 Lecturing at Shangalala IELA Music Course.
 2. 03-09.04.2000 Lecturing at Shangalala IELA Music Course.
 3. 03-06.08.2001 Ondjiva, Shangalala IELA Music Course with Jakaranda Choir from Finland. Tour guiding.
 4. 05-10.02.2002 Lecturing at Luanda Music Course for congregations in Luanda Province.
 5. 11-17.02.2002 Lecturing at Cabinda Music Course for congregations in Cabinda Province.
 6. 12-16.10.2006 Shangalala, Okankonda, Epembe research field trip together with Pekka Vapaavuori.

(due to the language relations) were felt way too difficult for the northern congregants. This, according to him, might lead to a situation where the church is actually forced to create four different liturgies according to the major cultural/ethnic areas: 1) parishes in Cunene Province, 2) parishes in cities of Lubango and Huambo, and 3) parishes in the capital, Luanda and 4) parishes in Cabinda Province.

Isak Malua, the Secretary for the Department of Christian Education of IELA, sees the problems of the present IELA liturgy in three ways. First, the music in the current formula is found difficult and therefore not responding to African culture, particularly not to the Angolan people and their way of singing. Second, since the current formula has been written in the pre-independence era of Namibia, there is a great need for it to be contextualized in order to fit in the Angolan present situation. Third, there has been a strong outer and/or inner influence of other Evangelical and Pentecostal churches especially in the northern and central areas of the country. This is feared to wipe away Lutheran identity (Malua 2011). Malua further explains that the issue has been discussed, but to his understanding, there are church members (even some pastors) who seem not to be at ease with changes in the melodies, and who “would like to see the ‘traditional’ melodies being kept forever and ever” (ibid). On the other hand, the present ELCIN liturgy seems too “static and legalistic” to some members, and therefore a renewal is desired to fit it with “the African way of worship” (ibid).

According to my own observation I could well agree with Ndeutapo on the diversity of the cultural environments. While in the south people sing slow, devoted Ehangano hymns or a cappella choir songs, in the north even spiritual music is spiced with *rumba* and other Latin rhythms influenced by Cuban and Central African music. Guitars and drums would be used regularly if only the congregations could afford to purchase them. While in the south people still ponder whether drums are proper instruments for church services (due to their possible pagan connotations), in the north traditional African drums and small hand percussion are used. Hymns and spiritual songs in the church services are accompanied with drumming, and people do not hesitate to stand up and dance along the music.

While I was in Cabinda in February 2002 on a mission to conduct a music course together with Markus Ndeutapo, one of the participants, Francisco Bento Muanda introduced to me a local rhythm called *Ritmo de Cabinda*. It resembled the Congolese *rumba* or *kwasa kwasa* as I knew it from Namibia. It was based on a *clave*²⁰⁸ kind of rhythm and played with a shaker (*thcin tcha*) and pair of cow bells (*ngondji*) tuned in different pitches. The drum (*ndungu*) beat a pattern which is close to the *rumba* snare drum rhythm in *kwasa kwasa*. The people did not have a modern drum set, so the *hi hat* was replaced with fast eighth notes beaten on a plastic container. Acoustic guitars were used the in same melodic picking style that the electric guitar would normally play in African *rumba*. The overall result was an up tempo, lively, dance groove with spiritual lyrics telling about the love of Jesus. These little examples depict the cultural variety among IELA members while it makes it understandable why people like Markus Ndeutapo will struggle to find an easy solution.

A desire for Africanization can be sensed in the way how choruses are sung by youth all over the country. It seems they are accepted by all church members. In the south they resemble the Namibian *uukorasa* (a few are the same songs), while in the north one can identify influences from other evangelical and charismatic churches and even some American gospel songs as well.

208 A rhythmic pattern played with wooden *clave* sticks in Cuban music. This twofold 3-2 pattern is said to be the heartbeat of *rumba* and *son* as well as all music originating from Cuba.

Church members, even clergymen, nevertheless indicate cautious willingness to attempt contextualization. A former general secretary and church leader of IELA, Titus Namunyekwa,²⁰⁹ as well as Ruben Mwoombelo, formerly a parish pastor in Shangalala and a leader of the Nkumbi Bible Translation Project, both simply state that the time is ripe for changes (Namunyekwa 2006, Mwoombelo 2006). Namunyekwa is of an opinion that after it was necessary for Christians to distance themselves from indigenous cultural beliefs and customs, it would now be again possible to make use of those “neutral” traditions, customs that have lost old religious connotations. He, however, warns against “worshiping of idols” which again can lead to syncretism. Namunyekwa advises that it would be better for those who really know the culture to make the possible selections. He sees it possible to change the cultural meanings of songs and dances by changing the words. He uses the term “baptizing” for taking a cultural song to use in the church. He cannot exactly explain where the desire for a change rises from, but simply concludes that the time is ripe to move on (Namunyekwa 2006).

During my visit to the Shangalala Bible Institute in 2006²¹⁰ I was given a chance to conduct a lecture on renewal of the liturgy in ELCIN. I introduced the new melodies of *Elongelokalunga enene epe* and, after explaining some principles of contextualization, challenged the group of eight pastoral students to try to incorporate some indigenous melodies from their own cultural background for selected parts of the mass. The workshop was fruitful: after a small hesitation they came up with couple of (to me) very beautiful melodies for Kyrie, Gloria and Agnus Dei. The students selected the melodies themselves. The Kyrie melody, as they explained, was a Mbandja melody taken from old women, *eengovela doomeekulu*. For Gloria they suggested one from Kwanyama tradition and again from *meekulu*. According to the students these songs are traditionally sung with accompaniment of hand clapping only. Performed with appropriate texts and in a meditative style in four-part vocal harmony, these melodies could well be imagined to be used in church. For Agnus Dei, to my surprise, the students opted for a lively rhythmic phrase in 6/8 time, as I would analyze it. It was taken from Nkumbi tradition where it can be sung by both genders and all generations together. It is a joyous happy dance song for celebrations.

The students expressed positive attitude towards Africanization. A meaningful finding for them seemed to be that when a melody is taken from the indigenous culture, it speaks better as it is understood to represent the language and something in the language of the people. They believed that the process should only be carried on carefully and considerately so that the process could little by little make things easier for coming generations.

According to Malua, the church has already taken a few steps ahead. The discussion has touched the possible contextualization of old melodies and recreation of new melodies. The church has appointed a liturgy committee and Markus Ndeutapo, Toivo Namunyekwa (the

209 Titus Namunyekwa was born in Engela, Namibia and did his schooling and teachers training in in Namibia. He was sent as a missionary of ELCIN to work in Shangalala Bible Institute in southern Angola in 1975 and became the first IELA theologian who was sent abroad for pastoral studies. He did his theological training in Makumira Lutheran Theological College, in Tanzania between 1980 -1984 and obtained a Diploma in Theology. He returned back to Angola and became the first pastor to be ordained by IELA in 16.06.1985 in Shangalala. He later served as a Principal for Shangalala Bible Institute and later as a General Secretary for the whole church from 1991 until 2000 when he was elected as the President of the church. He retired from this position in 2003 (Nambala 1995: 145, Halme 2011).

210 An experimental workshop for group of pastoral students (8) of IELA Bible Institute, Shangalala. 13.10.2006

son of Titus Namunyekwa) and Malua himself have started to create new melodies for possible inclusion in a new liturgy (Malua 2011). Malua is optimistic in his thinking about the cultural relevance of the worship service. "If the service has to be alive and in the context of the particular area, that depends on organization [by the] service leader. Therefore pastors and service leaders need to be encouraged to bring in the African flavor in the worship services, depending on the area" (ibid).

7.4.5 The Evangelical Lutheran Church in Senegal

Senegal, in West Africa takes us geographically a bit far from the actual context of this study. However, the reason why it is worth taken as a reference lies with the history of the small Lutheran church founded in 1987 and how it succeeded in liturgical contextualization. Despite of the short history and the influence of the European missionaries the Evangelical Lutheran Church in Senegal, *Eglise Luthérienne dy Sénégal*, (ELS) has succeeded to establish a contextual hymnal and a liturgy based on a local melodies and music traditions. The church operates in a cultural and religious environment, which differs greatly from those of the Southern African churches. It therefore serves as a good reference for methodology possibly found and tested in other parts of Africa.

For a country of 12, 5 million people and predominantly Islamic population, ELS with 6000 members represents very small part. Of the whole population 94% are Muslims. Christianity, 5% of the nation, however, has existed in the area through the presence of the Roman Catholic Church.

Senegal was among the first African countries gaining her independence from the colonizer France in 1960. Since that era, the official language of Senegal is French in addition with the local languages Wolof, Pulaar, Serer, Djola, Mandinka and Soninke. Of the local languages, Wolof is most common and spoken by 40 % of the people. It is also spoken in the neighboring countries Gambia and Mauritania and understood by approximately by 80% of the Senegalese population. Fula, Toucouleur, Pulaar, Serer, Lebou, Mandinka and many smaller languages are spoken by the minority groups.

7.4.6 The creation of ELS liturgy

The Finnish Evangelical Lutheran Mission started working in Senegal in 1974. Among the missionaries, Jaakko Löytty was the first Finnish musician sent by FELM to work for the ELS between years 1988-1994. He was placed under the liturgy committee of the church and stationed first in Mbour, a coastal town, and later in Fatick, along the Sine River.²¹¹

During the first years of the mission, hymns were borrowed from the Baptist Church. As the work became focused more on Serer²¹² speaking people, the demand to provide church music in local vernacular became acute (Pöykkö 2009:14). The first extensive collection of hymns, *Yeesu I siwandaa* was published in 1981. It consisted mostly of hymns from Baptist and Pentecostal Churches in addition with some local new songs. Some of the melodies originated from French collections but all were translated into Serer (ibid).

At the time of Löytty's arrival the existing liturgy was very simple consisting only of few hymns, scripture readings, a sermon and a shortened form of the Eucharist service (Löytty 2010). It did not involve any sung liturgical recitations or chants nor call and response be-

211 A capital city of the southwest Fatick Region of Senegal, where the main office of ELS is situated.

212 The Serer are the third largest ethnic group in Senegal, forming 14% of the entire population.

tween the service leader and congregation (Pöykkö 2009: 26). The task ahead was to create a complete liturgy with the necessary melodies, starting with the translation of texts into Serer, the majority language of the Lutheran church. The principal idea was to utilize local melodies as much as possible, and it was fortunate that it was easy to find in the rich cultural surroundings of the church, especially in the rural surroundings of Fatick, the town which was also the center of ELS (ibid: 23-24).

According to Löytty, the strong cultural identity and appearance of indigenous music can be attributed partly to the fact that westernization had not yet managed to overtake the music tradition of everyday life, and also to the somewhat neutral attitude of French colonialism towards local culture. The local cultural phenomena were neither ignored nor despised as long as the French language was sufficiently learned by the locals. Third, due to the generally good self-esteem of the Senegalese people, cultural heritage is respected and preserved. There was amplitude of music around in the environment. Traditional musicians were heard almost daily in wedding ceremonies, baptisms and also the popular traditional wrestling matches (Löytty 2010).

Methods and techniques

The method for collecting melodies was also simple. Löytty worked closely with a local musician Nicolas Sarr²¹³. Fulgence Ndour, the President of ELS and member of the liturgy committee, together with Sarr were valuable sources and could teach songs for Löytty who notated them in daily sessions. Besides being employed by the church as a catechist and a literacy teacher, Sarr was also a skilled guitarist. He could play the traditional *double-gamme*²¹⁴ guitar technique and taught it to his co-worker. It was thought that the liturgy could be accompanied with guitar and drums played in the Serer style. This guided the selection of melodies; those that were easily playable were preferred (Löytty 2010).

For liturgical use it was not preferred to use recognizable folk tunes as such, but melodies which resembled traditional songs. It was considered better to try to avoid direct reference to any particular cultural heritage, such as only Serer. Although the majority of ELS members speak Serer, the minorities of Wolof and Pulaar speakers among the congregants had to be regarded as well.

According to Löytty, the cultural meanings of the indigenous songs were found changeable. After the compilation of the liturgy, Löytty and Sarr proceeded to collect songs for a hymnal.²¹⁵ Löytty explains that church members usually identified the meanings of the songs according to the texts, while the melodies were considered “neutral.” It did not disturb the people to sing songs originating from another cultural context such as a wrestling match or name-giving ceremony. After the texts were changed the song had also changed. Only the songs sung

213 Nicolas Sarr was born in 1966 in Fangaad, 30 km from Fatick in a nomad family. At the age of 12 he attended a literacy course and got interested in Christianity through Lutheran hymns. He was baptised in 1980 and participated actively in the local Lutheran congregation. In 1984 Sarr was trained and became a literacy teacher in Fatick and thereafter started to work in his home village until 1987. He was then admitted in catechist training and during the course he met with Löytty and started to collaborate with him. In his home village Sarr is known as a singer/songwriter and also a guitar and *riti*-player (Pöykkö 2009: 33-34). At the present he is a well-known and respected musician, through his work in the church and also as troubadour.

214 A guitar plucking technique that enables the playing of a melody in parallel octaves with occasional harmonic and melodic decorations in between the phrases (Löytty 2010).

215 Löytty and Sarr worked together also for collecting and modifying songs for the ELS hymnal *Livre des cantiques*. *Safe le na kim kercheen. Téere woyu kreceen yi*. The hymnal was published in 1994, but officiated in 1995, while Löytty had already returned back to Finland.

in boys' circumcision ceremonies were excluded from churchly use. Traditionally they were completely restricted from women, so given this gender-specific nature it can be understood that a church service, naturally summoning both genders and all generations, was not a proper platform for songs related with circumcision (Löytty 2010).

Many features from local music were maintained, such as the structural simplicity of paired short phrases and melodic progression within relatively small intervals and tonal range. Call and response technique, typical in Serer music, was found useful in the liturgical melodies. This was mostly applied in an antiphonal way. A lead singer or a small vocal group sings the call with altered texts while the congregation replies with a refrain. An overall simplicity was applied throughout the liturgy. It was decided that syncopated rhythms and more complicated rhythmic patterns would be left for the compilation of a hymnal, which was another large task ahead. At this stage it was necessary to consider the skills of ordinary local congregants and pastors, whose musical abilities varied a lot (Löytty 2010).

Theoretical models for contextualization were not known by Löytty and Sarr (Pöykkö 2009: 28); however, in some aspects they were able to apply methods similar to those suggested in NSWC. Dynamic equivalence was used, for instance, in the Salutation and Response as well as in the Benediction. According to the Serer tradition it is customary to greet the passbyer by saying: “*Yasaam o Yaal oxe ref fa wo*”, “Lord be with you”. The response is: “*Yaasam ta ref no yiif of itam*”. “And the same, may he be with your spirit”. These phrases were used as they are. Only the singular was changed to plural in the former.

In the Benediction a local customary reply “*Aamiin*” was added after each part of the blessing. This word is commonly used as a response for greetings in everyday life, regardless of ethnic background or religion.

The example of Roman Catholic Church

Keur Mossa Roman Catholic monastery, 50 km east from capital city Dakar, was founded in 1962. This Benedictine monastery had taken the first steps of indigenizing mass music already in the 1970s, long before the Lutherans. Under the leadership of Dominique Catta the monks had modified a local *cora* instrument to meet the demands of liturgical music. The strings and scalar system were transformed accordingly and the end result was a fusion of Gregorian and Senegalese music performed partly in French and partly in local vernaculars and accompanied with *cora*, *balafon* and drums (Pöykkö 2009: 28-29). The ELS liturgy committee deliberated how the example of the Catholic Church could be taken into account. The president of ELS, Fulgence Ndour, also a member of the liturgy committee, and as a son of Catholic parents, was well acquainted with Catholic tradition and could thus elaborate the committee in detail. To enhance the participation of the congregation in the liturgy, he particularly emphasized the importance of the call and response technique common in the Catholic mass (Pöykkö 2009: 26). However, according to Löytty, cultural influences in Catholic liturgies were from different areas of the country, and the Serer language used in them was outdated in orthography and as such not helpful as a possible example for ELS liturgy (2010). Catholics had made use of instruments such as *balafon* and *cora* harp originating from the Djola people of Casamance, southern Senegal, whereas for ELS, in the cultural environment of Serer music, *cora* was not an option. Guitar played in *double-gamme* technique and use of drums were more relevant.

Ndour also suggested that the worship service liturgy be called a mass, “*mees fee*,” instead of the French term “*le culte*” (Pöykkö 2009: 26). For Ndour, ecumenism was an important dimension, and a unified terminology could be seen as consolidating relations with Catholics.

Drums and other instruments in the liturgy

For Löytty and Sarr the only other models and references were the mass of the ELCF and Löytty's previous experiences of worship in the Lutheran churches in Namibia and Tanzania.²¹⁶ In both of these countries, though, church music had been greatly Europeanized (Löytty 2010). Löytty recalls how he introduced European church music and organ playing played from records to Senegalese Bible school students in Fatick. He realized that what was considered devotion and reverence among Europeans caused only nervousness among the locals. On the other hand, when ever there was *pamb ake*, drum accompaniment used in the church, the feeling was utmost serious and devoted, leading the participants to an experience of holiness (ibid).

The general attempt was to reflect the rich cultural diversity in worship and create a festive communal celebration which would be regarded prominent among all the religious and cultural events in the country. This could not have been possible without acknowledging the ancient *griot*²¹⁷ tradition. Formerly and formally the church did not have any real connection to this well respected caste of professional musicians and drummers in Senegal (Pöykkö 2009: 32). The new liturgy with its culturally relevant music, however, opened the doors to the presence and occasional visits of *griot* to accompany the service, significantly intensifying the atmosphere. This eventually resulted in people standing up and starting to dance (Löytty 2010).

Other instruments were also occasionally used in the liturgy. Sometimes Löytty used an accordion or acoustic guitar to accompany the melodies. Both of the instruments were welcomed by churchgoers with a pleasure. Guitar, however, could not be played with the normal chord harmonies. Multipart singing appeared in many of the local Serer melodies, in parallel thirds and fourths above and below the melody. Löytty recalls that for his European ears the songs sounded as if they were influenced by Arabic music, so playing with western harmonic progressions had to be abandoned. The *double-gamme* technique was found more useful.

Although, according to Löytty, the liturgical melodies with which he and Sarr were involved were meant to be a temporary solution for the young and small Lutheran church in Senegal, they have remained up to the present.

The developments of ELS liturgy until 2009

One of my informants is a Finnish church musician Leena Lampinen²¹⁸ sent by FELM. She worked for ELS in Fatick between 2005 and 2009. She recalls that the liturgical melodies estab-

216 Löytty spent his childhood in Namibia as a child of a missionary family in 1956-1960 and 1963-1967. He made a two-month visit to Tanzania in 1985.

217 *Griots* in western African countries including Mali, the Gambia, Guinea, Western Sahara, Mauritania, Senegal and Morocco are musicians, master drummers and also poets belonging to a special clan or caste that preserves oral tradition. It is customary to invite them to play in traditional feasts and celebrations such as birth, circumcision and marriage ceremonies. The *griot* tradition derives from ancient West African kingdoms where they were used as royal messengers, but also tax collectors. In the time of war they sung praising songs and encouraged the troops for the battle. They were bohemian artists who did not do any physical work but made their living by music. At the present the attitude towards the *griot* is ambiguous. On one hand they are still respected and needed, but their social status is not high (Pöykkö 2009: 31).

218 MA in music from Sibelius Academy 2000.

lished in 1990s were firmly adopted. They are commonly used all over the church with variations of instrumental accompaniment. Traditional Senegalese drums and guitar are popular, and a keyboard is used in church services in Dakar, the capital city (Lampinen 2010). Nicolas Sarr is the music leader of the church and has carried on his duties and composed a new setting of mass melodies already in 2005, but it has not yet been implemented in practice. According to Lampinen, Sarr is a hard worker, productive composer and committed to the music work of ELS. Sarr has a lot of visions and acknowledges the significance of the folk music, and is a well respected artist himself.

There is, however, a feature concerning the performance of the liturgical melodies that surprised Lampinen upon her arrival to Senegal. Some parts of the mass are sung with extremely slow tempo. The service leader might start with a certain tempo and then suddenly the congregation replies with a half slower pace. Apparently the tradition has changed over time and it seems, according to Lampinen, that among the congregants there is a general notion that to sing slowly is “proper” (2010). The matter was discussed with Sarr several times and attempts were made to teach people to sing in faster tempos. This required a strong choir leader or other musician to sensitize and guide the congregation. To sing faster was considered as a “new habit” but it was always received with positive feedback (*ibid*).

As to the relationship and dialogue between church music and cultural music, Lampinen confirms the natural interrelatedness revealed earlier by Löytty. The challenge lies rather in the multicultural makeup of the church membership. Lampinen asks: “What would be the way for ELS to take into account the other small ethnic minorities as well?” (*ibid*) Serer is still the predominant language of the church, but there are more and more Pulaar speaking members whose music should also be regarded.²¹⁹

7.4.7 Indigenization of church music in the Roman Catholic Church in Namibia

The Roman Catholic Church came to Namibia in 1896. At the present there are 375,000 members and three administrative divisions: an Archdiocese of Windhoek covering central and northwestern Namibia, and two vicariates, Rundu in the northeast and Keetmanshoop in the south. The church is led by Archbishop Liborius N. Nashenda, and it has a total of 72 parishes across the country.

Following the Second Vatican Council of the Catholic Church in 1965, the church decided to take a more positive attitude towards local cultural traditions. Use of Latin was officially replaced by local languages. This also paved the way for experiments of accommodating local music into the mass. The Roman Catholic Church in Namibia took a step ahead in the implementation of the new theological principles by organizing a series of music training workshops between 1979 and 1988. These were done together with the Music Department of the Lumko Pastoral Institute of the Southern African Catholic Bishops' Conference and conducted by a prominent ethnomusicologist Dave Dargie.

Dargie started the workshops in Windhoek in 1979 and tried to encourage local church musicians to “create their own music for worship in African styles” (Dargie, *nd*: 8). According to Dargie, missionaries in the area had already made initiatives to “get away from the old mission music”, but the idea of creating new liturgical music was new (*ibid*). The workshops were

²¹⁹ For instance in a town called Linguèr there is already a whole congregation of native Pulaars.

held in Bunya, Andara and Nyangana in the Kavango region, and in Oshikuku in Ovambo and at Gobabis in eastern central Namibia. Later on Dargie developed more methods of group compositions to work with local musicians. He came across with indigenous instruments such as drums, musical bows, rattles, shakers and xylophones. During the years visiting Namibia, Dargie had an opportunity to broadly observe the state of traditional music in the country. He lamented the decline of music in Kavango and the spread of the western diatonic tonal system with the “three-chord-trick” harmony, as he described it. However, in 1979 in Ovambo he was surprised by the diversity and liveliness of the music he encountered and was excited about the cross and interlocking rhythms for dance steps and the clapping still done by people (ibid).

My own observations on the music of the Roman Catholic Church of Namibia at the present are limited to only a few visits to masses in the St Mary Cathedral in Windhoek and in the Monastery of Poor Clares and in communication with one of the music teachers, Edmund Likuwa in a local parish of Nyangana, 100 km east from Rundu in Kavango district.

Unfortunately, and seemingly there is not much left from Dargie's achievements at least as far as the capital city cathedral is concerned. At St. Mary's Cathedral in the city center of Windhoek masses are conducted daily and on Sundays four times, some of them in German and some in English. A visit to an English mass reveals that the hymns sung in the service are mostly borrowed from abroad. One can identify popular American gospel songs and hymns and some African ones in between. The formula and the liturgical *ordo* are more or less the same as in Lutheran tradition. The liturgical melodies are beautiful but do not imply clear African influence. A voluntary music leader leads the singing and beats an African drum with maracas in her hand. The multicultural congregation sings somehow in four parts but the music does not impress with a lot of African creativity. The overall atmosphere, however, is one of devotion.

The Monastery of Poor Clares in Brakwater, near Windhoek, was founded in 1996 at the request of the late Archbishop Boniface Haushiku and by a group of nuns from the monastery of Lilongwe, Malawi. The community consists of 10 to 15 nuns from different parts of Namibia who have committed themselves to the service also by using their musical talents, melodies and instruments. Among their daily duties the timetable includes prayers, readings, adoration and masses. The sisters also do sewing, art works and musical practices. Visitors are welcome to the daily masses and devotions.

The music of Poor Clares sisters is a blend of African melodies, call and response technique, soft echoic drumming and elastic liturgical dance, all well rehearsed and accurately performed. The sisters sing in local vernaculars and use a multipart singing technique. The drumming does not strictly follow any indigenous drumming traditions or patterns, but is apparently meant to create a soft liturgical ambient. Neither does the liturgical dancing resemble any Namibian cultural dance, but it looks natural and creates an impression of being an organic part of the music.

In the Sunday morning mass the liturgical *ordo* follows the common formula. A lot of music and liturgical dances are added in between, apparently psalms, prayers and adoration song/dances. Only a few hymns are sung by the congregation, and again commonly known from international sources.

Worshipping God in an African Way

The Kavango region has been one of the strongholds of the Catholic Church in Namibia, and in many of the small congregations people have been encouraged to express their faith by taking and using the indigenous melodies and thus enriching the worship tradition. As a part of this research I made several visits to Nyangana village to meet the Ndingo Cultural Group and its leader Edmund Likuwa. He is a retired school principal and a trusted church elder in the local Roman Catholic Nyangana Parish. After Dargie's mission he was given a responsibility to carry on the contextualization process. He worked consistently in trying to "translate" (a term he uses) the cultural songs into Christian context (Likuwa 2010). The project has been called "Worshipping God in African Way." Dargie remembers him, praising Likuwa's achievements in his report. Nine years after his first visit, Dargie returned to Nyangana in 1988 and found Likuwa who had been able to create a "complete and moving African liturgy, using drums and instrument in the church" (Dargie nd: 11). Likuwa's work and the principles of contextualization he has used will be explored later in this study in chapter 8, 9 and 10.

7.5 Indigenous songs as part of Bible translation programs

Two initiatives utilizing indigenous music and connecting it with Christianity have been made in Bible translation projects in Namibia and Angola. These projects are in the Dhimba language in northwestern Namibia, namely in Kunene Region, and the Nkumbi Bible translation in south-western Angola in Cunene Province. This subchapter intends to briefly explore these two projects and particularly to find out how they have managed in building bridges between the cultural music, its values and fundamental meaning, and the core of the Christian proclamation, the Bible. Since contextualization is also a method known in Bible translation it can be assumed that a useful reference could be made on these processes. This is specially interesting because of the fact that the two translation programs have tried to use indigenous songs and story telling as a tool to reach out to members of the society to make the new translation known among the people through singing and music making.

7.5.1 Dhimba Translation and Literacy Project

A territory of 50,000 square kilometers of rugged mountains and highlands in the Kunene Region in northwestern Namibia is the home of nomad people such as the Ovahimba (Himba) and Ovadhimba (Dhimba). The region is named after the Kunene River in the north which also marks the Angolan border. In the west the region is bordered by the Skeleton Coast Park and in the east by Ovamboland and Etosha National park, while the southern parts connect the region with Damaraland. The mountainous area around Opuwo, the central town of the region, is also called Kaokoland after the Kaoko Mountains.

The Ovahimba are a group of Herero people and they speak Otjiherero, while Ovadhimba should be regarded as a separate ethnic group people speaking the Dhimba language (Olu-dhimba). Some linguists, anthropologists and historians have classified Dhimba as a dialect of Herero (Maho 1998 : 35) and some do not recognize this ethnic group as one of the Namibian groups at all (Malan 1995, Buys & Nambala 2003). This can be explained with the fact that the nation has migrated over the border from southwest Angola only quite recently, in the 1880s. Part of the Dhimba population still resides in Angola. To date, the Dhimba vernacular is still not acknowledged as one of the Namibian languages and is therefore officially excluded from

government educational programs. However, a philological research conducted by Lutheran Bible Translators in 1996 confirmed that Oludhimba is in fact a language and not a dialect of any other language (Nenonen 2011). This was actually the first requirement for the commencement of the Bible translation program. The orthography has also varied and, according to Herero/Himba²²⁰ spelling, some scholars use Ovazimba and Oluzimba (Mans 2004). The Dhimba Bible Translation and Literacy Project have established orthography parallel to Oshiwambo languages and prefer Ovadhimba for the people and Oludhimba (Dhimba) for the language.²²¹

The Bible translation in Dhimba was initiated at the request of ELCIN in 1994. The project was started with the translation of the Gospel according to Mark in March 1995 (Nenonen 2011). An ELCIN pastor, Johannes Tolu, a native Dhimba speaker was appointed to this task together with a retired Finnish missionary theologian Ulla Nenonen. She had returned to Finland for retirement but came back and settled in Opuwo after a request from ELCIN. The Lutheran Bible Translators, LBT, from America and the Namibian Bible Society agreed upon the co-operation in 1996, and in 1997 the Roman Catholic Church and Reformed Church joined the project with small financial support for some time. The project was named Dhimba Translation and Literacy Project, DTLP, and it has also received funds from the Finnish Bible Society (Suomen Piiliseura) and a circle of private Finnish people under a name Namibian Kirkon Tuki Ry (Nenonen 2011).

The project has succeeded to complete translation of the New Testament in December 2010. Translating of the Old Testament depends on further funding. The project will, however, continue with literacy work which has been part of the program all the time. One of my informants, Peter Muhomba, together with Pastor Johannes Tolu and Daniel Mbalandu, will stay in the project.

7.5.2 Dhimba Scripture Songs

An interesting part of the translation project has been the recording of Dhimba Scripture songs. The project was initiated by LBT and implemented in two workshops conducted by an American ethnomusicologist, Kedra Kinney (nee Larsen). She visited Namibia in 2004 for the first time and organized workshops together with the staff of DTLP. The first week-long workshop included lectures and discussion on Biblical views on music and “the benefit of using cultural styles in addition to or in place of western” hymns or songs (Kinney 2011). Through participatory methods the parttakers discussed and listed numerous indigenous songs and dance styles and thereafter composed scripture songs in these styles. As explained by Kinney, the participants covered a chalkboard with names of cultural song styles, and from there the selection was done by them. The process did not involve contextualization methods like those introduced in NSWC. Kinney recalls, nevertheless, some parallelism being applied in the case of praise songs. For example, a cattle praising song was used for Mark 12:30²²² (ibid).

Muhomba and Tolu remember the occasion and that practically it was only considered how the texts would technically fit into the songs. Dynamic equivalence was not deliberately sought (2006). Tolu generally represents thinking that there is no problem in changing the cultural

220 As belonging to the larger group of Ovaherero, the Ovahimba speak the Herero language (Otjiherero).

221 Practically the Herero “z” and the “dh” in Oshiwambo (and the Dhimba written by the Bible translators) are pronounced like “th” in the English word “the.”

222 “Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength” Mark 12:30 New International Version.

meanings of the songs by replacing the text with a new one. Kinney recalls that it is possible that some Dhimba songs were excluded because they might have been considered taboo for church use, but she was not explained which songs or why (Kinney 2011). According to her, the participants were reluctant to discuss these songs in detail and “on their own decision did not use them during the composition time” (ibid).

On a CD Kinney has provided²²³ she has included a total of 19 scriptures including verses from the Gospels of Matthew and Mark and Psalm 103: 1-3. The songs are arranged to fit into the cultural songs and dance songs sung by the participants of the workshop, men and women. Depending on the category the songs are accompanied with drums, hand claps or beating of sticks. Mark 16: 15-16 is played by *otjihumba* and sung by two male voices. Apparently many of the major Dhimba song categories, *onkandeka*, *onyando*, *onkankula*, *omutjopa* and *okutena*, to mention a few, are used. The outcome of the workshop was recorded on a cassette and later played back to members of the community. According to Kinney the initial feedback was positive. She quotes the participants saying that the new skills “will give our people hope in the Lord and spirit of enjoying serving the Lord” (Kinney 2011).

The Dhimba Scripture Songs project continued in 2004 while Larsen (Kinney) visited Opuwo for the second time. This time a storytelling workshop was organized to find which traditional storytelling styles could be used to tell Bible stories. The workshop came up with four different styles: 1) solo storytelling of one person, 2) a dialogue with one telling a story while another or group of others listen to it, 3) a song style and 4) a drama style, in where the story is played by individuals in various roles. And again the result was recorded on a cassette. Later it was found that even if the cassettes were popularly listened to, no one had really implemented the method in live performances (Kinney 2011).

In Larsen's third visit in 2005, DTLP conducted a media survey to discover how the Scripture cassettes could be used more effectively and generally what types of media were preferred in the Dhimba community (Larsen 2005). The survey revealed that among the Dhimba community in the Northern Namibia virtually everyone listens to radio. Of the possible media: radio, TV, music cassette, video, books, events, “prints, radio and audiocassettes are the only practical media to reach the Dhimba community” (ibid: 26).

In 2006 the DTLP team visited the Dhimba community on the north side of the Kunene River in Angola and did an informal survey on the distribution of media material over there. On that trip the team came across a group of Nkumbi people who had heard the example of scripture songs and had started to use the same method with their own cultural songs.

I had personally a chance to test the methods of the DTLP team in practice. We visited Okalukoro village near Opuwo where we met with members of the local Dhimba community at the ELCIN Kindergarten building on 19th October 2006. We held an experimental workshop together with Peter Muhomba and Benezisius Kasengo Tjikangona. Both are native Dhimba speakers and could communicate with the local people. Tjikangona works in the area as an ELCIN missionary and leads various programs for Christian education, such as worship services and confirmation and baptismal classes.

We chose two Bible texts, Ps 34: 1-2²²⁴ and Mark 16: 15²²⁵ and asked the group of villagers to sing them with one of the cultural songs. For the first the group selected *onyando*, a melody

223 Unpublished, in collection of the author.

224 “I will always praise the Lord. With all my hear, I will praise the Lord” Ps. 34: 1-2. Contemporary English Version.

225 “Go and preach the good news to everyone in the world” Mark 16: 15. Contemporary English Version.

used in connection with circumcision rituals, and could sing it easily with a new text.

The second, for Mark 16:15 was done with an *ondjongo* dance song which is perhaps more common among the Ovahimba but also customary for Ovadhimba.²²⁶ The villagers explained that *ondjongo* is played during the initiation ceremonies of girls, but it can be played in connection with other events as well, such as celebration of a new harvest or at the cattle post when young people come together and have fun by dancing together. The words vary according to the event and context where it is played. There are known verses traditionally sung in *ondjongo*, but a skilful lead singer can also create new words accordingly.

The villagers took the given task seriously and sent the children out so that they could concentrate better. After few minutes of collective working, discussion and trying, the words were arranged to fit with the melody and the group could sing and dance *ondjongo* with the new text taken from the Bible. The singing was accompanied with hand clapping. The participants appreciated the Biblical text and expressed their happiness for such a trial and said that *ondjongo* with this text could well be sung even in church. I asked them if it is similarly possible to use the Biblical words while playing the song at, for instance, the cattle post. They replied immediately that yes, it is possible. They explained that it would not be a problem for other people as well, who would only be amazed and surprised by such a new text.

The achievements of the above described workshop could be attributed to the fact that these members of the Okalukoro community were already exposed to Christianity. Many of them are baptized and regularly attending the meetings and other events organized by the church. The mission work of ELCIN around Kaokoland has taken a decidedly positive attitude to the indigenous culture and cultural outfit of the people. Unlike during the early decades of mission in Namibia, the local people are not demanded to abandon their culture, and to become a Christian does not change one's cultural identity. This enables dialogue between the culture and Christianity and allows members of the community to make experiments, such as the one in Okalukoro. The willingness of these Dhimba people to try to play around with new texts in their cultural songs is notable. Apparently the cultural meanings of the dances in question, *onyando* and *ondjongo*, do not restrict the alteration of the content of the text.

In the end of the workshop the group performed another scripture, Mark 14:35²²⁷ with an *ondjongo* melody for to thank the visitors for their visit. The meeting was then closed with a chorus performed by children and youth.

7.5.3 The cultural music of the Nkumbi Bible Translation Project

According to the database of SIL International (formerly the Summer Institute of Linguistics²²⁸) a total of 41 languages are spoken in Angola. Seven of them, namely Umbundu, Kimbundu, Kikongo, Cokwe, Ngangela, Kwanyama and Nyaneka have gained an official status. For all of them except Nyaneka the Bible has already been translated decades ago, and for the latter there are already some parts of the Bible completed (Halme-Berneking 2010: 20). The work was previously depending on the efforts of the missionaries from different organizations. At the moment the situation has changed and most of the programs are carried on by the Bible

226 See more about *ondjongo* of Ovahimba in Mans 2004: 47-55.

227 "So be alert! You don't know when the master of the house will come back. It could be in the evening or at the midnight or in the morning" Mark 13: 35 Contemporary English Version.

228 SIL International (formerly the Summer Institute of Linguistics) is a U.S based Christian organization. It works worldwide with a purpose to study, develop and document languages. The mission of SIL is to promote literacy, expand linguistic knowledge and to help develop minority languages of the world. Ethnologue is the database of SIL. SIL has more than 6000 members in over 50 countries.

Society in Angola, which is busy with new translations for Umbundu and Kikongo as well as the Lucazi, a language related to Ngangela. There are also translation programs going on in Songo, Umbangala and Nkumbi (ibid: 16-17, 20).

The Nkumbi Bible translation in the southern Kunene Province was initiated by Nkumbi-speaking members of the Lutheran Church IELA. The project was later supported by FELM and has received financial and technical assistance from the United Bible Societies. The objective is to translate the whole Bible, starting with the New Testament. The short-term goal, however, is to complete the Gospel of Mark in 2011 (Halme-Berneking 2011).

Some Okankonda villagers who are also closely affiliated with the Nkumbi Bible translation program have started their own project and have formed a music group named Ovankumbi Vacapwa. The idea of the group is to sing Bible verses arranged to traditional Nkumbi songs and melodies. I visited Okankonda village in October 2006 and recorded sixteen songs sung by the group and interviewed the leader Matias Wakalenda. He told me that the idea was in fact borrowed from the Dhimba Scripture Songs cassettes distributed by the DTLP team on their visit to Dhimba communities in Otjawikva, Otjihaadhu and Okutanga in southern Angola after 2002 (Larsen 2006). Inspired by the Dhimba Scripture Songs the Nkumbi group was now following their example and incorporating newly translated Bible verses in their cultural music. They took indigenous songs from various cultural contexts with more or less the same methods that had been used in Namibia. Wakalenda explained that they make use of dance songs, *uudhano*, songs from circumcision and initiation rituals, and simply replaced the texts with Bible verses (2006). The method concerned mostly a technical adjustment of the texts into the melodies, and according to Wakalenda, if fitting was found difficult for one type of a song, then the song was just changed and another one was tried.

The languages, Dhimba and Nkumbi (Ocinkumbi), are quite closely related and some songs were borrowed from the neighboring Dhimba people and translated into Nkumbi. The songs were accompanied, some with hand clapping, some with a drum (*ongoma*) and shaker (*onkiti*). Both of my interviewees, Mwoombelo and Wakalenda, were seemingly happy about the possibility to use their cultural heritage and use it in a Biblical connection. They did not see any problem in changing the content and meaning of the songs, which according to them depends on the words of the song rather than anything else (Wakalenda 2006, Mwoombelo 2006). Mwoombelo stresses that "*Efimbo lya pya*," (the time is ripe) for cultural music to be incorporated into churchly use (Mwoombelo 2006).

According to a Finnish translation consultant, Riikka Halme-Berneking (who has a PhD in Bantu linguistics), who has worked closely with many of the Bible translation programs in Angola, indigenous music is a helpful method in the translation process (2011). It provides an opportunity for local people to hear the Bible in their own language and helps them to understand how Bible translation contributes to the preservation of their culture. She opines that particularly to sing the Bible in a way close to the cultural heritage serves as a practical method to make the Bible known (ibid). However, she has noticed some difficulties occurring if people, through songs, start to use some expression of literal translation which is later replaced by a better expression during the translation process. In IELA the songs have generally become popular, even if some conservative members feel uneasy with them (ibid).

7.6 Conclusions

This chapter revealed that the principles and theories introduced in NSWC, though not known by the local Lutheran African churches, provide useful methodology for the practical situation in which the churches are. The findings in this chapter speak for at least three summarizing conclusions. First, liturgical renewal in ELCIN is motivated by theological thinking in the church and generally by the theology of Christians in Namibia. It relates with the search for African Christian identity in the postcolonial era and with the desire to find culturally relevant expressions in the worship. Second, the apparent parallelism of *Kalungaism* and Christianity open radically new possibilities for the dialogue between them. The interrelatedness of Ovambo culture and Christianity, in addition to the African understanding of humanity and the need for a holistic manifestation of the Gospel, paves the way for liturgical contextualization in Namibia. Further, this will naturally provide a platform to discuss other church practices, such as mission and diaconal ministry, in a completely new light. Similarly the dialogue between Christianity and culture is an ongoing process in the other African churches discussed in this chapter. Developments in the sister churches of ELCIN showed how the desire for liturgical renewals rises from church members. The theologians and musicians involved in deliberations are well aware of the challenges, but have acquired experience and knowledge to analyze the general situation and a possible way forward. The cultural diversity sets fore questions to be solved on how to select a general standard of liturgy for an African multilingual church in a large geographical area. The lack of resources hampers the process. Liturgical contextualization, though desired and wanted, is not always the priority of the young churches who struggle with their basic infrastructure. Spiritually, however, the time is felt ripe for a move towards Africanization of the liturgy.

The two Bible translation projects described above and the cultural music developed within and around them give useful information for this research in two ways: First, the indigenous songs are researched and selected by the local people themselves. In this method the owners and insiders of the culture are the ones judging the selection. The outcome encouragingly indicates the potential of indigenous songs for Biblical use. The fundamental meanings could be changed and there seems to be an ample reservoir of songs and melodies from which to choose. Second, rising from the positive feedback of the members of the communities in question, as well as the readiness and enthusiasm of the church workers involved, one can not avoid asking a question: if the indigenous songs are found proper to be sung with the texts of the Bible, how then would they not be proper for liturgical use as well. So far nothing supports such exclusion, and therefore the process must go on.

8 Practical studies in Namibian liturgical music

The encounter of mission work and local culture was discussed in chapter 4.4 revealing how, over time, multiple variations of aspects from the indigenous cultures were adopted and integrated into worship service practices through a creative assimilation process, and how the encounter with imported music categories gave birth to several new music styles. Multipart hymn singing is customary in the worship services, and the popularity of choir singing and choruses in congregational life as well as the overall role of music is functionally integrated in all spheres of church life. The process of Africanization is evident, even if in some ways unintended, and it happened through the natural desire of the local people to express themselves and their Christian faith in their own way. This chapter takes a closer look at deliberate liturgical renewal experiments in Namibia, in particular the renewal of liturgy in ELCIN and the experiments of liturgical indigenization in the *Ongumbiro* Ecumenical Service.

8.1 Renewal of ELCIN liturgical melodies - *Elongelokalunga enene epe*

In chapter 5.2.6 it was already described how the process to renew ELCIN liturgy was started and how the author got involved in it. Preceding the final version of the liturgy called *Elongelokalunga enene epe* (EEE) a few experiments were done, mostly among ELCIN youth. To understand the development and progress of the liturgy towards its final form, it is worth to have a look at these stages.

Inspired by the rich Ovambo music cultures I encountered after arrival to Namibia I composed the first series of liturgical melodies in 1998. It was a youth service labeled *Elongelokalunga lyOmuSamaria omunamutimahenda*, “Worship Service of the Good Samaritan.” It was tailor-made to sensitize youth for diaconal work in northern Namibia. This youth service was conducted only in a few workshops, and since it was found to serve a quite limited target group, it never gained more popularity.

The second experiment was liturgical melodies composed for worship in the ELCIN student ministry in Windhoek in 1999. It was a complete agenda for worship including the Eucharist and an optional version for a service of Word. Like the previous experiment, it was introduced to the young congregation with accompanying instruments, African drums, percussion, acoustic guitars, bass and keyboards. The method used in composing was to imitate African indigenous melodies and gospel songs. A requirement for the liturgy was to use the English language. Students in tertiary institutions in Windhoek come from all parts of the country, although in Sunday morning services that are open for all, mostly ELCIN members from Ovambo and Kavango attend. This setting was welcomed and it is still practiced in the University of Namibia, UNAM.

The third experiment was the children's worship service *Elongelokalunga lyaanona* in 1999. It was composed for Sunday school ministry in ELCIN. The short and simplified formula

excludes Holy Communion. The order was borrowed from the church worship manual, *Oka-mbokelongelokalunga*. Melodies were replaced with new, more African ones, and some prayers were also updated to meet with language spoken nowadays by children.²²⁹ This liturgy was conducted in some Sunday school training workshops and other events. However, it was never officially approved by the Church Council or Church Synod and apparently therefore forgotten.

It was time to try to work for a proposal for new liturgical melodies for the whole church. It was discussed in the ELCIN liturgy committee that the renewal would touch primarily only one element of liturgical tradition, the melodies. I was therefore hesitant to change any of the texts and tried to concentrate on changes in the melodies. Later it turned out that there was need to suggest a few changes in the formula as well. First it was necessary to outline the criteria as a guideline for the renewal work. I concluded the following: 1) the melodies should be beautiful and attractive. 2) They should be easy to learn and sufficiently local, consisting of national Namibian characteristics; rhythmically catching, easy to learn and sing and to be harmonized with ease. 3) They should also be cross- and transcultural to unite the church with the cultures within Namibian territory and with the universal church of Christ.

Beauty and attraction are culturally relative concepts. They are also attributed to the matter of taste, which is an individual criterion. I had to rely on the information collected during my field research conducted from 1998 to 2002 in northern Namibia and during visits in the neighboring countries, Angola and Botswana. In the latter I got a chance to familiarize myself with the liturgical renewal which was going on in the Evangelical Lutheran Church in Botswana (explained in chapter 7.4.2). Through participant observation, recording and transcribing a number of melodies, and by making a musical analyses of them²³⁰ I tried to form a picture of the aesthetics of the vocal music categories popular among the church members. The outcome of the research gave me insight of the melodic and harmonic structure of what was desirable liturgical melody.

The usage of commonly known Ovambo folk songs and indigenous melodies was considered, but it was decided to rather follow the earlier mentioned idea of Kambudu (chapter 5.2.6) to compose melodies influenced by the indigenous melodies but not necessarily identical to them.

As I completed the first version of the melodies it was recorded on a cassette to be introduced to larger circles of people. I called together a small advisory group in the Paulinum theological seminary. It consisted of both lecturers and students in addition with a one lay person.

I introduced the setting of melodies in a meeting of the liturgy committee in Nakayale on the 21st of April, 2001. All the members responded positively and gave me instruction to go ahead.²³¹ The committee wanted the matter to be discussed in the next church synod in December 2003. I posed a question concerning the possible title of the liturgy. Should it be called the Second Liturgy as in Botswana or New Worship Service or what perhaps? Despite the fact that the renewal touched only one dimension of the liturgy, the melodies, the committee decided for the title *Elongelokalunga enene epe*, "A New Worship Service." This, to my under-

229 In the linguistic updating I was assisted by Eeva-Liisa Shitundeni, a theologian.

230 See Löytty 2010: 114-162

231 Liturgy committee members present in the meeting were chairman, Presiding Bishop of ELCIN Tomas Shivute, secretary, pastor Festus Ashipala, as well as the members Dir. mus. Magdalena Kambudu, pastor Julius Mtuleni and pastor Eino Ekandjo.

standing, indicated that the changes in liturgical music were considered so characteristic and major²³² that the entire worship agenda was viewed as “new.”

The renewal was discussed in a Church Council meeting and later taken into a pastors' conference held in May 2002 in Ongwediva. This conference is normally organized to prepare the Church Synod. The melodies were also tested in the workshops conducted for voluntary music leaders of the parishes in October and November 2003.

8.1.1 Implementation

The Church Synod of ELCIN is summoned every fourth year. Representatives, both lay people and clergy, gather together from the two dioceses of the church. On the 17th of December, 2003, the Church Synod gathered in Ongwediva ELCIN Center, a famous operative center of various church offices and educational institutions.²³³ The opening worship service of the synod was conducted by using the new liturgy to give the delegates a chance to experience the renewal. On the second day the melodies were introduced to the synod by a choir compiled from leading singers and musicians of the church. Some questions were made by the delegates followed by some discussion, whereafter the synod voted for or against implementation of the renewal. With 60 votes against one it was decided to approve the melodies to be implemented from beginning of the following year 2004.

In the course of the years 2004 to 2006 a series of workshops and other training events were organized for pastors and music leaders in parishes and deaneries. A booklet consisting of staff and tonic sol-fa notation was prepared in three languages: Ndonga, Kwanyama and Kwangali. Melodies were also recorded on a CD and made thus available for church members in an audio format.

In the training process the idea was to teach the teachers, the congregational music leaders, and thus equip them to pass on the information to parishioners. In ELCIN most of this training is still conducted by oral transmission of knowledge. Practically, this means that the new melodies were to be learned by heart.²³⁴

Between years 2004 and 2007 I also visited several congregations and followed how the renewal was put in practice. I attended worship services and was often given a chance to address the congregation and gently correct the mistakes and then encourage people to adhere to the written worship manual approved by the synod.

232 This attitude of the committee members could be attributed to the general notion in ELCIN which tends to value the music higher than the other elements of the liturgy. Liturgical symbolism of colors, numbers, gestures and garments or the church interior is not deeply known by many people whereas music, on the other hand, implies significant collective values and is practically shared by everyone.

233 Before ELCIN was divided in two dioceses, the two centers Ongwediva (between Uukwambi and Oukwanyama) and Oniipa (in Ondonga) were seen as the strongholds of the former Finnish Mission Church and later ELCIN. Various offices, such as Youth, Mission, Sunday School, Girl and Boy Scouts operated from the Ongwediva Center. The Head Office of the Church has traditionally been in Oniipa. After the division into two dioceses in the 1990s Ongwediva ELCIN Center buildings were given to the Western Diocese, but are still used as a conference center for meetings, major occasions and celebrations.

234 Some of the key persons have the ability to read tonic sol-fa notes but only very few can read staff notation. The method requires endless repetitions and a load of patience. A teacher sings the melodies, and learners repeat the singing, reading the words from booklets. In some occasions the workshop program included introduction to elementary music theory, but time was normally not sufficient to really master literal skills of staff notation.

8.1.2 *Elongelokalunga enene epe*. New liturgical music in the making

The overall attempt was to create melodies that would be easily identified as “ours” by the church members. For this the following methods had to be applied. I will discuss them below thematically in this order: influence from local cultural music, incorporation of African rhythms, liturgical recitation, melodic motifs and changes in the order.

Influence from local cultural music

The attempt was to make the melodies sound African. Most of the melodies are original compositions of the author, but many parts of the liturgy are directly influenced by certain features of traditional Namibian music or by music from other African countries. In some cases existing cultural melodies were used as well. For the Invocation (*Ekundo*), for example, after a few experiments and discussions with people involved in the renewal process a traditional Kwanyama melody suitable for this purpose was found. It was considered important to open the service with a culturally recognizable melody so that the congregation would immediately feel at home. I had become familiar with the song *Ombwi tayi mbwabwila yokeulu* in Oniipa through Tupanduleni Gospel and Cultural Group (see chapter 5.6) with whom we had played it by using drums, guitars and other instruments for the accompaniment in a contemporary way. In the songbook *Teimbiitezimbuka* 1993 no 28 p 62, Kambudu had transcribed the same song with new lyrics. This version “*Omuwa a yumuka*” (“The Lord is risen from the dead”) tells about the resurrection of the Lord and how he defeated death by crushing or shattering it completely.

Call and response was used as much as possible in EEE, but in applied ways. Kambudu's transcription included choir arrangement and she utilizes the call and respond technique in an authentic way. The two parts of the melody are divided with call and response so that the one bar phrase of call: *Omuwa a yumuka*, is answered by the choir with repetition of the same word *yumuka*.

Call:	Response		
<i>Omuwa a yumuka</i>	<i>Yumuka</i>	Lord is risen	Risen
<i>Omuwa a yumuka</i>	<i>Yumuka</i>	Lord is risen	Risen
<i>Esòkwe li nyanyagula</i>	<i>Eeno</i>	He crushed the death	Yes
<i>Esòkwe li nyanyagula</i>	<i>Eeno</i>	He crushed the death	Yes

In my version I used the entire melodic phrase for call and then the words Amen repeated three times for the response, so that the service leader (usually pastor) could sing the whole trinitarian greeting. The congregation then affirms the trinity with three amens.

Example 15. Invocation, *Ekundo*

Omusita = pastor. *Egongalo* = congregation²³⁵

The musical notation consists of two staves. The top staff, labeled 'Omusita', is in 3/4 time and contains the melody for the pastor. Below the staff are the lyrics: 'Me-dhi-na lya - He no-lyO-mwa - na no - ly'O - mbe - p'O - ndja-pu - ki'. The bottom staff, labeled 'Egongalo', is also in 3/4 time and contains the melody for the congregation. Below the staff are the lyrics: 'A - men, A - - men, A - - men'. The notation includes notes, rests, and bar lines.

235 This version of the musical notation is with Ndonga words.

Another detail representing the influence of contemporary Namibian music is the *okakorasa* type of little song composed by Ndapanda Katuta.²³⁶ It is used as a response for the alternative introit B which is suggested to be read on the more prominent Sundays of the ecclesiastical year. The pastor recites a melody similar to introit A (see transcription below), and the congregation responds with a chorus-like collective song.

The six-four time signature and the rhythmic phrasing of the melody commonly appear not only in Namibian folk music but also more broadly in music in southern Africa.²³⁷

Example 16. Response for Introit, *Efalo B*)

“My soul longs to my God, my Lord.”

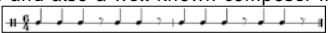
In the end of the service, in the Praise, the words remained almost exactly the same as in the old liturgy but modified in an African call and response form. The pastor starts with a liturgical chant, and the congregation responds by singing Halleluya. In between the lines, again the *omutameki* (“starter,” i.e. song leader) or the pastor sings a one word call: “*Simanekeni*” (“Let us give respect”), “*Ligoleleni*” (“Let us ululate”), “*Hambeleleni*” (“Let us give praise”) and again “*Simanekeni*”. A genuine northern Namibian expression of joy to intensify the joyfulness of this part is added in the end. It is customary in Oshiwambo tradition that the ladies highlight the extreme joy by ululating with their high vibrating cries.²³⁸

Incorporation of African rhythms

Many of the melodies were based on rhythmic figures common in African music. For example, Gloria Patri is written in a 3/4 time signature, but the rhythmic pattern forms a 2:3 polyrhythm typical in northern Namibian songs. In dance rhythms it occurs in many connections, for instance in number of Kwanyama songs,²³⁹ but also in music of the neighboring countries.

The melody consists of descending melodic motifs common to northern Namibian songs. The composition is harmonically structured in a cyclic form which enables the usage of such in-

236 Ndapanda Katuta was my assistant in the field research as I collected melodies in the western Ovambo in 1998-1999 and also a well known composer in church circles.

237 The rhythmic pattern  is one of the many variations of the 6/4 or 6/8 polyrhythms appearing in African music, for instance in Zimbabwe, Botswana, Namibia and South Africa.

238 *Ondigolo* (Ndonga) ululation; *okuligola*, *okukwilila* (Kwanyama), *kulilikida* (Kwangali) to ululate, is predominantly a gender specific tradition practised only by women. Men never do it. Some ladies are famous for it and some do not consider themselves having a right quality of voice to do it.

239 E.g. *Okapena* is a popular children's dance/play (*uudhano*). Also songs like *Hamunime*, and the original song for Ekundo, *Ombwi yi tayi popila yokeulu*. See also *Ongula ya nyenga Mupolo* (*Embwindwa lyomaimbilo* 2002: 40)

struments as guitars and bass in an African contemporary way. This means interlinking melodic riffs which all together creates a polyphonic and polyrhythmic network. With additional drums and shakers the song could be performed in a lively, slightly modernized African mood.²⁴⁰

Example 17 Gloria Patri,

“Glory to the Father, Son and the Holy Spirit, as it was in the beginning, it is now and forever, amen.”

The musical score for 'Gloria Patri' is presented in four staves. The top staff is labeled 'Egongalo' and contains the melody with lyrics: 'E - si - ma - no o - nya - He no - ly'O - mwa - na'. The second staff continues the melody with lyrics: 'no - ly'O - mbe - po O - ndja - pu - ki'. The third staff continues with lyrics: 'Ngaa - shi nya li ta - ngo no - ne - na ndji - ka'. The fourth staff concludes with lyrics: 'no - a - lu - he si - go a - lu - he a - men'. The score includes chord markings (F, B^b, C) and a 3/4 time signature.

A cyclic rhythmic pattern is also a base for the composition used in the end of the prayer litany, *Egalikano lyopalitania*. The litany is suggested to be read on those major Sundays when Introit B is used. The intercessory prayer starts with sung, short call and response between the congregation and lead singer, who can be one of the *aatameki* (song leaders) or the pastor. Here the lead singer is indicated by the word *omutoloki*. The musical idea was to create an overlap of two melodic motives between the call and response.

Example 18. Interpolated sentence for litany prayer,

Omuwa sila ndj' ohenda. “Lord, have mercy on me”.

The musical score for 'Omutoloki nenge omusita' consists of two staves. The top staff is labeled 'Omutoloki nenge omusita' and contains the melody with lyrics: 'O - muwa'. The bottom staff is labeled 'Egongalo' and contains the response melody with lyrics: 'Si - la - ndj'o - he - nda'. The score includes a 3/4 time signature and a 3-measure rest in the lower staff.

Then the prayer continues and the interpolate melody is repeated a total of three times between paragraphs of prayer. The closing part utilizes the 2:3 polyrhythmic patterns common in Ovambo work songs which can be played with drums. The upper line follows a pattern of three eighth notes grouped together and the lower a quarter note pulse.



After struggling to learn it the parishioners normally comprehend the rhythm when I taught the melody by simply beating a half note pulse (or quarter notes with every second accentuated) with either a hand clap or a drum. Sometimes I used to remind them about the working pulse of some domestic duties, such as pounding or cultivating the field. This helped the learning process. The pastor and the congregation join together and conclude by singing:

Example 19.

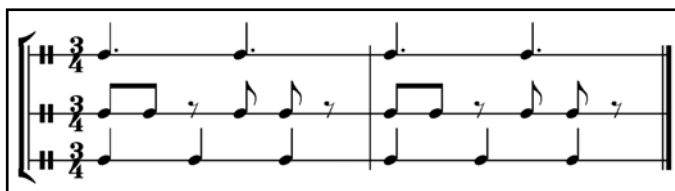
Pulse of the work

O-muwa si-la-ndje, si-la-ndj'o - he - nda O-muwa si-la-ndj'o-he -

5
nda. O-muwa si-la-ndje, si-la-ndj'o - he - nda, O-muwa si-la-ndj'o-he - nda.

In Holy Communion the challenge was perhaps the biggest. The old liturgy of ELCIN consisted of melodies composed in harmonic minor keys (Salutation and response, Peace and Agnus Dei) which over the decades had troubled churchgoers. Harmonic minor key as a concept is foreign to the northern Namibian cultures, and therefore free communal harmonization in these keys was found inconvenient. If the song was in a major key (Sanctus) then the dragging, sluggish rhythm deriving from the missionary era hampered the singing (see chapter 5.2.2).

Sanctus in EEE follows quite strictly the original wording from the ELCIN worship manual, but moves in a moderately fast African rhythm. The melody is based on a simple and catching rhythm, playable with drums, shakers and guitars.



I created a chord progression IV – I – V – I around which the melody circled. My overall intention was to express the joyous content of the words:

“Holy, Holy, Holy, Lord Sebaut. The heaven and earth are full of your glory. Hosanna! Let him be praised who comes in the name of our Lord. Hosanna in the highest! He comes in the name of our Lord. Hosanna in the highest!”

Example 20. *Omuypuki*. Holy.

C G D G C G D G ETC.

9 Omu - ya - pu - ki, Omu - ya - pu - ki, Omu - ya - pu - ki Omu - wa Se - ba - ot. Omu

17 ya - pu - ki, Omu - ya - pu - ki, Omu - ya - pu - ki Omu - wa Se - ba - ot. E -

25 gu - lu ne - vi o - lyu - dha e - si - ma - no lyo - ye Ho - si - an - na! E -

33 gu - lu ne - vi o - lyu - dha e - si - ma - no lyo - ye Ho - si - an - na!

41 Ho - si - an - na na ha - mbe - le - lwe ngu! Ho - si - an - na na ha - mbe - le - lwe ngu, te

49 ya me dhi - na lyO - muwa gwe - tu, Ho - sian - na mo - ko - mba - nda - mba - nda! Te

ya me - dhi - na lyO - muwa gwe - tu, Ho - sian - na mo - ko - mba - nda - mba - nda!

Liturgical recitation

Liturgical recitation was applied to a few parts of the service, particularly to the introit psalms. I tried to create a melody which would resemble melodic figures in Ovambo music and came up with the following chant:

Example 21 Introit, *Efalo A*) Ps 95: 1, 7²⁴¹

Omusita

5 I - le - ni tu nya - nyu - ki - lwe - ni O - muwa Tu imbileni emanya lye hu - pi - tho lye - tu

9 O - sho - ka oye Kalunga ketu Notse aantu ye noo - nzi dhuu - si - ta we

The pastors were advised to sing without any particular pulse and let the words dominate the rhythmic phrasing. I suggested also that the texts for the other Sundays could also be freely sung in the same kind of melody. Perhaps I overestimated the creativity and courage of the

241 "Come, let us rejoice in the Lord! Let us sing to the rock of our salvation, for he is our God, and we are his people, the sheep in his care."

pastors, since so far I have not seen it happening.

Melodic motifs

In many of the melodies changes in the musical mood are not drastic compared with the old ELCIN liturgy. I wanted, however, to create a continuous thematic growth with a three note melodic motif: F – G – A. The same simple figure appears, as we will later see, in the other melodies as well.

I was inspired by a song which over time has become an informal addition in ELCIN worship tradition. It is sung before the opening hymn, usually when the pastor enters the church. It is presumably the same as documented by Pentti already in 1958 (: 177) and discussed in chapter 5.2.2. The words are a prayer asking the Lord to speak to his people in the world:

Example 22. *Omuwa tu popitha*, “Lord, speak to us”

Salutation and response starts with the same ascending three note motif, which for me, as I was developing these liturgical melodies, began to symbolize the Holy Trinity. Again the idea was to emphasize simplicity in the melodies. The collective harmonization would thus be easy and enjoyable.

Example 23. *Eimbilo lyeziminathano*

“Lord be with you. And also with you.”

Changes in the order

In the previous ELCIN liturgy there were only two readings, the Epistle and the Gospel, the latter preceding the sermon and read from the pulpit by the preacher. The only suggestion for additions in this new liturgy was the Old Testament reading preceding the Epistle and the Gospel in their place before the sermon, to bring the number of readings to three. The need for this was apparent according to feedback from ELCIN pastors. They lamented that because the Old Testament was seldom read, general knowledge of Bible among parishioners was decreasing.

This renewal was welcomed by the pastors up to the extent that after the implementation of the new liturgy the Old Testament reading has been added to the old liturgy as well.²⁴²

The readings from the Old and New Testaments enhance the dialectic nature of the liturgy. The addition has given the congregation a chance to respond to the first reading with a short song or through a choir performance. This has been welcomed by choirs which use the opportunity to sing one more item.

A new gesture introduced within the renewal was standing up while the Gospel is read. This was reasoned with an old Christian practice which implies utmost respect and glorification of the Gospel. The word of Salvation is received with a special attention and for this, according to western church tradition, it is proper that the congregation rises up. Whether it was found relevant also in the local culture is another thing and will be discussed later (in chapter 9.3).

As explained in chapter 5.2.2 it had become customary to sing Halleluya after the Epistle reading. The new liturgical order wanted to rectify this, so the Halleluya is placed close to the Gospel reading. The three repetitions of Halleluya symbolize and signify the trinity.

This little melody is influenced by South African gospel music or even some choruses, and can be sung with an accompaniment of African drums, percussion and guitars.

Example 24. Halleluya

Hal - le - lu - ya Hal - le - lu - ya

5 Hal - le - lu - ya A - men a - men 3X

8.1.3 Outcome and feedback

Reception of the new melodies of EEE was generally positive. Parish music leaders as well as the pastors studied them and made efforts to implement them in their local congregations. Parishioners, too, welcomed the new melodies, and they were put in practice in almost all ELCIN congregations. It was notable how concerned the music leaders were to ensure that the melodies and multipart arrangements were absorbed properly. The workshops and training sessions provided a chance for questions, discussions and even complaints. Many questions arose, but discussions were mostly constructive.

Enthusiasm

A questionnaire was presented to parish music leaders²⁴³ during the two diocesan music workshops in October and November 2003. The workshops were already before the synod assembled in December of the same year, intending to inform music leaders about the coming initiative in the synod and also to test if the given melodic setting was acceptable.

²⁴² This became customary even if in the training of the new liturgy the pastors were advised to adhere to the written formula in the church worship manual and not to apply the changes made in the new liturgy to the old one.

²⁴³ See chapter 5.1.1

As usual in this kind of music training in ELCIN, the old liturgical melodies were also reviewed in the two workshops. This is the custom because many music leaders are musically illiterate, and memorizing the melodies by heart often results in random mistakes. The new melodies were also introduced and taught to the participants, and thereafter the questionnaire was distributed to them. The outcome revealed that the renewal was desired and long waited.²⁴⁴ 24 out of 25 representatives from the 21 parishes and congregations²⁴⁵ in the Eastern Diocese workshop said that the new worship service is good. Some regarded it good because of its African/Namibian flavor. They felt content with the idea of showing respect to their culture and acknowledging the singing styles of their ancestors, *ookuku*. The initiative to use musical instruments in it was received positively. Many of the participants suggested that it should be put in practice immediately and that more training should be organized for pastors and music leaders.

Some weeks later the same questionnaire was put before 44 music leaders representing parishes in the Western Diocese. 42 of them accepted the new melodies with pleasure, 16 wanted the melodies to be put in practice soon and 7 expressed also need for more training. Many thought that the new melodies would be suitable for the younger and coming generations. Also the African/Namibian flavor and the possibility to use instruments were welcomed. Some expressed concern by saying that the new liturgy should be given enough time for the church to find out whether it would be accepted or not. Other criticisms touched only small details in the melodies, and that the melodies would be difficult for older people.

During the training period which started in the beginning of 2004, in the various training workshops I attended, I also encountered generally positive if not even enthusiastic reception. These workshops were organized for music leaders and pastors jointly. Some of them said that the EEE brought new life into the church and revived an African spirit of singing in the services.

Criticism

During the introduction and training some critique occurred as well. However, it did not touch so much the content of the liturgy or quality of the melodies, but rather the process through which the new melodies were produced and implemented. Some church members expressed their concern on the pace of the whole process.²⁴⁶ They suggested that a longer trial period should have been arranged and a few pilot parishes nominated to test the melodies in practice before approval in the synod. Some also criticized the way in which the work was trusted only to a few people and did not involve prominent church musicians and their expertise in the composing and compilation process. These methods would obviously have meant postponement of the initiative until the following synod another four years later.

²⁴⁴ A questioning was made among the diocesan music workshops in Engela, October and November 2003. These workshops were organized for to offer training in music theory, church music, hymnology, piano and guitar playing for the music leaders, *aatameki* and *aaimbithi*. The new liturgical melodies were introduced, taught and in the end of the workshop recorded on a music cassette. The cassettes were afterwards distributed to the participants for them to make use of them and further teach and make the music known by the congregants in their respective parishes.

²⁴⁵ Some of the participants came from small “synagogues” (village fellowships, no allusion to Judaism intended!) operating within a parish, for instance Okamanya fellowship of Oshitayi parish.

²⁴⁶ This concern was also raised in meetings of the Liturgical Committee of ELCIN (*Okangundu koliturgi*) preceding and preparing the 2003 Church Synod. However, a consensus was found to carry on the process.

All these arguments, to me, were justified and made sense. On the other hand, there seemed to be a lot of enthusiasm in the governing boards of the church, as well as among church workers, driving the renewal on. Expectations rose as people got a foretaste of songs in the workshops, meetings and by hearing the music from music cassettes. The initiative simply passed through, first the church council, then the liturgy committee, the pastors' conference and eventually the synod presumably because the music was found pleasant and catching. Even if the indigenization was done in moderate way, the new melodies sounded and felt more "African" than the old ones. The overwhelming outcome of the voting on the approval of the melodies in the synod also speaks of a common will for a desired and quick change.

The entire process took four years during which there were plenty of possibilities to check and test the reception of the renewal. It can still be argued that perhaps it was not conducted broadly enough, or that it did not involve a sufficient number of parishes. Those who express their laments in these terms might well have a case. Democratic decisionmaking requires proper information and preparation. How much, then, a slower pace in the process with more testing and experimenting would have changed the outcome, is another question.

My personal observation

My own evaluation during the training and introduction period showed that although I had tried to create music easily catchable for the average churchgoers, some elements, particularly some four-part arrangements of the songs, were found difficult. I had avoided the minor key, composed all the songs in major keys and stuck with relatively easy melodic progressions. Single voice versions did not cause any problems, but here and there the multipart vocal arrangements were not learned at once. For instance in Kyrie I had arranged the four parts and tried to imagine how the melody would be harmonized with free communal harmonization techniques by the congregation. The three higher voices move in parallel progressions, bass leaps from root note to another, but follows the descending movements of the first voice in bar 6:

Example 25. Kyrie

The musical score for Example 25, Kyrie, is presented in two systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the chord symbols F, C, F, F, Gm. The lyrics are "O - mwa tu si - lo - he - nda Kri - tus". The second system shows the vocal parts and the chord symbols F, C/E, Dm7, C, C, Dm, C, Dm, Dm. The lyrics are "tu si - lo - he - nda, O - mwa tu si - lo he - nda".

However, in the closing cadence, the last four bars: Dm - C - Dm - Dm, instead of closing the song in a VI degree chord (Dm), the congregation opted to harmonize those four bars as follows:

Musical score for Soprano, Alto, Tenor, and Bass. The score is in 3/4 time and features four measures with chords Dm, C, Bb, and Bb. The lyrics are: - muwa lu si - lo he - nda.

The IV degree was found more pleasant to end with and the fact that the progression closes with something else than I or VI degree, as is the case often in Western choir music, does not seem to disturb anybody. Apparently, against my anticipation, the VI - V -VI progression common in South African choir music and elsewhere was found foreign in ELCIN.

Learning by heart is a slow method, and enough repetitions in practicing eventually helped the learning process. It happened that the songs with their multipart arrangement were well absorbed in the training workshops, but problems appeared and mistakes reappeared when the participants returned back home. Therefore a CD for educational purposes was produced to help the people to learn the melodies. It was distributed to church members with a low retail price, but an African reality was against this noble idea. People might have radio and cassette players, but in rural areas CD players are not very common, and the CD has not been utilized as much as it was wished.

A single amen after the Prayer of the Day was found problematic in practice. For such a short piece of melody it seems that the congregation has difficulty to join in. The practice is, as explained in chapter 5.1.1, that the liturgy is led by the song leaders, aatameki (singular omutameki), in the service. Even if they normally are up to their tasks and start to sing “amen” appropriately after the prayer, the melody is so short that the congregation really doesn’t have enough time to join in. This regrettable detail could have been avoided by repeating amen twice. Normally amen is repeated three times after a prayer or confession read in the name of Triune God. The Prayer of the Day is normally closed in the name of Jesus Christ, which would naturally suggest only a single amen. However, this is not a rule, rather an old Christian tradition, and if found too troubling should not dominate the liturgy too much. The two amens are reasonable for the sake of convenience and practicality. They can be split between the omutameki, who sings the first amen as a call, and congregation can then reply with the second. In the following the two amens are taken from the Ekundo (example 16, bars 7-10).

Example 26. Amen (x2)

Musical score for Omutameki and Egongalo. The score is in 3/4 time and features two measures with the lyrics: A - men A - men.

The litany prayer was also found challenging. A litany prayer is seldom used in the services and therefore people have not become familiar with it. Whenever it was taught in the workshops, participants managed to sing it properly. However, as noted earlier, memorizing by heart requires a lot of repetition, and if the song is not sung every Sunday, it easily slips out of

the singer's mind. It could be that on the way home it was still remembered, but if the pastor did not conduct a liturgy including the litany prayer on the following Sunday, the melody was lost.

8.2 Ongumbiro Ecumenical Service

8.2.1 Background

A large Namibian ecumenical church conference was held in Windhoek on the 21st and 22nd of October, 2005. The conference was named with an Oshiwambo title *Tuhungileni, Forum for Socio/ethical Dialogue* and the overall theme was *Engaging Vision 2030: The Role of the Church*. The word *Tuhungileni* derives from verb *okuhungila*, meaning gathering together, spending an evening or time together by sharing knowledge and information.²⁴⁷ The facilitator of the conference was the Council of Churches in Namibia (CCN). Participants came from all main-line churches in Namibia and abroad, as well as from the most prominent smaller charismatic churches. The conference was attended by church leaders, delegations from public services and administration, business sector, unions, academic institutions and politics. International delegates also came from sister churches of the Namibian churches. The topics discussed were connected with the role of the church as part of the socio/ethic development of the nation in the light of the Vision 2030, a document published by the Namibian Government.

An ecumenical worship service based on cultural music and dances was initiated to serve as the closing event of the conference. The principal idea was that if the church discusses her sociological role, the cultural way of expressions could not be excluded. If, according to anthropological (and also theological) understanding,²⁴⁸ culture includes the entire human life and involves all spheres of it, then the religious celebration is naturally part of it. The cultural identity of the people should be visible in the most central celebration of the church, the worship service, which manifests salvation but at the same time celebrates God's creation. The role of the church in society was seen as an advocator of people's right for cultural identity. Throughout history the church, however, had not fully managed to acknowledge this cultural richness and make use of it in worship tradition. By contextualizing the worship service, it was anticipated, it could be possible to have cultural elements present in the celebration in a new and creative way.

The idea of a worship service, a liturgy comprising of folk music and dance performances by the various Namibian people, was welcomed by the preparatory committee of *Tuhungileni* Conference and I was given permission by the ELCIN leadership to take part in its implementation. *Ongumbiro* was put together with efforts by several partners. CCN was represented by Dr Mateus Tshapaka Kapolo as a cultural and theological specialist. The National Theater of Namibia (NTN) provided technical facilities, sound & lights and a production manager to coordinate the preparation of rehearsals and performance, as well as logistics for the entire project. I personally acted as a musical director, a task which involved research on the Namibian cultural music involved in the performance.

The theological reasoning for the cultural worship service was laid on grounds of contextual theology and the application of inculturation theories.

²⁴⁷ *Hungila* = Spend the evening socially. Tirronen 1986: Ndonga – English Dictionary.

²⁴⁸ Shorter 1995:4, Shreiter 1996: 43, Blacking 1973: 17, 32-53.

8.2.2 Planning and preparation

The ecumenical worship service was given a name *Ongumbiro* Ecumenical Service, Celebration of God's People. *Ongumbiro* is Herero language and it means a prayer, a commonly and occasionally conducted prayer for things that occur and need to be prayed for. The name was suggested by Bishop Kameeta, who is a Herero speaker himself, and it was chosen to express the core of the event, a nation worshipping God together in prayer. It was also purposely in one of the local languages of Namibia to denote the ethnic diversity of the nation.

The performers were selected so that they would, on one hand, represent a large area of the country, and on the other, represent as many cultures, churches and people as possible. This principle was immediately found challenging. Namibia is known for cultural diversity, and to do justice to all of that one should have been able to include more people, groups and individuals than was eventually possible. The order of the liturgy consists of only a limited number of parts, which were shared with the groups. It was anticipated that it would not be motivating enough to give one part and thus only one chance to perform to one group. More groups would also have brought many more practical difficulties with regard to the budgeting, accommodation, transportation, catering and so on. The number of groups was therefore limited to three, and each of them was asked again to limit the participants to ten persons. The groups were: 1) Ndingo Cultural Group came from Nyangana, eastern Kavango, representing the Vagciriku, and members of the Roman Catholic Church in Namibia. 2) Tsheshwama Cultural Group from Tsandi, Uukwaluudhi in Omusati Region, representing the Ovakwaluudhi and ELCIN. 3) Mutana Cultural Choir from Opuwo, Kunene Region, representing the Ovadhimba and the ecumenical community in the area.

In addition to these groups few solo instrumentalists were involved:

Shilengifa Naimbudu, *okambulumbubwa* and vocal, from Oshaango, Ohangwena Region, representing the Ovakwanyama, an ELCIN member. Gideon Gariseb, *concertina*, from Windhoek, Khomas Region, representing the Damara, ELCRN member. Erich Mahua, vocal, from Grootfontein, Otjozondjupa region, representing the Ovaherero, ELCRN member. Joseph Tjinana, *otjihumba* and vocal, from Shaandawe, Kunene Region, representing the Ovadhimba, ELCIN member.

Dr. Mateus Tshapaka Kapolo from CCN was the pastor leading the service. Scripture reading was done by Moshe Maghundu, representing the Ju/'hoan, a group of San people.

The order of worship consisted of the *ordinarium* parts of the mass: Kyrie, Gloria, Credo, Sanctus and Agnus Dei with additional *proprium* parts: prayers, Psalm recitations and Bible readings. All the parts were reproduced by using indigenous songs and dance performances of the cultural groups and musicians. In songs and dances the music was mostly maintained in the authentic form but the texts were changed to fit into the liturgical order. To make the performers feel acquainted and as natural as possible with the whole project, they were asked to work on the changes and translations themselves according to the advice given by the production team. It was thought that language, after all, is the core of a culture and similarly it holds an ultimate significance in religious expressions. In preproduction of the texts, the participants were encouraged to use their language in a creative way while keeping in mind the theological content of the *ordo*. Holy communion was unfortunately not celebrated due to practical and ecumenical reasons,²⁴⁹ but *Sanctus and Agnus Dei* were performed as musical items and as

249 Eucharistic communion is a sensitive issue in the Namibian context. Even if cooperation and brotherhood between churches is working well, the Eucharist is not shared, for instance, between Protestants and Catholics. In western European tradition, however, it is common to compose a mass as a musical entity without a need of actually celebrating the Eucharist.

essential parts of the liturgical agenda. The sermon consisted only of a Gospel reading from the Sermon on the Mount.

8.2.3 Performance of *Ongumbiro*

Tuhungileni Conference was a two-day event. In the closure of the conference most of the delegates and international guests, all together approximately 400 people, gathered at Hosianna Church in Katutura²⁵⁰ at 19h00 pm to witness the performance.

The service was opened with a procession whereby all the performers entered the church singing and dancing. The entire group of performers sang a Dhimba chant where the lyrics were modified to fit the purpose: "*Kave tu pere, kave tu pere*". "They did not tell us, our forefathers, they did not tell us." Instruments such as *okanbulumbubwa* and *otjihumba* had a central role in Psalm and Gospel readings. For the opening song Shilengifa Naimbudu with his *okanbulumbubwa* performed Psalm 33: 1-5.

Greeting and Confession of sins as well as Absolution were read by liturgist and no music was involved.



Mutana Cultural Choir

Psalm of the day was performed by Mutana Cultural Choir. Their performance was combined from an antiphony Ps 34: 1-2²⁵¹, and the recitation recitation of Psalm 23. For the antiphony Mutana had chosen *onyando* dance²⁵². Psalm 23, Lord is my Shepherd, performed by Jospeh Tjinana, who accompanied himself with *otjihumba*, an instrument commonly used for cattle praising songs among the Dhimba.

Tshekushwama Cultural Group had prepared Kyrie and Gloria. The former was a simple melodic composition that the group leader Selma Shaningwa had modified from an old Kwaluudhi dance song for women and girls. It was structured according to responsorial call and response technique. The response "Lord have mercy on us": *Omuwa, Omuwa tu silohenda*"

250 A large area of Windhoek, formerly during the colonial era known as black township. At the moment it is estimated that half of the population of Windhoek lives in Katutura.

251 "I will always praise the Lord. With all my heart, I will praise the Lord". Contemporary English Version.

252 *Onyando* is a joyous dance play, connected with the celebration of circumcision, *etanda*, but danced commonly in many other celebrations as well (Mans 2004: 79–81, Tolu 2010).

was expanded in the end to an antiphonic chorus: “*Omuwa tu silohenda, Kristus tu silohenda, Omuwa tu silohenda, amen*”. For Gloria Tshekushwama had chosen a joyful *uudhano*, women's dance-play from Uukwakludhi with the text changed to give thanks and “glory to God in the highest and peace to His people on the earth”²⁵³.



Tshekushwama Cultural Group

The first song of Ndingo Cultural Group was the one preceding Bible reading. The best drummers in Namibia come from this northeastern part of the country, and the group had three among them.

Ndingo Cultural Group also introduced some liturgical gestures. Following their example it was agreed that all performers will either humbly kneel or a bow towards the altar after their respective performances. This was intended to indicate that all the performances, though conducted facing the congregation, were in fact addressed to praise God.



Dingo Cultural Group

The Old Testament reading, 5th Moos. 30: 11-19, was done in Ju/'hoan, one of the Khoe saan

²⁵³ The dance song Shaningwa chose for Gloria is originally sung with words to bid farewell to someone returning back home. “*Ondjila nayi lal'ongali. We yile, nde to thsuna*” = “May your way back home be pleasant and blessed. You came here and now you return back” “*Ondjila nayi lal'ongali*” Literally = “May the road lie on its back.” Tirronen 1986: Ndonga - English Dictionary.

languages of Namibia and it was read by Moshe Maghundu.

The Herero music tradition vanished to a large extent during the colonial regime. It was not easy, then, to find material to be included into *Ongumbiro*. Erich Mahua, a well-known *oviritje*-singer,²⁵⁴ had created a chant resembling those sung by Herero people (Ovaherero) before a holy fire. His recitation resembled *okuimba* chants (Mans 2004: 56-57), but he took artistic freedom to color and decorate the text with his own melodic figures. Psalm 51: 10-14²⁵⁵ was thus put in a new Namibian musical context, partly also by the soft accompanying drumming of Lukas Muhimba from Mutana Cultural Choir.

The Gospel reading served also as a sermon. Verses from the Sermon on the Mount (Mt 5:3-13) was read by the liturgist from the pulpit and followed by the reflective music by Shilengifa Naimbudu and his *okambulumbubwa*.

The Creed, read commonly by the congregation was taken from a contextualized version written by Masai people in Tanzania.

After the Creed, Ndingo Cultural Group performed a Credo song, *Napura mwaKarunga*, in the Gciriku language. Ndingo was probably the most experienced of the *Ongumbiro* performers in performing cultural music in a church environment (see chapter 7.4.7).²⁵⁶

Mutana Cultural Choir had also prepared Sanctus and Agnus Dei. Sanctus was performed with a melody and dancing taken from the *onkandeka* dance/play.²⁵⁷

Agnus Dei introduced a new approach to this liturgical part, "Lamb of God who take away the sins of the world", is often expressed as a sorrowful lament in the western liturgies. Mutana's version was taken from a joyful *omutjopa* dance²⁵⁸ of the Dhimba tradition.

The thanksgiving prayer litany was conducted as an intercession prayer. Gideon Gariseb

254 Erich Mahua won the Namibian National Broadcasting Corporation (NBC) Music Makers competition in 2001 in the category of Male Singer as well as the Overall Category. *Oviritje* is a popular Herero music style, a blend of Herero tradition and modern kwaito beats. See chapter 6.3.8.

255 "Create pure thoughts in me and make me faithful again. Don't chase me away from you or take your Holy Spirit away from me. Make me as happy as you did when you saved me; make me want to obey! I will teach sinners your Law, and they will return to you. Keep me from any deadly sin. Only you can save me! Then I will shout and sing about your power to save". Contemporary English Version.

256 In its original context, the song Edmund Likuwa had chosen for Credo is sung by elderly women to girls passing through initiation. The young adults were advised how they should behave as they now have reached adulthood. Childish manners were to be left behind, and girls had to accept the new things and manners in which the older women educated them (Likuwa 2010). The central meaning was the concept of unquestioned belief, which could be related to the confession of faith, the creed, Credo.

257 Originally *onkandeka* is danced by men, who move around in a circle and challenge each other one by one. Tolu explains that the central idea is the braveness and defense, whereby in *Ongumbiro* the cultural meaning of *onkandeka* was connected with God's holiness as the protector and defender of his people (2005, 2010). Mans describes it as kind of "boxing" where the young men, hands raised like cattle horns, try to slap the opponent's hands or face. The defender has to react and prevent being hit (2004: 99-100).

258 The central meaning, according to Tolu, is giving and accepting the call. The theological connection to the meaning of Agnus Dei lies within the concept of 'to be given'. People are given a free gift from God who also gave his Son for the forgiveness of the sins of the world. The fact that it was performed as a joyous dance brought in a new dimension to the text: the Son of God was sacrificed for the redemption of his people, and all this for free? According to Mans, *omutjopa* among the Dhimba is a "social dance-game played by adults and younger people of both genders" (2004: 93). It is therefore inclusive for anyone in the community. The dancers form a semicircle, and when the song accompanied by drumming has started, one of the dancers starts, and the other dancers must wait to be given a chance or call by another dancer before he/she joins in. A dancer can pretend to give a call gesture for someone, but suddenly turns to another one and the first one has to wait (Tolu 2005, 2010).

played with his concertina an old Damara-melody Tokono commonly used to accompany *nama stap*-dance²⁵⁹ while the prayer itself was read by a member of each group, one by one, with their own mother tongues respectively while the other readers kneeled down on the altar.



Shilengifa Naimbudu



Gideon Gariseb

The venue, Hosianna Church in Katutura, does not have an altar rail to distinguish any sort of chancel, but the floor level rises in steps toward the altar, so that the performing groups had the advantage of a platform to dance and sing between the congregation and the altar. To read from the Old Testament, Maghundü stood more or less in the center of this platform. The pastor, then, was still a step higher by the altar table to read his parts except for the Gospel, which he read from the pulpit. This reading was followed by a meditation by Naimbudu, who accompanied himself with his *okambulumbubwa* standing at that moment next to the pulpit. The idea was to use the church interior in a symbolic way by placing different parts of the mass in certain places.

Because *Ongumbiro* Ecumenical Service was linked with the themes discussed in the *Tuhungileni* Conference earlier the same day, the scripture readings were chosen to reflect the socio-ethical topics in the discourse.

The performers were trusted to decide on their outfit by themselves. All of them agreed on the principle to dress accordingly considering the nature of the event as a celebration, at the same time both Christian and cultural. All groups wore their colorful cultural costumes. Some of them had, however, modified the dresses. Ndingo had earlier experience in performing in a church. Their outfit did not consist of the full Gciriku decoration, rather a moderate version designed for church environment. The ladies of Tshékushwama had their Kwaluudhi traditional dresses and decorations, but wore black t-shirts to cover their upper body. Mutana's costume consisted of colorful loincloths and decorative scarves. The men were bare-chested

²⁵⁹ Nama stap is ¾-time dance common to mostly Nama people but also shared with the Damara. Both of the groups also share more or less the same Damara-Nama language. See more chapter 6.3.5.

but the women wore bras.

The entire *Ongumbiro* performance was decorated with soft theater lights provided by NTN crew, and the sound was mixed through condenser microphones placed either in front of the performers, as close as possible without hampering their performance, or near the player to grasp both the vocal and the instrument, which was the case with Naimbudu's musical bow. Four speakers were placed in four spots in the church to ensure the sound spreading in every corner of the building.

8.2.4 Feedback and critique

After the *Tuhungileni* Conference and the performance of *Ongumbiro* a feedback meeting was organized by CCN on the 24th of October. Because no written feedback was available, only oral comments were heard. Cultural performances brought into a church environment were regarded as a positive thing. The representative of the Church of Sweden, Inger Aasa-Marklund, opined that actually *Ongumbiro* made a strong theological statement by implying inculturation, contextualization and cross-cultural interaction. Nangula Kathindi, an Anglican pastor and General Secretary of CCN, was satisfied with the dances but also concerned whether church members would be allowed to use dance in their local congregations and parishes. About the use of cultural music the bishop of ELCIN Eastern Diocese, Johannes Sindano, simply claimed: "Take it, baptize it and use it."²⁶⁰ He further stated, "A cultural performance is a viable way to reach people, though the 'nakedness' [presumably the bishop referred to the traditional dresses] could be a problem for some." The bishop suggested the matter should be discussed in the Church Council. Although none of the group members of *Ongumbiro* had in fact appeared naked in the performance in the true sense of the term, the traditional outfits of some of them raised concern among the church people.

Among ELCIN leadership reactions varied from cautiously positive to reserved attitudes. According to Dr Veikko Munyika, the general secretary of ELCIN (as consulted few weeks after the performance), the Church Council had not discussed the so-called "nakedness" issue, and *Ongumbiro* on the whole was not largely discussed. In any case, negative comments were not heard. Munyika brought up his view and wish that the church should open up and free herself from unnecessary formality in its worship tradition. More liturgies of various kinds and special celebrations could be prepared for different purposes.

On the 28th of November a post-production evaluation was held with the NTN staff and key persons from *Ongumbiro*. Those involved in the performance were all excited about the performance. The performers and the organizing partners at CCN and NTN were satisfied with the outcome. An individual parish member from ELCIN Hosianna Lutheran Parish was invited to the meeting to tell how the performance was welcomed. Generally, *Ongumbiro* aroused good feeling and was positively welcomed. The lights, sounds and liturgical gestures were received with a joy. People were happy to hear old melodies and see well-known dances in a new context. The few negative comments concerned the outfits of the Mutana Cultural Choir; colorful loincloths and ladies dressed in bras were not seen as a proper in a church envi-

²⁶⁰ To "baptize" a culture or a cultural phenomenon is a common expression among Namibian Christians. It can be seen as a way of understanding inculturation. The content and meanings of cultural practices or artifacts are thus seen as possible to Christianize by giving them a new Christian connotation. The term is used also in theological discourse in connection with inculturation theology and particularly with the process of transformation of culture, by 'baptising' elements of it with Christianity (Müller 1997: 198-199).

ronment. Some annoyed church members had pointed out that churchly dress code should be distinguished from “street style.” Apparently ethnic differences and lack of interaction between the various language groups in Namibia prevented Windhoek churchgoers from recognizing a Dhimba way of formal and proper dressing.

8.2.5 *Ongumbiro* visits Finland

The Finnish Evangelical Lutheran Mission together with the other missionary organizations in the country celebrated the 150th anniversary of Finnish mission in a festival organized from the 5th to the 7th of June, 2009, in Tampere, Finland. Among the international guests and delegations the *Ongumbiro* group consisting of seventeen members was invited to the festival.

Due to financial reasons the original group had to be reduced remarkably from the original 35 members to 17. Travel expenses and logistical challenges also forced the production team to make artistic changes in the performance. Preceding the visit, a one-week rehearsal workshop and a performance was organized in Windhoek. In Finland *Ongumbiro* was performed twice. The first performance was in the Tampere Cathedral on Sunday, June 7th. The event was documented by the Finnish Broadcasting Company and broadcast on the national TV 1 channel a week later on the 14th of June, 2009. The second performance was in the Rock Church in Helsinki on the 10th of June. During the eleven days the group stayed in Finland there were few additional smaller performances in Tampere and its surrounding areas.

Ongumbiro performing in Tampere Cathedral (7th June 2009)



Selma Shaningwa and Sarti Angaku



**Joseph Tjinana, Peter Muhomba,
LuhunaMukutu and Rev Johannes Tolu**



Shilengifa Naimbudu



Edmund Likuwa and Agnes Haingura

The drastic decrease in performers, first taken as a challenge, eventually resulted in development of the output which is worth description. Each group was reduced from ten to five including three instrumentalists among them. This, of course, meant a loss in colorfulness and volume and created a fear that overall impressiveness would be gone. However, a solution was found. Instead of letting the groups perform one by one, while others were sitting and waiting, all the performers were placed in a large semi-circle and asked to support the performances of the other groups. For instance, when the five ladies who were now left from Tshekushama Cultural Group were performing, the others, Ndingo, Mutana and Naimbudu stood up, clapped their hands and sang along. When it came time for another group to perform, the same was repeated for whomever was in front. This resulted in a new cross-cultural effect in the performance and brought back some of the color. It also encouraged the performers to interact and participate in the music of their neighbors and made them learn songs from other cultures. The method culminated in a new song which was included to serve as the Praise in the end of the service. A dance song from Uukwaluudhi was chosen for this purpose and taught by Shaningwa, the leader of Tshekushwama. “*Hambleleni Kalunga, Simanekeni Kalunga, Ligoleleni Kalunga*” (“Let us praise God, let us give respect to God, Let us ululate to God”). The words of the song were simple enough to be easily translated to Gciriku and Dhimba. The melodic pattern was also comprehensible for the entire group which then performed it as desired with a rejoicing spirit.

The other changes made in the liturgy were in forms of a sermon delivered by Dr Kapolo and the replacement of Agnus Dei (*omutjopa* of Ovadhimba) with that from *Elongelokalunga enene epe*. It was requested by the Finnish organizers to find at least some part of the liturgy singable for the entire congregation. *Onzigona yaKalunga* was collectively sung in Ndonga by the Finnish congregation. The church prayer, as in *Ongumbiro* 2005 performance, was done again in intercessory structure but this time it was accompanied by *rugoma* played by

Leopoldine Linyando, a member of Ndingo.²⁶¹ The melody she played has been originally played by women longing for their husbands who had gone south as contract laborers. The repetitious cyclic melody created a meditative background for the readers to read their intercessory prayers and filled the space in between with a spirit of a prayer.

The service was well attended and the Tampere Cathedral was full of people observing a unique event, experiencing how the gospel was brought back to Finland from where it was delivered to northern Namibia in 1870. The uniqueness was colored with the fact that the gospel was returned back, as Kapolo aptly put it, “in an African basket.”

8.3 Conclusions

Both of the liturgical experiments described in this chapter serve as examples of contextualization put to practice in Namibian surroundings. They provide valuable knowledge and experience, both positive and negative, on the possibilities of contextualizing the liturgy in Namibia. The feedback given by people was mostly found well reasoned and constructive, and it will help the project forward.

Elongelokalunga enene epe was composed in a rather moderate and conventional style because it was prepared to be an officially approved liturgy in a church which happens to have a long missionary history. This history could not be ignored, and respect had to be shown to liturgical traditions, beloved by people, which over time have become deeply rooted in the church. Radical cultural renewing, then, was purposely avoided. Liturgy was mostly enriched with local cultural elements and some parts were only lightly influenced by the indigenous music. This renewal was initiated by the church and backed up with a positive, even enthusiastic, desire to have a new, more African way of worshipping in the church. The reception was generally positive, although some criticism occurred especially on the pace in which the initiative was implemented. On the other hand, for some church members EEE was not sufficiently contextualized for the Namibian environment. Some suggested an even more radical approach with stronger and richer influence from indigenous cultures.

Ongumbiro Ecumenical Service worked as laboratory to test and try even more extreme application of contextualization methods. It was a unique performance and not meant to be taken as such by any church for a model of liturgy. Rather, the intention was to contribute to the discussion on the role of a church in society and particularly in dialogue between Christianity and local culture. *Ongumbiro* included cultural dances and instrumental music which were almost preserved in their original form. Only their texts were changed into those of the liturgy. Changing the texts was believed to change the fundamental meanings and contents of the music. This happened as anticipated, but the issue of using *uudhano* and other dance or play in a liturgy should be thoroughly discussed. Up to some extent their liveliness tends to take the focus from worship and bring in a contesting spirit between the dancers, as is the case in the cultural environment where they are normally performed. A way forward should be sought to create liturgical dances for the church by making use of some features of traditional dances.

²⁶¹ *Rugoma* is a small unbraced musical bow, a monochord, made of approximately 50 cm long bamboo reed and a wire. The instrument is played by placing the other end of it in players mouth against the lips. The mouth cavity is used to produce the over tone partials while the string is plucked with the finger. See also Mans 1997: 49, Norborg 1987: 183-185.

In *Ongumbiro*, the costumes brought in local characteristics up to the extent that it provoked and even annoyed people. More discussion is needed in this regard. The issue could be considered from the side of a people's right to their cultural identity and to worship God as representatives of their cultures, not someone else's. It could also be evaluated from the perspective of tolerance and equity between ethnic groups and ecumenism between the various churches and Christian denominations.

In both of the liturgies the liturgical *ordo* was respected and the core substance of the liturgy kept its central position. In EEE the changes touched mostly the musical output, in *Ongumbiro* also gestures, costumes and performance. In the latter, more time should have been spent for a deeper and more thorough research on indigenous music and dances. Even if the selections turned out to work and could be reasoned theologically, in some cases the result was partly achieved by following intuition rather than deliberation. More research is needed to gain knowledge on the deep meanings of Namibian music.

The task of the research is now to learn from the successes and shortcomings of these two liturgies and try to work for one more. In the following two chapters a new contextualized liturgy called The Namibian Mass will be introduced in detail.

9 Towards new liturgical music

This chapter consists of a theoretical discussion on the principles and guidelines found during the course of the study and leading to creation of new liturgical music in chapter ten, The Namibian Mass. The discussion below touches the principal areas of liturgical contextualization that must be considered. It leads further towards more practical perspectives in the making of new liturgical music. The discussion is divided according to the following aspects: 1) Application of methods for liturgical contextualization, 2) Danger of syncretism? 3) Encounter of traditions, 4) Change of meanings, 5) Other dimensions of liturgy, 6) Contextual and musical modifications, from old to new, 7) Relation between the unchangeable (*ordinarium*) and changeable (*proprium*) parts of the mass, 8) Instrumentation, 9) Harmonic solutions, 10) Language selections, 11) The position of the researcher: outsider or insider? and 12) Technical details of recording.

Although this list of aspects covers the most important elements of The Namibian Mass in making, one must remember that things described under the subheadings interlink. For instance, musical modifications are first explained in general terms and again in more detail under the subheading “Harmonic solutions” and then under “Instrumentations.” People’s cultural identity is another issue discussed under more than one subheading from various perspectives. First this chapter takes a look at methods for liturgical contextualization as they were applied in practical studies in Namibian liturgical music described in previous chapters, namely *Elongelokalunga enene epe* (EEE) of ELCIN and the *Ongumbiro* Ecumenical Service.

9.1 Application of methods for liturgical contextualization

The LWF Nairobi Statement on Worship and Culture suggests that worship should be in a dynamic relation with surrounding cultures in at least four ways: Worship can be transcultural, cross-cultural, counter-cultural and contextual.

Worship as transcultural

The idea of worship being transcultural implies the substance, *ordo* of the worship being the same among any culture or people in the world, regardless of geographic position (see chapter 7.1.1).

The transcultural nature of worship is evident in the two experimental liturgies introduced in this research, EEE and *Ongumbiro*. None of the fundamentals of the liturgy, the Word of God, the Sacraments nor confessions were changed or removed. The liturgical *ordo* was respected and adhered to. In some parts of the worship the transcultural nature of the worship was consolidated by incorporating features from universal church traditions, such as liturgical recitation influenced by chants of the Catholic and Orthodox Churches. In EEE the guiding principle in all compositions was to keep the style simple and comprehensible. The objective was to come up with melodies catchy enough for church members as well as occasional visitors from other churches and cultures. This was tested a couple of times during visits to Finland and Angola, where the melodies were introduced in music workshops. Also, the fact that the

order of the worship service was preserved without big changes, interlinks this liturgy with the global Lutheran family as well as the Anglican and the Roman Catholic Churches who share the same theological substance of the liturgy.

Ongumbiro adhered to the indispensable elements of the liturgical *ordo*. The idea was rather to bring local elements and performers into connection with the universality of the worship through modifications and by changing texts to fit with the *ordo*. This can be considered successful, and no criticism was targeted against the theological content of *Ongumbiro*. The universality of the worship in it was not questioned, and unchangeable fundamental meanings were respected. The two liturgies in question aim to bring the local into dialogue with the universal and seek to find a concrete encounter between the two extreme points through relevant expressions and interpretations. This process does not question the transcultural nature of worship; it only questions the human tendency to value certain cultural expressions higher than others. If the content of the liturgy is same for all cultures, we should then make possible for it to become flesh, incarnate, in them and through them.

Worship as cross-cultural

Cross-culturality was also applied in both of the liturgies. EEE can be seen cross-cultural in the sense of implication of musical elements: rhythms, melodic figures and harmonies common for other nations and people in Africa as well. The melodies make use of rhythms common in various music traditions in Namibia as well as other African countries. For instance 6/8 rhythms and 2:3 polyrhythms appearing in some of the melodies are broadly practiced in sub-Saharan Africa. The diatonic scale, even if it is not an authentic scalar format in African music, has become a common medium in folk and popular music. This is an evident process, and many cultural melodies have adjusted over time to the diatonic system. It can be estimated, then, that a series of melodies composed in a commonly known scalar system crosses cultural boundaries easily in present-day Africa. This applies to the harmonic arrangements as well. Four-part singing was not known in the pre-colonial Africa, but it has become customary in the present cultural environment, both inside and outside the churches. The popularity of choir singing and a four-part harmonic structure crosses over most cultures in southern Africa. The call and response technique is also one of the features uniting this liturgy with other African cultures.

Ongumbiro was based on a cross-culturality. Representatives from six different ethnic groups of Namibia performed their music with some more leading the service and reading texts. Various cultural elements were put together into one format and used for to celebrate a unified message, the Gospel. This unification was enhanced in the endeavor that took place in 2009 when the *Ongumbiro* team visited a mission festival in Finland and had to come up with modified joint performances of the cultural groups.

Worship as counter-cultural

Worship, according to the NSWC, is counter-cultural by questioning those trends and developments in culture that are “sinful, dehumanizing and contradict the value of the Gospel” (1996: 27). The core message of Christianity is considered revolutionary; it calls the nations to a process of transformation and manifests freedom from the bondage of evil.

The world is changing and becoming smaller. Trends such as globalization and westernization, while often considered to contribute to overall development, also have a negative impact on local lifestyles, so they can and should be criticized. In EEE, one can see the idea of giving a platform for local African elements and cultural influence to flourish and blossom in the central celebration of the church as a challenge presented to church practices previously dominated by missionary/western expression. Imported liturgical melodies were replaced in EEE with culturally more relevant material.

Ongumbiro was rather an act for people - for their right to own a Christian/cultural identity - than against anything. Therefore *Ongumbiro* can also be regarded as counter-cultural in the sense that it took a stand to defend and protect vanishing Namibian cultural heritage against trends of modernization and globalization. It also advocated the musical world of people who are sometimes walked over by effects of the mainline churches. It wanted to give a voice to the voiceless, or at least made audible a cultural voice often muted or faded by stronger influences. On the other hand, by preserving the unchangeable core of the proclamation of the Gospel, *Ongumbiro* also advocates Christian values against secularization and commercialism. It seeks to do this with expressional methods that make use of the cultural identity of African Christianity rather than models of expression imported by representatives of foreign cultures.

Counter-cultural aspects in all the worship service experiments in hand can also be identified in the way they silently question the multicultural commercial trends in the music industry sweeping across the continent. Unlike many independent churches in the country, the productions of these liturgies do not make use of American gospel music or any other commercialized music fashion. It seeks to search and promote creative material deep from the roots of local culture. It blends in some broader global influence but wants to consolidate what can be regarded as already established through Creation and to acknowledge its beauty: People's music for a people's church.

Worship as contextual

Of the two worship service experiments, *Ongumbiro* was the more contextual one. All the parts, both *proprium* and *ordinarium*, were composed from local cultural music and dance in forms that were close to authentic. It is evident that dissonance between cultural aspects and the Gospel can be avoided. Even the dress code criticized by some in the congregation could be theologically and culturally reasoned; however, the social implication in the critical reaction must be taken seriously and needs further discussion.

For the contextualization process NSWC provides two possible methods: dynamic equivalence and creative assimilation (see chapter 7.1.2). Of these models the latter was found particularly useful in both liturgies, EEE and *Ongumbiro*.

As explained in chapter 5, ELCIN worship practice has, in the course of time, assimilated into the Namibian context. However, despite the cultural assimilation and accommodation, a substantial part of the liturgy is formed of material imported by missionaries from abroad. In EEE the method of enrichment was applied by changing melodies and trying to use the following aspects and elements from local cultures: 1) Emphasis was put on rhythmic phrasing. Melodies were composed keeping in mind that it should be possible to accompany them with local instruments such as drums and guitars. Some rhythmic patterns were borrowed directly from cultural songs and dances. This means that the overall rhythmic shape of the melodies

ought to be clear, connecting singers with local cultural music. 2) Melodic figures were influenced by the vocal tradition of northern Namibia. Only diatonic major keys were used. 3) In multipart vocal arrangements it was taken in consideration how people would most likely harmonize the melodies by free communal harmonization, and this awareness was allowed to guide the finalizing of the arrangements. 4) Call and response technique was utilized in several parts of the liturgy.

Creative assimilation was found useful also in *Ongumbiro*. The theological content of the *ordo* was kept in a dominant role, emphasizing the search for a locally relevant way to express the message of worship service and thus enrich it with elements from local cultures. This relevance was sought in melodies, instruments and dances then incorporated in the liturgical *ordo*. Cultural music was used to enrich the liturgy, for instance in prayers, psalm readings, reflections on Bible readings and in liturgical processions.

The method of dynamic equivalence could only be used in part in *Ongumbiro*. Some equivalence was found between parts of the liturgy and the items incorporated in them. However, if equivalence involves the core key meanings rather than the functional cultural appearance of the music or dance, one must notice that none of the elements for *Ongumbiro* were taken from dynamically equivalent cultural events, rituals or celebrations. Therefore a more proper term to describe the relations would be “parallelism.” This means that a parallel general idea to match with the message of certain part was sought. For example, the Credo song, *Napura mwaKarunga* (see chapter 8.3.3) in its original context, the time of initiation, expresses the idea of faith in the form of the young girls believing what they are taught. The girls should obey and take the advice seriously, leaving childhood behind to become adults. The central idea of believing is parallel to the Creed, although dynamically the whole concept is not equivalent. In *Agnus Dei* the central idea of the *omutjopa* dance has to do with giving and getting a chance to join the dance. Some of the parallelism is quite thin. In *Gloria*, the link between the *uudhano* dance song and the liturgically significant praise to God in the Highest is the joyful, happy mood of the dance song. The same applies to *Sanctus*. The idea of defense and quick reaction of the *onkandeka* dance/play loosely parallels with the idea of God, our holy defender who never rests. Parallelism can also be found in instrumental pieces. *Otjihumba*, an instrument closely related with nomadic life, matches with “The Lord is my Shepherd” in Psalm 23.

A challenge in the search for religious musical parallels lies with the fact that very little music from pre-Christian Namibia has survived until the present. Although some researchers have discovered the inclusiveness of music and songs in traditional religious sacrifices or prayers, very little or almost nothing has been preserved or documented. As for possible liturgical ceremonies in pre-Christian local cultures, the notion of the scholars is that they did not exist in Northern Namibian cultures, and neither did religious ceremonies dynamically equivalent to Christian worship and liturgy as a whole. Neither has it been possible to identify any parts of ceremonies or religious rituals dynamically equivalent to any single *ordinarium* part of the mass. Whether God was addressed directly or via mediators, he was not worshipped in ceremonies identical to the Christian liturgy of worship. Some parallelism, however, can be recognized between various elements of the concept of Christian God and *Kalunga*.²⁶² Parallelism also occurs in some signs and gestures which can imply religious meanings. For example,

²⁶² The new thinking among Namibian theologians seems to suggest that the monotheist nature of *Kalunga*, as they have described, mostly differs from the God of Christianity in the sense that the Trinity and Salvation through Jesus Christ was not known (Munyika 2004: 158).

the cattle horn figure in the Dhimba *onyando* is primarily addressed to cattle, and it remains possible that holistic analysis of the Dhimba religious system may show it has religious dimensions, too. In the context of *Ongumbiro* the address was changed dynamically from cattle, created by God, to the triune God of Christianity, the Creator of all.

Parallelism can be identified in the Herero chant modified by Erich Mahua. As in *Ongumbiro*, the singer in Herero praise songs, *okuimba*, approaches God in the spirit of prayer (Ps. 51: 10-14). Praising also appears in many cultural songs such as cattle praising songs and *uudhano*, only to name a few.

This evaluation shows that dynamic equivalence as a method could be applied only in connection with key meanings, not so much with context and function. As Likuwa (2010) stresses, it is important to find parallelism with the meanings, the content of the songs, and then when “translating” it to the new environment, one must keep the content and change the wording to fit appropriately to the new context.

9.2 Syncretism

Dialogue between Christianity and culture also involves discussion on possible syncretism between religions. According to Turner, religious syncretism can occur when the gospel is translated into local languages and cultures and the elements of those are adopted and accommodated into the life of the church (1970: 580). If many of these elements, as Turner believes, retain their original religious meanings it becomes difficult to incorporate them “without also absorbing their previous religious associations and meanings” (ibid). Religious syncretism, meaning elements from local sources with their original religious meanings amalgamated with Christian elements, can result in Christ being replaced from the position of controller (ibid). Schreiter describes syncretism as a mixture of elements from two religious systems to the extent where structures and identities of one or both of them can be lost (1996: 144). In a liturgical contextualization one must, therefore, see that religious elements are not combined at the expense of Christian structures or identity, and that the centrality of Christ in the liturgy is not questioned or replaced with something else.

In the northern Namibian context, in the encounter with local culture, Christianity imported by missionaries has in many ways taken a dominant position, so that knowledge of indigenous religious practices has declined among the church elite.²⁶³ The central position of the Triune God as the address of worship is not easily replaced by mixing elements from the local religious system. This kind of mixing of elements would require major changes in the liturgical formula. To avoid the danger of syncretism, one must first of all adhere to the liturgical *ordo* following old, traditional Christian structure.

Second, one can try to identify cultural music from local sources that do not carry direct religious connotations and that do not, even in their known original forms, consist of meanings or signs that would contradict the content of the liturgy. This is possible in collaboration with representatives of local cultures. It seems that the fear of syncretism discussed by western theologians is easily supported by the western view on indigenous African cultures. This was the case with the western missionaries who judged that foreign cultural phenomena, strange

²⁶³ According to Schreiter, cultural domination is one of the models that can be seen as a pattern of cultural change involving changes of “signs, codes and message” rather than syncretism (1996:154). It seems, therefore, that as people have distanced themselves from local practices, the fear of syncretism has become more of a rhetorical problem.

to them, represented religious value even if it was not primarily religious at all. It is therefore better, as Namunyekwa suggested (2006, see chapter 7.4.4), to let the people who know their culture from within and are also Christians to judge which elements are able to be incorporated in the church.

In connection with Dhimba cultural dances there was a chance to discuss this with a member of the Dhimba community who happened to be a theologian and Lutheran ordained pastor, the Reverend Johannes Tolu. Tolu's notion on the cultural dances of his people is clear: "They are dances; they are just innocent plays of people" (2006). According to him, in Dhimba tradition god is approached not by singing but by talking (ibid). Apparently he had considered the matter thoroughly, because he also explained that he is aware of some customs in his culture, for example veneration of ancestral spirits and healing rituals, which he would not even want to consider being borrowed into the church (ibid). The danger of syncretism would, of course, find more relevance if the cultural dances would be clearly and tightly connected to veneration of gods, spirits or other idols completely foreign to Christianity, which can be the case in some African cultures (Nambala 2006).

Among the various categories and repertoires of cultural music it is possible to find religiously neutral songs. In *Ongumbiro*, Vagciriku songs were taken from cultural traditions where they were used for educational rather than religious purposes. The Kwaluudhi songs were from women's dance/play tradition that is for entertainment and self-delectation, not religion. The instrumental songs for *otjihumba* and *okambulumbubwa* have to do with cattle herding. Cattle, even if it occupies a central position in the Dhimba and Ovambo livelihood, are not an object for religious worship. The song *Tokono* played by Gariseb with his *concertina* is normally used in secular social functions of the Damara and purely for entertainment. The Herero praise song performed by Mahua was a modified version, and thus quite distant from the original context. However, the object of the Herero praise songs varies greatly; it can be people, cattle, nature or the singer himself, and the meaning is therefore determined by the wordings.

An interesting question is also whether there was or still exists in northern Namibia any generally religious music used in local cultural worship practices, music from which religious elements foreign to Christianity could possibly be absorbed to such a religious entity as Christian liturgy? As stated earlier, scholars admit difficulties to find dynamic equivalence between Christian worship and what is known about the African practice of veneration or worship of ancestors. According to Munyika there is a conceptual difference:

"... what Africans do to the ancestors, Europeans do to God and that is called worship. Now, what Westerners do to God and what we as Christians practice in our faith, pre-Christian *Ovawambo* did not have. There is, therefore, no proper concept to describe it (2004: 178).

Ancestors were worshipped, but *Kalunga* was not directly. Munyika further claims that: The problem with using this term 'worship' lies in that, by applying it to *Ovambo* actions both towards ancestors and towards *Kalunga*, for instance, it equalizes them. But in their thoughts, this equality is unthinkable. Ancestors are departed humans, who might be closer to *Kalunga* than the living, but they are certainly not revered as *Kalunga* (ibid).

His stance speaks for the analysis according to which Ovambo religion, instead of been practiced in separate religious ceremonies or liturgies where *Kalunga* was directly venerated, was mostly incorporated to all other cultural practices by addressing ancestral spirits. This means, then, that to address God directly according to liturgical *ordo*, as is done in Christian worship services conducted on Sunday mornings, is not parallel to any of the Ovambo ritual or rites.

Even if syncretism can be avoided at the level of the entire format of the liturgy, a critical reader could still point out that syncretism could occur in smaller or single details of the contextually influenced liturgy. This could theoretically happen when, for instance, musical elements incorporated into the liturgy manage to retain their cultural fundamental meanings and possible religious connotations that contradict the theological substance of the *ordo*. A number of informants of this research have confirmed the possibility to change the meanings of dances and songs by changing the words. The general notion regardless of the cultural background of the interviewee²⁶⁴ suggests that the words determine the meaning, and by changing the words the song acquires a new meaning. Therefore, placing cultural music or dances in a structural form of a Christian worship service – where the liturgical *ordo* provides meanings for the music and which actually, as a liturgical entity, completely differs from the cultural rituals – helps to tackle the danger of syncretism. This is also suggested by Turner who sees it possible that the local practices and concepts, when they become closely associated with Christianity, are “given a new transposed meaning, and so be baptized into the church to enrich its life and plant in more firmly in the local soil” (1970: 580). Therefore one could conclude that through liturgical contextualization the Christian identity of people would rather be strengthened as the liturgical *ordo* is enriched with cultural expressions.

9.3 Encounter of traditions

As it was discussed in chapter 7.2, liturgical contextualization deals up to a great extent with the encounter of traditions. While Christian religious tradition is mostly based on literary transmitted knowledge, the cultural traditions are carried on orally from generation to generation. Both the Christian tradition, including liturgical symbolism, and on the other side the local cultural traditions are not only formed by practices but also by values and underlying meanings. The understanding of these meanings is always a culturally related process. As stated earlier in this research, a possible approach to the encounter is to seek for a meeting point or a balance point on the line drawn between these traditions. This encounter is not only taking place between Christianity and local culture, but it is also an ongoing process between universal Christian tradition and local Christian traditions born out from the emergence of the Gospel in various cultures. Local and universal are dynamically interrelated and interdependent. As Lathrop puts it, Church catholic is always *local*, it has no other existence (1996: 48-49). On the other hand a local church, in order for it to be a church, needs a universal communion. As Lathrop proceeds “... this assembly is in communion with all the churches of Christ, in every time and every place, and that what it celebrates is a Gospel which has universal significance, albeit expressed in local terms and ways (ibid: 49)”. The Christian tradition, here the liturgy, should not necessarily replace the cultural tradition, but rather reform and renew it. On the other hand, cultural influence enriches the liturgy and thus makes it relevant for people. The

²⁶⁴ This notion was shared with my informants in Namibia (Shaningwa, Likuwa, Hambyuka, Tolu, Nambala), Angola (Mwoombelo, Namunyekwa, Ndeutapo), Botswana (Moloi) and Senegal (Löytty).

point of encounter is thus found between, on the line, but seemingly not in one fixed point. Rather, it seeks new positions depending on the situation and time.

The cultural justification for the encounter of traditions could be searched from the combination of multiple identities of people. The interviewees and informants in this research project represent positions in more than one group of people. For instance Tolu is a devoted clergyman, a Bible translator and at the same time a Dhimba man and while being all of these, he is a faithful member of his church, ELCIN. Hellberg suggests that ...”During his or her life, a member of ELCIN will be compelled – and may be willing – to take up subject positions in discourse and practices constructing (and representing) a variety of group identities, which are not mutually exclusive (2007).” These can include ethnic, national, regional or wider pan-African identities. The desire of Tolu and Muhomba as Christian members of the Dhimba community to claim the right for their cultural heritage can be better understood. From the perspective of their identity they have no other choice.

Music plays a central role in the dialogue between Christianity and culture by acting in a mediating role in the encounter. Music always appears in the core of the activities (Vapaavuori 2003: 61) as well as in people's thoughts and emotions. Blacking shares his experience among the Venda people of South Africa: ”Music cannot be transmitted or have meaning without associations between people (1973: x).” He is also convinced that music as well as language and religion are ”a specific trait of man” (ibid: 7). From the side of Christian tradition, music is seen in the light of the first person of God, the Creator. Throughout centuries of Christian thinking, theologians such as Luther have claimed that music is created by God as a gift for humanity. Music contains a refreshing or even healing power especially when it is connected with the word of God (Sariola 2003: 14, 23). One could argue that music or various musical mediums in fact form a channel through which most of both religious and cultural ideas and emotions are projected. A culture is expressed in musical terms, similarly as faith is. Nevertheless, if a connection between traditions seems to exist through music, the challenge for dialogue is not yet overcome. Meanings and unwritten values embedded in musical practices require thorough study. One needs a great amount of cultural sensitivity as well as respect for Christian tradition in trying to bring them into dialogue, as can be sensed in the following example.

The introduction of EEE also brought in a new gesture for ELCIN members. The congregation was asked to rise up and remain standing while listening to reading of the Gospel. This was reasoned with the western liturgical tradition, in which gestures should logically follow certain principles. If the congregation stands up to confess the faith (Creed), give praise to the Trinity (trinity hymn), receive the blessing (Benediction), and to sing the Sanctus and Lamb of God during holy communion, does the Gospel then not deserve similar respect? This raised critique which touched the social/cultural meaning of gestures.²⁶⁵ Particularly the discussion

²⁶⁵ It also raised critique with more practical reasoning. Some pointed out that standing during the Gospel reading could cause people to give up the tradition of following the reading from their own Bibles. It was thought that it would be too impractical to follow the scripture reading while standing. Some said that the new practice would result in people leaving their Bibles at home, not bringing them along to church anymore. This old custom is followed up to date. Singing hymns and spiritual songs can also be seen to serve other than strictly religious purposes. During the first decades of the mission it was also indirectly connected to literacy teaching. After the first forms of written language were established in Ndonga, books became a token of a new status. Baptized converts were seen walking with books, a New Testament, catechism or hymnal, to the Sunday service or other gatherings. Book is *embo* in Ndonga (pl. *omambo*). A common expression even today, ”*Okuya komambo*” literally means ”to go to the books” but actually means ”to go to a church service,”

was about standing while receiving a message from the King. As Chupungco points out, “In some cultures the posture of standing while someone of authority is speaking is considered disrespectful, an indication of boredom or of an eagerness to leave” (1996: 87). In Ovambo tradition, too, a subject of the King ought to show respect by humble gestures, even kneeling down and crawling in front of him. This habit of showing respect is applied even at the present, for instance among the Ovambo, if one wants to go and meet the traditional king.²⁶⁶ On the other hand, Namibia is a multicultural nation and not all people who might be church members live according to one cultural tradition. What applies to one culture does not necessarily apply in to another. If an Ovambo has to kneel down in front of his King, it does not mean that someone from a neighboring cultural area follows the same tradition. The majority of ELCIN members are Oshiwambo speakers, but the minority groups must be taken in consideration as well. In these kinds of cases, however, conclusions cannot be drawn only by strict following of universal liturgical tradition, seeking theological reasoning from it. The local traditions might offer new interpretations and perspectives, thus contributing to enrichment of symbolism in the liturgy. In order to implement contextualization theories, we must thoroughly study local cultural traditions, meanings of gestures and symbolism. This brings us back before the question: where does the balance point between the two extremes local – universal really lie, if the “local” is more than one?

9.4 Change of meanings

The experiments with *Ongumbiro* (2005 and 2009) and some discussions in connection with *Elongelokalunga enene epe* (during the preparation from 1998 to 2003) indicated how there was surprisingly little criticism against the accommodation of indigenous melodies into a church service. The change of the inner and deep meanings was discussed and a way forward seemed open (see chapter 8.2.4). Likewise there were very few who questioned whether it is culturally appropriate to separate the songs and melodies from their original context (see chapter 9.2).²⁶⁷

The interviewees and main role players of the experiment described in this and the following chapters are actually insiders in both, the culture and Christianity. They occupy subject positions in multiple identities, both as Christians and members of their cultural communities. Generally one could recognize an overall positivity among them for the experiments in which these identities were intermingled. There seems to be no need to defend cultural values and fundamental meanings; rather an interaction is welcomed. A dialogue between liturgical tradition and local cultural music inspires the musicians for new processes.

Likuwa comes from a small ethnic group, Vagciriku, where cultural values seem to be strong and must be carefully considered. Therefore he stresses the two concepts that must be taken into account: the context and content (2010). He opines that one cannot find or create new meanings, and underlines the importance to study the background and the reality of

derives from this history.

- 266 It is still customary and proper to show respect by kneeling down and to crawl in front of him. Showing respect has variations also in everyday life in the way a younger person is supposed to give respect to an older one.
- 267 I discussed with Dr Samuel K. Mbambo, a Kwangali speaking academic who had conducted a research on his culture. I talked with musician, choir leader and composer Johnny Hambyuka from Rundu, and the leader of Dingo Cultural Group Edmund Likuwa from the Nyangana Catholic Parish, and with Lutheran pastor Johannes Tolu, who is a member of the Dhimba Translation and Literacy Project in Kunene Region. I also met with Selma Shaningwa, the leader of a cultural group in Tsandi.

the subject. If that is done properly, any melody, song or dance can be translated into a new relevant context (ibid). So, according to him it is possible to find a dynamic equivalence. The song played with *rugoma* for the church prayer in the 2009 version of *Ongumbiro* is a good example. Among the Gciriku the song was culturally sung by ladies missing their husbands far away in contract labor work. The original words imply longing and the woman's desire to go to her man. In *Ongumbiro* and also in The Namibian Mass the idea is dynamically connected with the idea of the congregation desiring God's presence and praying before him.

Tolu and Muhomba know how to systematically search for a suitable melody to fit with the liturgical content, although in their case the match seems to be mostly practical and technical. This means that the text in question and its singability dominate the selection. Apparently the Dhimba cultural songs which they introduced to be available for utilization are not tightly bound with deeper meanings but can be used with any new texts. Tolu's idea is to use a cultural song or melody as a tool to make people interested in texts of the Bible. On the other hand he, as a theologian, could also see parallelism between some parts of the liturgy and his cultural music. For example *Mudhilikwa*, Sanctus, was originally *onkandeka*, a sport kind of game where young men challenge each other by slapping hands together as described earlier. According to Tolu, this implies defense and protection as God is holy and protects his people (Tolu 2006 and 2010, Muhomba 2010).

Naimbudu is a special case. He has already contextualized the tradition of the musical bow *okambulumbubwa* into his own conceptual world. He follows Kwanyama playing traditions of the instrument but composes his own songs with his own lyrics. Therefore, to get him to sing psalm texts was not difficult at all. In reference to the LWF recommendations, Shilengifa's contributions to liturgical contextualization can be classified as a kind of creatively assimilated, cultural music enriching the liturgy with aspects from Kwanyama tradition. The process to fit the new words into his melodies concerns more the technical arrangement of the rhymes and rhythms of the text. He tends to add suitable fillings, if he finds it convenient. For instance in Psalm 33 he created a refrain: "*Kalunga ketu, Kalunga ketu, Omuwa*" (Our God, Our God, Lord).

Shaningwa's contextualization is closer to creative assimilation than a search for dynamic equivalence. She deals mostly with the sound or feeling of a certain song. Her arguments for selecting a suitable song for a certain part of a mass (the Gloria, for example) is "*Engelengendjo*," the way how it sounds (Shaningwa 2010). And it works surprisingly well. She is a master poet and has a good sense of taste. The text for Kyrie in *Ongumbiro* and The Namibian Mass is her own, and the melody is her modification of an old Kwaluudhi song. The seriousness and devotedness of Kyrie as a prayer litany is taken into account in the output of the music.

Where does the apparent readiness for the dialogue stem, then? It could be attributed to the general adoption of Christianity and acceptance for the achievements of the Church among the majority of ordinary Namibian people. Since the arrival of the missionaries the church has engaged herself positively in nation-building (see chapter 4.4). This can be seen in contributions of missionary-born churches in such social structures as literacy, education and health care as well as the consolidation of people's self-esteem and national identity, which helped in political resistance against the colonizers and their illegal apartheid system. Hence many embrace another new step from the side of Christianity towards the acceptance of the people's cultural being.

One of the causes for the flexibility to play around with traditional music practices might be in trends of modernization and secularization in the country. Many factors are distancing people from their own cultural roots and customs. In chapter four it was discussed how colonialism, mission work and modernization had negative effects, causing people to change their way of living and to seek for new commodities. The Namibian nation in the era of independence is in change, and while it is ready for the *new* it still desires a return of certain cultural ways of expression, *the old*. If then *the new* is supported and based on values that the members of the society can identify with, *the old*, whether cultural or Christian, or both, the reception is positive. The old tradition encounters the new.

9.5 Other dimensions of liturgy

This research project aimed to discuss only one dimension of the liturgy, the music. However, it has appeared how difficult it is to separate music from its performance. A few words are therefore necessary about other dimensions of liturgy as well, such as the symbolic meanings implied in dress code and possibilities for liturgical dance and gestures.

With performance I do not mean merely the musical performance of a certain item, but the entire social situation where the music is happening, the various social modes such as dance, work, play, or celebration of something. In *Ongumbiro* it was tested how dancing and dressing can be done in contextualized way.

The utilization of Ovambo dances, *uudhano*, in the liturgical setting is a bit complex. According to the studies on symbolic meanings of *uudhano*, the dance is gender specific, mostly performed by women and girls (Mans 2000: 7). To allow only one gender to take part in a liturgical ceremony brings in a problem of exclusiveness. A central principle of Christian liturgy is to call and unite people as one nation of God, regardless of gender, race or age. This sets afore a question: would it serve *uudhano* right if some of its traditional characteristics are changed by having both genders participate? Traditionally, even if *uudhano* can be related to rituals and leisure time activities (ibid: 13), it renews itself from time to time and the texts can be transformed to correspond with new life situations of the society or individuals (ibid: 14-15). This shows that *uudhano* is a dynamic tradition creatively assimilated into new events and developments. Partly because the original versions and words have been forgotten, people can create new words and use present events as a source (Shaningwa 2010). One could therefore conclude that the fundamental meaning of the dance songs is not fixed to restricted connections. Hence the problem would not be the content of the texts from the side of *uudhano*. Rather, the issue to be considered is which parts of liturgical *ordo* would be suitable for dancing, and furthermore, for which particular kind of dancing? The reasons why in *Ongumbiro* Tsekushwama avoided dancing in Kyrie were presumably two. First, as members of a Lutheran (a bit conservative) church they did not feel it proper to dance with a prayer because it is not customary in the Christian tradition. Second, dancing for prayer is not proper according to Ovambo tradition, either. Prayers and laments are not danced, and the Kyrie prayer touches serious acute problems of Namibian society, such as alcoholism, child abuse, crime and HIV/Aids. Dancing in Ovambo tradition is mostly used in connection of rejoicing and praising, so it did not feel proper in the religious context of a prayer for mercy.

The joyful praising nature of Gloria in *Ongumbiro* was expressed with the typical liveliness of *uudhano*. This dance traditionally involves all the group members to take turns individually or in pairs and enter the centre of a semicircle to do their unique short dance variations. The footwork tightly follows the drumming and hand clapping patterns, and the performance is kept together with continuous call and response singing. The congregation followed the performance intently and excitedly, and one could sense a spirit of competition among the dancers. This, again, can contradict the meaning of liturgy as a unifying event that should bring people equally together instead of having them compete against each other. Nevertheless, no winners were announced in this competition, which speaks for the fact that the main purpose is not to defeat others. The competitiveness in *uudhano* does not involve the idea of anyone being better than another one, but rather everyone enjoying the same play together. To emphasize this and to indicate that eventually all parts in the liturgy are addressed to God and for his glory, some dancing could still be considered in the liturgy.

Some dances originally connected with Dhimba rituals were incorporated in the liturgical *ordo* in *Ongumbiro*. One could have anticipated that a circumcision ceremony of boys would be something consisting of elements that would not, first of all, be opened to the other gender, and secondly, be taken into a sacral environment of another religion. However, the dances connected with rituals, even if they are practice specifically related to a certain event, are used for recreation and entertainment and do not seem to imply any religious connotation as such (Tolu 2006, 2009, 2010). The connection of the borrowed dances in question with the content of the Dhimba rituals appeared to be very loose and flexible. The dances involved in *Ongumbiro* and also later used as a musical source for The Namibian Mass were taken from dance/plays originally used for communal entertainment. Therefore they can be regarded religiously neutral, a kind of public domain. Tolu and Muhomba also stress their right as members of Dhimba society to their cultural heritage and making use of it. However, Tolu emphasized the need for making a distinction between certain traditions that would, to his understanding, contradict Christian values and concepts, and those that were “innocent.”

Some gestures in the Dhimba dances could serve a purpose in liturgical dancing. In *onyando*, for instance, dancers go around while holding their hands up like cattle horns. This gesture is commonly used in worship meetings of various charismatic movements around the world, and could naturally be taken as a liturgical gesture.²⁶⁸ Replacing the object of Dhimba cattle praising by addressing the gesture to God seemed possible for members of Mutana. To praise the cattle can naturally be transformed to praise God who created the cattle.

Contextualized dressing as part of the performance is another sensitive issue as it appeared in connection with *Ongumbiro*. During the preparation and rehearsal period the performers were given freedom to make the decision on their own and advised to wear the best costumes according to their cultural norms, also keeping in mind that the celebration takes place in a church, and, as it was theologically seen, before the face of God. All the groups had considered the issue carefully and drawn their own conclusions in how to wear costumes representing their cultural background. Some compromises were made: Ndingo and Tshekushwama decided to wear t-shirts and colorful skirts. Mutana had decided to wear colorful loincloths and instead of being bare-breasted, as the custom still is in rural areas, the ladies wear bras.

268 This gesture actually resembles those used in Christian Worship Dance which was started after World War II in America. (Kinnunen-Riipinen 2004: 104-109).

The policy applied by the production team was to recognize the people of Namibia in a holistic way. It was not sufficient to acknowledge the cultural music and then to exclude the cultural outfit. The recognition of only one part of the culture - take the music and leave others out - did not make sense. If there was supposedly something in the cultures that was not proper to be included in the worship service, then who is to judge where to draw the line and which elements of the culture would not be considered proper? It was decided, therefore, to trust the participants, all devoted Christians, and give them a chance to show up proudly as they are and, as we believed, as God has created them.

It turned out that the general critique and feedback after the *Ongumbiro* performance did not touch so much the music and dances, but mostly the outfit of some performers. It was not seen proper to show up dressed in bras, and some went as far as using the word "nakedness" to describe the way in which dancers were dressed. Even if all the performers were properly dressed according to their own cultural norms, to see some part of the bodies uncovered seemed to offend average churchgoers.

There were two perspectives the critique failed to consider. First of all there are practicalities, as in Naimbudu's reasoning for his outfit. His self-tailored leather costumes in his performances include springbok skins wrapped around his loins and decorative rings around his head and arms. Due to physiological and acoustic reasons, in order to produce a proper sound from his instrument, he has to stay bare-chested up from his waist. The playing technique of *okambulumbubwa* involves the player to control the overtone harmonics by opening and closing the calabash resonator. A shirt or a piece of any cloth will destroy the creation of sound. Some clergymen were upset because of the "nakedness" of Naimbudu, seemingly without understanding the true reasons for his practical and also cultural outfit.

Secondly, the critique did not see the reality of cultural diversity in the country. Namibia today consists of a variety of culturally proper ways of dressing. In the Kunene region a typical outfit is still the traditional Dhimba or Himba costume. Seemingly this reality is not known, or it tends to be forgotten by those living in cities and seldom visiting remote areas of their own country. The discussion on "nakedness" shows that the concept is to a great extent a culturally related one, and can be an insulting term when used wrong. What is regarded "nakedness" in one culture does not always apply to the other. A western woman taking a sun tan on a beach, wearing tiny little bikinis, is not naked from her perception. An African woman in her own context would never appear in such small pants but can, on the other hand, walk around with bare breasts (Kapolo 2005). The examples are perhaps extreme, but depict how cultural behavior varies. In African countries Western morals and aesthetics are absorbed up to the extent where people are ready to claim the other's indigenous dressing indecent. This could be attributed to the strong missionary influence which, especially in the era of first five or six decades after the arrival of Finnish missionaries (1870), did not support the integration of cultural customs in church life. It can as well be attributed to the globalization, westernization and modernization trends sweeping across the African continent. The aesthetics of an indigenous African outfit are forgotten and the dress is simply considered improper.

In the critique of Ongumbiro dress code the two Christian traditions collided. On one hand the Christian tradition in African countries has developed and established certain formulas and norms. Western dressing styles have become customary in church services in Namibia. This includes suits for men and long dresses for women. Normally very little African colors

or decorations appear in the average church member's Sunday outfit. The Namibian Christian congregation has, over time, created its own tradition. It might be a blend of western influence and African notions, but as long as it is a living tradition it can not be ignored. On the other hand, the present missionary work of ELCIN in Kunene, Kavango and Caprivi regions has to deal with the fact that much of the people's everyday life is not yet westernized. The Lutheran Parish of ELCIN in Opuwo had to decide to accept people as they are and to allow people to attend baptism and thereafter church services in their traditional costumes (Tolu 2006, Ne-nonen 2006).

This brings us back to the question of drawing a line between the opposite counterpoints of universal and local. Practicing tolerance is a critical issue in a contextual liturgy, as it also is in modern African society. With regards to dressing, what remains theologically significant is the perception that a worship service is a spiritual event, and even if it is contextualized in one local culture, it deals with the encounter of a human being with his/her God on a spiritual level. God is believed to look at a person's inner being, not clothes. The outfit, clothing and attires, forms an area which connects the religious and spiritual event with social circumstances. And that is what contextualization is also about.

9.6 Contextual and musical modifications, from old to new

The context, the operational ground of The Namibian Mass is the Evangelical Lutheran church ELCIN and her members as was described in chapters 1, 4 and 5. Ethnically it covers the following groups: The Oshiwambo-speaking groups (Ndonga, Kwanyama, Ngandjera, Kwaluudhi, Kwambi, Mbalantu, Kolongadhi), the Dhimba, Herero, Kwangali and other smaller groups in Kavango and Caprivi (e.g. Gciriku) in addition with some other minorities such as San people. Culturally this means that the music of these people had to be taken in consideration when seeking contextualization of liturgical melodies. However, as the Oshiwambo-speaking groups form the majority in ELCIN they receive a special focus in this study.

The context is also influenced by historical developments in the country such as colonialism, the arrival of Christianity and the political progress. Since Namibia became independent, several other developments and trends have also contributed to dynamic changes of the context such as multicultural and international music styles, fashion, international media, and interaction between local cultures and their music categories. The cultural relevance could be found by observing present music phenomena in the society at large and viewing them in the light of the country's cultural history.

In the making of new liturgical music for The Namibian Mass, the material found in the course of the study was found useful. This means that the cultural music found in field research as well as some of the music appearing in practical studies of Namibian church music (in chapter 8.1 and 8.2) was used, and only a few other new compositions were added. All the material was treated with a method of musical modifications. These modifications involved a process of arrangements through which the melodies and dance songs were transferred into a contemporary contextual format. For example, an indigenous dance song practiced originally with a single note melodic style was modified to fit with the contemporary harmonic system. An artistic approach was also applied, and in some cases the researcher found it possible to include his own compositions as a part of the Mass.

When dealing with church music in a modern African context, a choir format is a connatural necessity. Choir singing has become the most popular medium for music making in Namibia, and one can easily state that choirs are simply all over the country (see chapter 5.3). The four-part setting of a choir is commonly popular in almost all of the various cultural societies as well as churches and religious denominations in Namibia. Even the way in which hymns are sung by a congregation resembles one huge choir singing in four parts (chapter 5.1 and 6.2). In a multicultural community, as a church is, the choir format serves as a practical unicode melting music from different cultural origins into a generally accepted form through a creative process. The cross-cultural nature of the liturgy is thus enhanced as it was suggested by the NSW (1996: 27). Therefore it was found justified to try to process the indigenous melodies and arrange them in a choir format.

How, then, would it be possible to modify an indigenous African song to four-part setting deriving its harmonic solutions from western music? On the arrival of Christianity, and the musical features imported with it, Namibian indigenous music categories started a long and slow transformation. As was explained in chapter four, the cultural encounter was bidirectional resulting changes in both the imported spiritual songs and hymns and the local music. The western diatonic scale and harmonic principles were introduced and gradually absorbed by many of the local music concepts (see chapter 6.1 and 6.2). In the case of The Namibian Mass many of the melodies, such as Kyrie and Gloria, have already undergone this transformation. Melodies from Dhimba tradition were gently adjusted through the same process. *Agnus Dei*, for example, was originally *omutjopa*, a dance song used to praise elders and other people in celebrations by Ovadhimba in northwestern Namibia (Mans 2004: 93-95, Tolu 2006, 2010). *Omutjopa* is sung locally in a responsorial call and response technique, but as I have documented it mostly in unison with no harmonic arrangements. In the new version in question, the melodic figure of the lead singer was simply modified to a diatonic scale and then arranged into four parts. “A violent and artificial way,” one might claim, but the outcome speaks something else. The recording session with the UNAM choir proved that the singers found the new musical format pleasant to perform. They seemed to enjoy the song and also gave positive feedback afterwards. *Agnus Dei* was later played back to a member of the Dhimba community, Johannes Tolu, who accepted it. He saw the transformation useful because it makes his cultural music known and accessible for a larger community (Tolu 2010).

9.7 Ordinarium – proprium

In The Namibian Mass the “unchangeable” parts (*ordinarium* in Latin), namely the Kyrie, Gloria, Credo, Sanctus and *Agnus Dei* are particularly made to be singable by a larger Christian community like ELCIN. These modification method described above was applied especially for these parts. The intention was to see whether these indigenous melodies, once modified, would become suitable to be sung by practically any member of the multicultural church. These *ordinarium* parts are also included in single-voice editions in the second liturgical agenda (The Worship Melody Model) attached to this research project.

The Kyrie litany and the Gloria were taken from *Ongumbiro* (see chapter 8.2). Kyrie, a composition by the leader of Tsekushwama Cultural Group, Selma Shaningwa, was already performed in a multipart vocal technique arranged by the composer, but with fewer voices. Bass

was added for The Namibian Mass. This actually changed the timbre of the choir pattern, making it a bit more masculine and thus, perhaps consolidating energy in comparison to the mellow flow in the earlier version in *Ongumbiro*. The same method was applied to Gloria. All four parts, especially the bass, give a new uplift to the song. The function of this part of the mass, to give praise to God, is supported with the more dynamic four-part pattern.

The Dhimba melodies for Sanctus and Agnus Dei, also from *Ongumbiro*, were perhaps most affected by the four-part modifications. A melody traditionally performed in a tonal scale constructed unlike a western diatonic scale obviously does change through this process. However, it was also evident how the melody emerged in a form more singable to a larger public.

Credo is a composition by the author. It consists of a chorus in what we can describe as typical Namibian chorus style (see chapter 5.4.) and a recitation in four parts. The latter is done in a style deriving from medieval traditions of recitation, and was found bit challenging. This will be explained in detail below.

The changeable *proprium* parts, namely the invocation and greeting, salutations, prayers and scripture readings²⁶⁹ of The Namibian Mass consist of various folk melodies either in a nearly authentic way or also modified into a four-part choir style. For instance the Invocation and Greeting, as well as the salutation of Peace is an old Kwanyama melody arranged for four-part singing accompanied by guitars, bass, drums and percussion. The idea of changeability in *proprium* parts is applied intending to give an example how indigenous cultural music can be creatively used to enrich the service. According to usual liturgical practice some of the selections for *proprium* do not necessarily need formal approval by church bodies, as long as it is done in consonance with the Gospel and Christian doctrines. This is possible especially in Psalm songs, prayers and scripture recitations.

A few psalms are included in appropriate slots within the liturgy. It is particularly here that this research project wants to give an example how traditional indigenous instruments such as *okambulumbubwa*, *otjihumba*, *rugoma* and *ondendele* can be used to accompany either a psalm singing or a prayer. It is evident how most of the present-day popular music of Namibia has distanced itself from local cultural heritage as far as the instruments are concerned (see chapter 6.3). Part of this music, nevertheless, is still alive and can be preserved, or if it is near extinction, can even be revived by encouraging the musicians to participate in services and making use of their talents and skills. This process could be called the “second life” of a cultural phenomenon discussed by scholars in connection with folklorism. The traditional music can be revived in a new functional environment while it thus acquires new meanings in it.²⁷⁰

Recitations of scripture prove the same. In a search for a dynamic equivalence for scripture readings I came across with the cattle praising songs of the Ovahimba and Ovadhimba (Himba and Dhimba people) of the Kunene region.²⁷¹ These categories are performed by men, and the object of the praising varies from oneself to ancestors and from cattle to the natural environment. The idea of storytelling is central in these simple improvised melodies, which brought up the question whether texts of the Bible could also be sung with them. The *okuimba* of Ovahimba and also the *okutena* of Ovadhimba were found to be possible ways of reciting scripture. According to Tolu, both ways are somehow neutral, meaning that they do not imply any special religious connotations, and are thus suitable for storytelling and scripture reading (Tolu 2010, see also chapter 8.2.5). This is supported by the findings of Mans who describe *okutena*

269 Hymns would belong to the *proprium* parts, but are seen as a separate large portion of the liturgy, and therefore not included in this project.

270 See a discussion on music folklorism in Saha 1996: 30-33, Honko 1990: 13-114 and Kurkela 1989: 126-133.

271 See more Mans 2004: 56-57,101.

odhongombe as: “These songs are sung for pleasure at ‘any happiness occasion’. This could be while at a cattle post or for other people. Praise songs are sung also at funeral of respected persons” (2004:1019). Tolu thinks that singing *okutena* or *okuimba* for Bible lessons would even enhance the interest people could have to listen to the texts. Bible texts and stories are, after all, a culturally foreign concept for many Namibians. A cultural performance, scripture reading in a recognizable manner, would enable the understanding of the text. Liturgical recitation of Bible texts enhances the transcultural nature of the liturgy. It can be seen as a contextualization of the historical liturgical chant tradition customary in many mainline churches, such as the Roman Catholic, Orthodox and Anglican churches, as well as among Lutherans.

Concerning one of the largest portions of the changeable (*proprium*) parts, the hymns, this research project recommends the utilization of the official church hymnal. Hymn singing in a Namibian context has gone through its own contextualization processes and can be regarded as having been creatively assimilated into a new African format (see chapter 5.1 and 6.2.1).

9.8 Instrumentation

I decided to use light instrumentations in almost all of the songs of The Namibian Mass. This included African drums and small hand percussion, namely shakers and *clavé* type of sticks. I also decided to make use of an acoustic or electric guitar to create an up-to-date African atmosphere in the songs. Guitar is an instrument widespread in Africa and commonly accepted in a Namibian church environment as well (see chapter 6.3.1). The guitar parts here are composed in cyclic melodic patterns interlinking with one another and thus, by forming a melodic/rhythmic network, they create a peaceful groove and sound environment for the parts of the liturgy. I recorded these backing tracks, as well as guiding tracks of the lead singer's part, separately before the choir sessions to which I brought them along in a computer.

Later on, as I returned back to Finland in May 2010, I worked on these backing tracks by adding or duplicating more drums and percussion. My intention was to make the drums sound big and “close to earth.” The patterns do not follow any specific drum traditions as such, but it is identifiable that they draw their aesthetics from the sounds of drums in various Namibian cultures. I used polyrhythmic 2:3 features that I found common in many Ovambo and Dhimba songs. I also used melodic features by trying to interlink sounds from different sizes and pitches of drums to one another.²⁷² I also had in my mind Gciriku drumming and styles I had recorded in Nyangana and Nkurenkuru in the Kavango Region (1996, 2005, 2010) and learned in a *Sidadi* workshop in Windhoek 2001 and 2002.²⁷³ The complex polyrhythm is formed by a network of continuous beating patterns topped with the improvised beats of the largest drum *nkurungoma* (Mans 1997 a: 74, Norborg 1987: 151-152). My overall attempt was to create simple and somehow peaceful repetitious rhythms, easy enough even for a less skilled drummer. The cyclicity, according to my observation, was both in line with the African philosophy of music and simultaneously helping to create a peaceful, solemn liturgical atmosphere.

272 This was interesting and also challenging since I could not use an open fire to tune the drums appropriately, as is the case with drum tuning in Namibia. I therefore had to trust my luck, which was helped by the cool Finnish autumn and the increase of central heating. Dry air indoors eventually dried the skins of the drums, thus raising their pitch.

273 The National Theatre of Namibia organised a series of world music workshops at the Ware House Theatre during 2000-2005. They were conducted by a Senegalese percussionist and drummer Pape Diey. The idea was to study the cultural music from the various regions of Namibia and then to modernise it to a present day band format. I was the drummer in the band which was named *Sidadi*. In the work show in September 2001 I met Edmund Likuwa, leader of the Dingo Cultural Group. He gave us an introduction to Gciriku drumming patterns.

For certain *proprium* parts of the mass, it was found suitable to accommodate indigenous folk instruments. The previous experiments with Shilengifa Naimbudu and Joseph Tjinana, masters of their instruments and involved in *Ongumbiro*, guided us to try even more texts of the Bible (chapter 8.2.3 and 8.2.5). These instrumental items provided a link to the ancient music traditions of the country, while at the same time they represent present-day music. It is fortunate, as it was stated earlier, that these instruments still exist and are indeed practiced though not known by the public at large.

9.9 Harmonic solutions

The modification of the songs and melodies chosen for this liturgy included their arrangement in a multipart format. As explained in chapter 6.1 and 6.2, the multipart vocal system derives its origins and characteristics from two different sources. The harmonic parallelism, or *organum* technique in the higher three parts, identified in many of the cultural songs in northern Namibia, emerges with a bass voice occasionally following the chord progressions more intensively and leaping from one root note to another. The upper voices thus progress in a linear way, meaning that the alto and tenor follow the soprano in parallel moves. Bass dominates the chord degree and can affect the other voices, but sometimes dissonance does occur. It seems that the horizontal linearity is aesthetically more valued than the vertical chord functions. In the process of composing the four parts I tried to keep this in mind, and wherever possible to imagine how the congregation would sing the songs by using the free communal harmonization technique (see chapter 5.1 and 6.2.1). The objective of the project had to be kept in mind: to create easily singable liturgical music for a large church public, trying to avoid making people struggle with difficult arrangements.

Parts with instrumental (guitar) backing were played with a finger picking style in cyclic chord progressions which dominated the solutions. The voices had to be composed in consonance with the guitar and bass patterns.

One of the exceptions from the mainstream harmonic tradition is Sanctus. It is originally an *onkandeka* dance or game performed by both men and women among the Ovadhimba. The tonal scale of Dhimba songs is close to the equidistant heptatonic scale (documented by Tracey, quoted by Mans: 1997 b: 148). The seventh note sounds flat and could be analyzed as (close to) minor seventh according to the western diatonic scale. The scale thus resembles a mixolydian mode. *Onkandeka* is performed in a call and response techniques. Mutana Cultural Choir, from whom I learned the song, used occasional parallel thirds in the response. I do not know whether this is an authentic Dhimba style or influence from the church and other western music, since the members all belong to churches in the area. However, this discovery guided me further to create the four voices to follow the chord changes of I - minor VII - I for the response part.

In the recording session of the *ordinarium* parts I came across with few obstacles. The UNAM choir is multicultural by formation and its members come from various different language groups of Namibia. The majority speaks Oshiwambo, but there are also singers from southern groups such as Nama and Damara as well as Rehoboth Basters.²⁷⁴ Apparently some

274 The Damara occupied the central Namibian mountainous areas already in pre-colonial times. The Nama have migrated from the south, the present Namaqualand of South Africa. The Baster community migrated from the Cape into Namibia in the 1860s. See more Maho 1998:101-103, 156; Malan 1999: 114-137, 138-141.

of the melodic or harmonic figures are culturally related, some easier, some more challenging to comprehend. What is easy for a certain language group might not be convenient for another. This is not a matter of someone being a better or more skilful singer than the other; rather it indicates how people have become used to some particular systems of harmonization and tend to rely on what they are used to do. For instance in *Agnus Dei* some sopranos had difficulties to sing the melodic progression in the first bar correctly (see the musical score of *The Namibian Mass*). Instead of an interval third leap from the sixth to the fourth note of the scale, they consistently tried to make a descending move from sixth passing through the fifth to the fourth note. Also bass singers had difficulties to sing the first bar in the response of *Halleluya*. I had written the last quarter of the bar with two eighth notes C sharp and B. They wanted to sing two C sharp notes instead. The choir master Bonnie Pereko tried patiently to tune the singers into a correct way, but all in vain. I realized the difficulty and decided to give up and rather change the arrangement to be easier for the choir to sing. This kind of alterations I would describe as being characteristic to the whole process. Contextualization takes place even in last-minute changes.

9.10 Language selections

Language is one of the key issues in contextualization. Language is always in the centre of a culture; it is the link for communication and the level for emotions and expressions. In an African country with a traumatic history of colonization, language as a part of the cultural identity and self-esteem plays an even greater role. ELCIN is also a multilingual church, although with an Oshiwambo-speaking majority.²⁷⁵

The language for this worship service agenda had to be one of the local majority languages of the church, which does not completely rule out some of the minority spoken tongues being included in the liturgy as well. As Lathrop aptly puts it: “The church is not a centralized, universal, faceless society. It is always a local gathering of people with their leaders...” (1996: 49) and later continues by saying “The language of the Word is the local language (ibid: 50).”

My decision was to use Ndonga as the main language for *The Namibian Mass*, particularly in the *ordinarium* parts, and let the *proprium* parts, especially psalm singing and scripture readings, be done with minority languages, Dhimba and Herero. The solution follows the line of the church establishment, but also acknowledges minorities by giving them a platform to express themselves through their mother tongue and join in with the majority.

From my personal point of view, as a researcher and artist, this decision provided me an opportunity to have an insight to the texts and lyrics, since I happen to now the basics of the Ndonga language. Throughout the twelve years spent in Namibia it has become a means of communication in everyday life and in my work. As many of the Bantu languages are related, it possible for me to follow Dhimba, and to some extent Herero and even a bit of Gciriku, making the job easier.

A Namibian language, although not necessarily everyone's own, proved itself to work as a common medium for the research project. This was tested in the UNAM choir recording ses-

²⁷⁵ The literary languages are Ndonga (Oshindonga) and Kwanyama (Oshikwanyama), and Kwangali (Rukwangali) in the Kavango. The church membership also includes speakers of Dhimba, Herero and San languages as well as few from small language groups in the Kavango and Caprivi regions (see chapter 2.5). English is also used as it is the official language of the country, though normal church routines are predominantly conducted with the local indigenous languages.

sions. As mentioned before, only a part of the choir was Ndonga speakers, but all could sing the songs without any problems. Apparently the pronunciation and intonation of this soft language is relatively easy even for Namibians with other native languages.

9.11 The position of the researcher: outsider or insider?

Questions concerning a researcher's involvement in his/her study as an outsider or insider have been broadly discussed in anthropology. Concepts of etic and emic have been used to describe the position of the researcher in contrast to his/her objects. In an attempt to search for cultural insights one needs to be aware of the limitations of both of these positions. According to my own experience an outsider observes and makes discoveries an insider would not, but can lack the deep cultural and historical understanding of concepts the insider naturally has. According to Saether

The 'etic' description is the outsider's or the researcher's perspective, which assumes concepts, categories and discourses from the researcher's own culture. The 'emic' description, on the other hand, is the one given by the members of a culture themselves. The categories, concepts and discourses might not be all the same, or even mutually understandable (2003: 40).

The discourse around the issue in question has resulted, at one stage, in scholars proclaiming the researcher free from such viewpoints. Nettle (quoted by Saether 2003: 41) is of the opinion that because the pure descriptions of emic and etic are impossible to find, it is at least better to be aware of the vantage point of the observer. Saether herself concludes to see the insider/outsider dilemma not as an obstacle but rather a tool for methods and analyses (ibid 71).

The method of this study supports the latter. For the question of insider versus outsider I have two different perspectives: that of a researcher and another one of an artist. As a researcher on Namibian cultural music I could view myself an outsider, since I descend from a foreign family, a Finnish one. However, being born in Namibia brings me few steps closer to the people. It does not increase my knowledge or cultural understanding, but it definitely has an effect on how people, even those being the object of the research, take me. In Namibia a common notion is that a person born in the country, even if from foreign parents, is regarded as native Namibian, "a son of soil," *omuNamibia*. On the other hand, as a Finn with an endless struggle with languages other than Finnish, a position of an outsider feels more familiar. The emic/etic seems to work and provide occasional advantage. The acceptance from people is perhaps a bit easier to gain, which further helps communication. At certain moments I can withdraw myself from the centre of the events and obtain an observer's position, which again can sometimes provide a broader view.

The artistic perspective comes in the picture when, in order to reach the goal to complete the research project, scholarly methods are simply not sufficient. The approach of the researcher, myself, is systematic and scholarly to determine the background of the study and as far as cultural, anthropological and theological knowledge and theory on the subject are needed. In the Development Study Programme of Sibelius Academy students are required to "complete a theoretical area by producing new and tested methods, applications and practices."²⁷⁶ To create a liturgy in an African (in this case Namibian) context demands not just theoretical skill

but also artistic contribution. This involves personal innovative input as well as participatory methods. Music in an African culture is, as stated earlier (see chapter 4), inclusive, inviting to participate. Originally music has been a communal form of activity rather than something classified as performing art by present-day European cultures. Therefore the researcher's involvement as doer, maker, composer, singer, guitarist, percussionist, facilitator and musical conductor is justified. In that role both the etic and emic and the points of view of both outsider and insider are fruitful and actually a necessity. Without creative, artistic impact the project would not have been completed. From another point of view, a liturgical contextualization, even when implemented in practical means, requires ethnomusicological understanding as well as theological and liturgical knowledge. All of these together are necessary in the analyses of the context, the actual playground of the project.

9.12 Technical details of recording *The Namibian Mass*

I used Pro Tools 6, 7 and 8LE programs for the recordings of the music in the project. Normally in close-up microphone positions I had two AKG 300c condenser microphones or a Sure 57 dynamic microphone. Solo performances with traditional instruments were micked up with a stereo pair of the AKGs. In the choir setup I added a pair of Behringer B-5 condenser mics to capture the whole choir. Occasionally I used an Audio Technica AT 4040 microphone for a solo singer.

All the guitars and drums are played by me using the overdub technique. The guitar is an electro-acoustic Crafter DE33/N which I plugged in with a line input and normally also micked with a condenser microphone. The guitar is normally a stereo pair of tracks panned left to right in various balances. For the drum patterns I used eight different African drums for the recording: two different *nkurungoma* drums for the low sounds, smaller *ngoma* drums from Kavango and two conical drums from Zambia for the middle range patterns, and *ngoma* drums from the Haya people of Tanzania for the high-pitched rhythms. I recorded them in my study room at my residence in 10 Schwabe Street, Klein Windhoek from January to March 2010 and continued to add more instruments in my office in Mallastehtankatu 1, Tampere, from October to November of the same year. The other percussion instruments are various shakers, rattles and sticks. Occasionally I used sticks to beat the side of a drum to get a wooden log drum sound.

Mikko Löytty played bass for five songs of *The Namibian Mass*.

The choir parts were recorded with the University of Namibia (UNAM) Choir conducted by Bonnie Pereko. The recordings were done in three sessions on the 9th, 11th and 13th of March 2010 at the UNAM Space Theater Hall. The first session was used mostly for rehearsing and the others for recordings. The instrumental backing tracks had to be played back for the choir through speakers. This created a technical challenge, as there was fear of the instruments leaking to the vocal microphones. However, everything went fairly well with no major leakages.

In the choir recording session I was assisted by Aveshe Munyika, a local musician, who helped me greatly, not only technically but also in checking and correcting the Ndonga language.

The final mix was done by Markus Bonsdorf between March and May 2011.

10 Report of producing The Namibian Mass and a Worship Melody Model

Drawing conclusions from the investigations described in previous chapters, the next task of this study is to produce a new worship service by utilizing the findings and principles formed out of them. The ethnomusicological research on the multicultural context of Namibia where the church, ELCIN, exists, as well as the study on liturgical principles will be supplemented with an artistic approach to implement the theories in practice. In concrete terms this means a production of two different agendas with new liturgical music: The first is an audible outcome of the project which will consist of the liturgy, the entire holy mass²⁷⁷ compiled from indigenous melodies and dance songs in addition with a few original compositions. This musical entity is called *The Namibian Mass* and it will be provided on CD (appendix 1) attached with the musical score (appendix 2) including the choir and instrument arrangements. *The Namibian Mass* on CD is produced by utilizing the author's own musical visions and creativity. The name *mass*, which is perhaps more commonly used in the Roman Catholic Church, was chosen purposely and with a reference to those big western music compositions utilizing the traditional structure of the Holy Mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei).²⁷⁸ The intention and objective of the author is to create a listenable and enjoyable musical entity which could be performed as a concert rather than an actual liturgical service of any particular church.

The second liturgical agenda is called *Worship Melody Model* (appendix 3) and serves as an example and a model of putting the contextualized liturgical music into a worship service formula. It is a written order (agenda) of worship including a single-voiced musical score. *Worship Melody Model* consists of the *ordinarium* parts and few of the *proprium* as well, written in a format which in theory could be used for the liturgy in a church in a Namibian context.

It is perhaps necessary to remind the reader that the purpose of the study is not to make an initiative and suggestion for any particular church to use the worship service agendas introduced below as such, but rather to discuss the principles on a theoretical level and then, in practical and audible measures, present an example of what might follow of the theory. It is my presupposition that although the liturgical music documented in this project is geographically and culturally placed particularly in a Namibian environment, the outcome could also serve as

277 Some spoken parts such as Introductory words, Absolution, the Eucharistic Prayer and words of institution, the words to conclude the meal, and the Prayer of Thanksgiving are omitted here. This study does not touch on the possible contextualization of these texts and therefore suggests that they be read from the official worship manual.

278 As a name for music of the liturgy, the term "mass" is used for compositions of J.S.Bach, J.L.Beethoven, G.F.Händel etc. In some countries, this term (or its variants in various languages, such as *messu* in Finnish) is nowadays also used by Lutheran churches to mean a regular Sunday worship service including the Eucharist. After the liturgical renewal of ELCF in 2000 it became common to celebrate Holy Communion every Sunday.

a guideline with broader perspective, helpful in other similar processes in other churches and societies. It is the wish of the author that the experiments and findings discussed below could also contribute generally to the search for cultural and Christian identities and contribute to the dialogue between Christianity and local cultures, as it strives to find more creative ways to preserve cultural heritage under the wings of the churches.

This chapter gives reasoning, both musical (based on ethnomusicological understanding) and liturgical, for the selections that have been made. New liturgical music is introduced in detail, part by part. There is also discussion on some general findings concerning practices of worship. Contextualization of the liturgical melodies in this research focuses mainly on the *ordinarium* parts of the agenda and only partly on the *proprium*. Hymns, a large portion of the *proprium*, are excluded here except for some suggestions on their use. The social meanings that hymns have for people and the practices and tradition of performing them provided useful information to this research (chapters 5.1 and 6.2.1) by enhancing the understanding of church music as whole. Hymns as music of Christian worship are, nevertheless, a category of their own, and their possible localization deserves to be studied separately.

10.1 The order of The Namibian Mass

The order of the mass follows the same structure and texts as in ELCIN liturgy. Only a few little alterations are made. This order is customary practice in Lutheran churches, and instead of changing it I rather decided to try and see how the incorporated cultural music could be modified into the new context. The track numbers on the CD (appendix 1) are indicated accordingly.

10.1.1 Opening song

Track 1 on the CD (appendix 1).

Normally in a Lutheran service in Namibia a hymn from an official hymnal is sung to open the service. Here a chorus, *okakorasa*, accompanied by drums was chosen for the opening song. A chorus is perhaps even more collective and spiritually encouraging than a hymn would be. This particular song is an old chorus sung already during the 1970s. Later on Rev. Eino Eka-ndjo of ELCIN had written new lyrics for it:

Jes' ondi mu hole, shaa shi, nay' okuhole ndje

Yelutheni oomwenyo dheni kuKalunga

Jesus, I love Him, because he loves me

Lift up your souls to God.

The opening song should call people together and express a spirit of invitation. I was not satisfied with the way the name Jesus was used, by only pronouncing the first syllable. This created a concern that it would sound funny for those who do not know the Ndonga language. Therefore I kept the second line and changed the words of the first line to be:

Ileni tuyeni tu longeleni Omuwa

Yelutheni oomwenyo dheni kuKalunga

Come (you all), let's go and serve the Lord

Lift up you're souls to God.

The harmonic setting follows the one I have recorded of people singing this popular chorus in various church gatherings. It is opened by a lead singer later joined by all sopranos, and then other voices reply. The song is structured in a call and response form with overlapping parts.

Though drums are seldom used to accompany choruses, I decided to add drumming to the song. The idea is to start with the drums, to let their sound work to invite people to the service and enhance a rejoicing spirit for the service. The wish is that at least in some situations the drums could be returned to the role of summoning the community to important events. In the beginning of the service they would thus underline the social significance of the gathering. The rhythmic patterns draw their pulse from the Kwanyama type of drumming practiced, for instance, in the *efundula* initiation rite of girls, but one can identify similarity with the 6/8 time patterns popular all over Africa. Polyrhythmic 2:3 figures can be easily varied in simpler or more complex alterations, depending on the ability of available drummers.

Ululating (*ondigolo*) plays an important role in this part as it does later in other parts of the mass. Culturally it is practiced by ladies in the community and used to express utmost joy (Hiltunen 1993: 36). In the past there were times when missionaries thought it belonged to pagan traditions, so it was not accepted in church at all. Later it was released from the ban and became commonly used in celebrations and festivities. No arguments were found why it could not be practiced; after all, it is neutral from any religious connotations and can be considered a pure expression of joy. It colors many cultural celebrations with its high, crisp tone. Ululating has become an accepted cultural expression of praise and joy also in church, and sometimes the ladies are even requested to do it by church and parish leaders. Its inclusion in the worship service means a step forward in contextualization and adds cultural values to the liturgy.

If the *okakorasa* given here or a similar chorus is used for a procession, an opening song can then be chosen from the church hymnal. It is generally recommendable that the church makes use of the hymnal, trying in the spirit of contextualization to find creative ways to accommodate cultural instruments such as drums to be used for accompaniment where suitable.

10.1.2 Invocation and Greeting

This (track 2 on the CD) is an old Kwanyama melody *Ombwibwi tayi mbwabwila, yokeulu* which, according to Munyika, is used in healing ceremonies of a diviner, *onganga* (Munyika 2004: 201). It is the same melody already used in *Elongelukalunga enene epe*.²⁷⁹ Munyika describes the use of the song in his research (2004: 200-201). A diviner (*onganga*) treats a patient while a woman beats an *omakola* for music.²⁸⁰ Friends and relatives of the patient dance and sing the song which has the following message:

The rain stubbing in the sky. I met Pamba of heaven. He asked me when I would die. Then I said it might be tomorrow. But [then he] said: Wait for a moment. Stay alive for awhile, to have a large tomb, a hole well-scooped out, on which a mushroom and fungus will grow (Loeb 1951 quoted by Munyika 2004: 201).

According to Munyika (*ibid.*) in the song the healing power or the power to take the patient away or keep him alive is attributed to *Kalunga*. It implies an ultimate dependence on God and

279 See chapter 8.1.2 and Teimibiitezimbuka 1993: 62, no 28.

280 *Omakola* described by Norborg is a “scrapped idiophone made of notched wooden bow fixed over a gourd resonator [two calabashes attached together S.L]. It is used by Kwanyama female native doctors when they are treating a patient, especially if the patient is insane ” (1987: 70-71, Mans 1997a: 28). See also Hiltunen 1993: 40-43.

submission under his will, and therefore serves the purpose to open the service in the name of the triune and almighty God. The words of the greeting fit well, and I added the melody in.

One might at first sight struggle to find dynamic equivalence in the meanings of this song, and its incorporation into the Christian context could be questioned. However, closer analysis of the words reveal a certain and clear connection to Christian concepts, justifying their use. The song tells a story about a seriously ill man having a conversation with God, who asks the man how soon he is about to go to heaven. As the man expresses his readiness to go even the next day, God replies: "Wait for a moment, until you can find a big grave. Stay alive for a while (*mangha*)."²⁸¹ According to Loeb (quoted by Munyika 2004: 201), the message implies hope. "While the patient is seriously ill...there is still hope for recovery." Understood in Christian symbolism, hope is a central element of faith in God. A human being approaches his/her creator with repentance and a humble readiness to depart the world, but is given another chance, is forgiven and thus granted hope for life.

The difference here in comparison with EEE (chapter 8.1.2, example 15) is that I decided to combine the invocation and greeting into one song. The reasoning can be found from both cultural and theological grounds. According to both traditions it is proper that the pastor, after opening the service in the name of the Trinity, greets people and gives them a chance to reply. In many African cultures, greeting another person or persons is done properly according to the time of the day. There are special questions to inquire the well-being of the encountered neighbor, colleague, friend or even a previously unknown person. Passing by someone without greeting him or her can be considered a sign of impolite ignorance.²⁸¹ In this liturgy, the greeting opens the dialogue between the congregation and celebrant (pastor, presiding minister) and establishes the dialectic nature of the worship service as an encounter between God and humans. The song is also nicely extended and provides a peaceful atmosphere to open the service.

The words translated in English are:

Call:

*In the name of the Father,
Son and the Holy Spirit.
Lord be with you
Amen, amen, amen*

Response:

Amen, amen, amen
And also with you
Amen, amen, amen

The instrumental backing is played by guitar with a finger picking style. By utilizing the harmonic I – V progression, relaxed cyclic patterns are created around the chords. Small hand percussion and drums give a rhythmic shape to this piece. The drumming again draws its characteristics from the Kwanyama *efundula* drumming features. However, the patterns are modified to fit with the overall musical arrangements and to support the guitar picking.

²⁸¹ Unlike in the western world today, these manners of proper greetings are observed in Namibia and many other African countries. The questions asked from the encountered person normally concern how he/she has rested or spent the day, afternoon or evening. The wellbeing of family members can also be politely inquired. Normally the answer for questions is affirmative and it is only after this "small talk" when the real state of affairs can be revealed.

10.1.3 Introductory words

Introductory words can be read from the worship manual that includes alternatives for various times of the church year. On the CD (track 3), however, reading is replaced by instrumental music played by Joseph Tjinana with his *ondendele*. This instrument belongs to the group of braced mouth-resonated bows. It is known and used also by Herero people and called *outa*.²⁸² *Ondendele* consists of a wooden stave varying in length from 40 to 120 cm, held near one end of the stave and between the player's lips. The string of the bow is hit by a small stick and the melody is created by manipulating the harmonic overtones produced with the mouth cavity and from the resonance of the root note. The root note can be varied by touching the string with the index finger of the left hand. (see picture Joseph Tjinana an *ondendele*).



Joseph Tjinana and *ondendele*

According to ancient Himba and Dhimba traditions, *ondendele* and *outa* are played by men when sitting around the fire or while herding cattle (2004: 105). The song in question is called *Otjilumba ukwetu*. Tjinana (2010) explains that it is a melody played in various gatherings for self-delectative purposes, and according to Tolu it is played to praise cows (2011). Tjinana also confirms the notion that

even if the *ondendele* songs are instrumental, they relate to events of everyday life (Tjinana 2010). The role of *Otjilumba ukwetu* here is to work as a liturgical interlude between the parts. Tjinana did not particularly prepare this song for the liturgy, but he said that basically the songs played with *ondendele* could be used to praise God (ibid). This can be justified with what was stated earlier: the song may reflect the events of the day, and for a Christian, as Tjinana is, the relatedness can be found between his life and the worship and the liturgy in which he takes part. The general findings of this research confirm it is possible to change the meanings of a song and supports its incorporation into a context which is not foreign to the subject of the performer, but forms a part of his identity.

10.1.4 Confession of sins

Psalm 130 is commonly used for confession of sins in Lutheran services. It could be read or sung. In this case (track 4 on the CD) verses 1 to 6 were chosen to be sung by a lead singer and the choir with a light instrumental backing. The composition is my own and it was released first on my CD *Nöyrä Nuoli* in 2003.²⁸³ In the version at hand the choir parts were added, thus giving the song a new communal dimension.

282 The Khoekhoe know it with the name *!gomakhas* (Mans 1997a: 54)

283 Profile Records PROCD-031, 2003

Acoustic guitar again forms a cyclic accompaniment. The two chords, I – V, provide an easygoing atmosphere. For a westerner it can be a new idea to sing about repentance in such a relaxed, swinging way, but in an African context rhythm and rhythmic interpretation even for deep, sensitive issues are not foreign. The overall interpretation in this music is influenced by popular music in southern Africa, particularly that played by African troubadours (see chapter 6.3.1). It is reasonable in the search for relevance in musical contextualization to study popular African music; useful reference can be found in styles that are tested to be more than just short-term fashion trends. The same principles and methods of contextualization used with regard to indigenous music can also be applied here to seek for suitability. If a certain music style does not contradict the core of the Gospel and, on the other hand, is something the people feel as “theirs,” it could be brought in to enrich the liturgy. In the performance of Psalm 130 the influence from African popular music is melted in with the singing of the church choir in a soft, devoted manner, supporting the core content of the confession of sins.

10.1.5 Psalm of the day

The ELCIN worship manual includes a psalm as an introit after the invocation in the beginning of the service, with three alternatives given for a normal Sunday and more options for each major holiday of the ecclesiastical year (*Okambokelongelokalunga* 2007: 7-12). According to western tradition, however, the psalm of the day is placed between the absolution and Kyrie (Kotila 2004: 183). Here it can imply the theme of the particular Sunday or, as in this agenda of The Namibian Mass, it highlights the themes and philosophy of the contextualized liturgy. Psalm 33: 1-5 signifies the glory of God in such clear terms that the Gloria Patri, normally included in the introit with the psalm of the day, can be omitted.

The psalm of the day (track 5 on the CD) is sung by Shilengifa Naimbudu who accompanies himself with *okambulububwa*. It is a braced musical bow with a resonator and it belongs to a group of chordophones. This performance was already included in the *Ongumbiro* 2005 and 2009 performances (see chapter 8.2.3 and 8.2.5).

Okambulumbubwa is constructed of a bow almost the size of a hunting bow. That it is braced means that there is a sinew string looped around the bow and the string to tighten the string. This enables the tuning of the instrument to a desired pitch. A calabash resonator is also attached to the looped string. The gourd is cut open and while playing it is placed against the player's chest. The construction of the bow and the resonator makes it possible for the player to manipulate the overtones of the string, hit with a stick, by opening and closing the gourd (Mans 1997a: 57-58). The player will also change the root note by touching the string with his thumb and index finger. The melody of the song is played with the harmonic overtones of each root note.

Okambulumbubwa is known also among the other ethnic groups in northern Namibia. In Dhimba it is called *omuburumbubwa*. Both Norborg and Loeb are right by saying that the name of the instrument is onomatopoeic (Norborg: 1987: 224). After one has heard the low sound of the string beaten with a stick one easily comes to that conclusion. However, Norborg's classification seems to be mistaken since he places *okambulumbubwa* in the category of “the unbraced, one-stringed musical bows with a resonator fixed near one end of the bow stave” (ibid: 223).

The photo of Shilengifa Naimbudu playing his instrument in Ongumbiro 2005 performance proves that the bow is braced. According to Mans (1997a: 59) and Naimbudu (2006) the instrument is used mostly for self-delectative purposes. Naimbudu also confirms that traditionally the *okambulumbubwa* songs, *oiyimbo yokambulumbubwa*, were about cattle (*eengobe*) and herding. Even when he plays the instrument according to the Kwanyama tradition, however, the compositions and texts are his own. The lyrics vary from storytelling to songs praising traditional and political leaders (ibid: 2006, 2009)²⁸⁴.

The psalm song in question was prepared for *Ongumbiro* 2005 as an opening song (see chapter 8.2.3). It was not obvious to get a musician whose music has never been acknowl-



Okambulumbubwa

edged by the church involved in such a project. Naimbudu was involved in some church youth choirs when he was younger, and he is a member of the ELCIN Oshaango Parish, but his musical talent as a master of *okambulumbubwa* had never been recognized by the church (Naimbudu 2006). The reason why Naimbudu responded positively to the request to try to take a Scripture text and sing it with the *okambulumbubwa* accompaniment might rise from his flexibility as a songwriter to accommodate stories and narratives to his repertoire. He is not bound by a fixed traditional repertoire, but expressed readiness to make a crossover to the new experiment. Psalm 33, verses 1-5, were rehearsed easily once he learned the words by heart.

This particular psalm text was chosen because of the contextualized Kwanyama instrument names mentioned in the translation, as already explained in chapter 8.2.3. The Old Testament includes many psalms of praise, and some of them call to praise God with various instruments.²⁸⁵ The concept of dynamic equivalence has also been used in translations of the Bible into local vernacu-

lars; translation committees have sought for names of cultural instruments similar to those in the biblical context. It is interesting, therefore, to take a closer look at contextualization in Bible translations to also find deeper justification for the incorporation of indigenous instruments in the liturgy.

The first Bible translation into Ndonga was published in 1954, three decades after its manuscript had been completed by missionary Martin “Nakambale” Rautanen (Laukkanen 2002:

284 See and listen also the CD Shilengifa Naimbudu, *Oiyimbo yokambulumbubwa*. ELCIN Music Project Office 2007.

285 See psalms 33:1-3, 57:8-9, 92:3-4, 150: 3-5.

38).²⁸⁶ Before a newer translation was published, an orthographically revised version of the “Nakambale Bible” was prepared by missionary Laina Kivelä. She retyped the entire book with updated orthography, and this “temporary” Bible was published in 1977 (ibid: 199-202). Meanwhile, the whole Bible in Kwanyama was also translated and published 1974 (ibid: 95). The new, second Ndonga translation of the Bible was ready in 1986 (ibid: 219). The Finns²⁸⁷ were active in these projects, but they worked in co-operation with the Bible Society of South Africa and local representatives of the Lutheran, Anglican and Roman Catholic churches. Linguistic deliberations were done in correspondence with the Language Bureau in Windhoek.

According to Laukkanen, African culture and surrounding environment had dynamic influence on the translations. Already the early missionaries had decided to use a contextual term, *Kalunga*, for God (see chapter 4.2.3). The Lord's prayer was translated “*Tu pa we nena oshithima shetu shesiku kehe*,” meaning “give us our daily porridge,” since porridge, *oshithima*, cooked from *omahangu* flour was factually the daily food of the people instead of bread.²⁸⁸ The landscape of the flat plateau of central Northern areas had to be taken into consideration, so that in Psalm 121: 1 the eyes can not be lifted “up to the hills” but just upwards, *pombanda*, to look for help (ibid: 234).²⁸⁹

The 1974 Kwanyama Bible translation mentions several instruments by names interpreted in contextualized dynamic equivalences. Laukkanen, in his letter (2008) to the author, explains his findings on the matter. In the first Bible translation Martin Rautanen used only a few local names such as *enkuma* (pl. *omankuma*), a trumpet,²⁹⁰ *okambulumbumba* (pl. *uumbulumbumba*), *okahumba*, a pluriarc,²⁹¹ and *engedjo* (a bell).²⁹² Laukkanen notes how the translators of the 1986 version were quite faithful here to Rautanen's vocabulary. Laukkanen opines that in the early decades of the mission, when Rautanen did his work, indigenous instruments were considered pagan and thus not accepted in the biblical connection. In the Kwanyama 1974 translation, however, there are a variety of instruments mentioned, particularly in the Psalms, including *okashandje*, a lamellophone,²⁹³ *okambulumbubwa* (pl. *oumbulumbubwa*), a braced

286 Martti Rautanen was among the first Finnish missionaries who arrived in Namibia in 1868. They proceeded to Ondonga in 1870 and ever since Rautanen spent his rest of the life, first in Ongandjera and Uukwambi and later in Olukonda, Ondonga doing missionary work among the Aandonga.

Rautanen contributed significantly to the establishment of Ndonga as a literary language as well as the Bible translation. The first Bible in Ndonga, which can be considered as his life work, was finished almost three decades after his death. He passed a way on the 19th of October, 1926, and was buried in the Olukonda graveyard. Rautanen was given a nickname, *Nakambale*, by the locals. He used to wear a small hat which looked like a small basket, *okambale*. See more Peltola: 2002.

287 Arvo Eirola, Toivo Tirronen, Laina Kivelä, Walter Björklund, Martti Rautanen (Laukkanen 2002).

288 The porridge *oshimpombo* (Ndonga) or *oshifima* (Kwanyama) is cooked by using flour, *uusila*, pounded from *omahangu*, millet grains. It is customary to eat this porridge daily, normally even three times a day, especially if the household can not afford to buy any of the modern food ingredients.

289 Upkong states that “in the contextual Bible study, the Bible is read against a specific concrete human situation” and later adds how “its specific feature is that it recognizes the importance of the approach, the perspective and concerns of the ordinary African readers of the Bible” (2001:23). She refers her views on contextual Bible study to the goals of Black consciousness and Black theology. However, the idea could be applied to any situation in African life. After all, musical instrument names are a small detail in the Bible, but it is crucial for African musicians as representatives of their cultures and at the same time seeking their identity as Christians to find Biblical justification for their art.

290 Tirronen 1986: Oshindonga – English Dictionary

291 See Mans: 1997a: 64-69. *Okahumba* will be described in details in chapter 9.10.10.

292 *Ongedjo* in Ndonga Tirronen 1986: Oshindonga – English Dictionary. This might be the same instrument used in the *efundula* rite. It is called *omatemo*, iron hoe blades beaten on each other or one blade hit with a stick (Mans 1997a: 16-17, 20; Norborg 1987:27-28).

293 A widespread instrument among various ethnic groups of Namibia and the whole of Southern Africa,

single string musical bow with a resonator, *ouhumbafeta veefenga omulongo* (s. *okahumbafeta veefenga omulongo*), ten stringed harp,²⁹⁴ *outa*, musical bow, *ombinga*, (pl. *eembinga*) horn,²⁹⁵ *onyalilo* (pl. *eenyalilo*) flute, *ouyayaa* (s. *okayaya*), musical bow,²⁹⁶ *omanghuma oivela* (s. *enghuma*), metal horn.²⁹⁷ According to Laukkanen this might be because the main translator, missionary Walter Björklund, apparently showed pictures of the biblical instruments to the committee and the parallels could have been found by comparing the local instruments to those of the pictures (ibid: 2008).

There are also terms borrowed from the original text sources such as *okaharpe*, harp, *oziteri*, a sitar, *iisimbeli*, cymbals or just generally *oinstrumenti*, instrument.

The discussion above shows that there clearly was an intention to make the Bible understandable for the indigenous people in their local environment. One can only ask a question, how come, if the instrument names and thus their conceptual use was accepted in biblical language, the instruments themselves were then not accepted for use in the church? The case of the Psalms being the oldest song collection in Christian use particularly raises a further question: Didn't the affinity of psalms to nomadic lifestyles and cattle praising traditions ever create a desire to contextualize, not only the names of the instruments, but also their utilization in Christian worship in Namibia? Apparently not, or at least no major efforts were made to implement the idea, since it seems the *Ongumbiro* performance in 2005 was the first event where traditional instruments (other than drums) were played in a worship service in a Lutheran church.

The liturgical meaning of the psalm of the day “crystallizes the theme of the worship service and puts it into a form of a prayer” (PHI 2000: 11). It was therefore found suitable in this part to give a chance for a local musician with his original musical talents to perform a psalm text that urges people to sing praise to God:

Ovayuki nye, nyakukilweni Omwene, Oshe mu wapalela,

ovakohsoki nye, mu mu imbile ehambelelo.

Panduleni Omwene, mu mu shikile oumbulumbubwa,

nye mu mu shikile ouhumbafeta veefenga omulongo.

Mu imbileni eimbilo lipe. Shikeni nawa eendaka denghuma (Psalm 33: 1-3).

Sing joyfully to the Lord, You righteous,

It is fitting for the upright to praise him.

Praise the Lord with the harp (*oumbulumbubwa*)

Make music to him on the ten-stringed lyre

Sing to him a new song, play skillfully, and shout for joy.²⁹⁸

called *okashandji* in Kwanyama, *okashandjia* in Ndonga, *sisandi* in Kwangali, and *otjisandji* in Herero and Dhimba. In some cultures a similar instrument is called *mbira* or *ndingo* (Mans 1997: 32-33).

294 This name might derive from the local instrument *okahumba*, or *otjihumba*. According to my personal observation (Maenya 1998, Tjinana 2010) and that of Mans (1997: 64-68) *otjihumba* has only five strings. Norborg (1987: 256-257), however, has documented versions of *okahumba* with six and seven strings. Since the original source for Bible translation mentions a “ten-stringed instrument,” an identical locally parallel name was apparently created.

295 The same name appears in Oshindonga. Tirronen 1986: Oshindonga – English Dictionary

296 See chapter 9.10.15

297 *Enghuma* is actually a Kudu horn, and according to Norborg *enghuma* was used among the Kwanyama “in connection with *oyuuo* ceremony at which boys and girls camped together and prepared themselves for marriage by carrying out in initiative play the usual occupations of married adults” (1987: 359). The metal horn mentioned in the Bible must be a contextualized equivalent of the biblical instrument in Kwanyama understanding.

298 New International Version.

10.1.6 Kyrie (litany)

In ELCIN, following twentieth-century liturgical practice in Finland, the Kyrie is sung right after the confession of sins. The placing of the Kyrie is an issue often touched upon in liturgical discourse. Originally in western church tradition it was connected with the intercessory prayer as a response to the litany read by a deacon (Kotila 2004: 186). Many theologians are of the opinion that actually, according to the true sense of Kyrie as a prayer expressing ultimate desire and human dependence on the almighty Creator, it should not be placed after the confession but rather as an independent part preceding Gloria (PHI 2000: 12-15, Sariola 2001: 145-148, Kotila 2004: 186-190). In ELCF this was the case until 1886 when a renewed worship manual removed Kyrie to follow the confession (Sariola 2001: 146). It was only in 1968 when the ELCF synod approved a renewed form of the liturgy and Kyrie was moved back to its earlier place. According to Sariola (*ibid*: 145), Kyrie is a call upon God, the only helper people have, and is not limited to praying only for mercy and forgiveness of sins. It rather expresses the many facets of the relationship between God and those calling upon him.

Valid reasoning for placing the Kyrie with the confession is found in African thinking. As explained in chapter 5.2, ELCIN followed the formula imported and taught by the missionaries around the turn of the nineteenth and twentieth centuries. At first, in the 1884 liturgical agenda (see chapter 5.2.3) Kyrie was placed after the absolution. Its later removal to its present position in ELCIN liturgy, also the newer form in EEE, between confession and absolution, was apparently done to follow changes in Finland, but this placement also finds cultural relevance in Namibia. The congregation kneels down on the floor as the confession is read. The confessants ask mercy and forgiveness of their sins. According to Ovambo tradition this denotes absolute humbleness and respect in front of the king.²⁹⁹ Ovambo Christians understand the role of Kyrie as deepening or intensifying the extreme humbleness and regret from sins. This explains why Kyrie is thought to belong together with confession. Therefore, as it is natural to kneel down, it is natural in the same vein to stand up and give praise by singing Glory and thereafter to sing the hymn of trinity. Shivute, the Presiding Bishop Emeritus of ELCIN also connects the inner context of Kyrie to the psalm texts such as 25:16, 26:11, 41:14, 51:3 and 123:3 (Shivute, Löytty 2007:15) which all more or less express repentance and seek for forgiveness.

In The Namibian Mass, however, Kyrie is structured in a form of a litany and placed after the psalm of the day and immediately before the following ordinarium part, Gloria. The litany tradition, seldom practiced in ELCIN, derives from the Eastern Church from the fourth and fifth centuries A.D. A chorus "Lord, have mercy – Christ, have mercy – Lord, have mercy" was sung as a response for the prayer litany read by a deacon. As suggested by the PHI (2000:14) the litany prayer can be formulated freely and sung by the church musician, *cantor*, not necessary the celebrant. Kotila (2004:188) also stresses that Kyrie expresses not only repentance but a comprehensive attitude before God. A Christian admits complete dependence on God's mercy in whatever may happen in life. The Kyrie is an opportunity to bring daily life with all its issues to God in prayer. In The Namibian Mass the fact that Kyrie is expanded into a litany speaks for its placement after the absolution and closer to Gloria. Thus Kyrie grows from a

²⁹⁹ It is customary among many northern Namibian nations and cultures to approach the king by kneeling down and then even crawling towards him. Then, only after he permits one can rise up and be seated where pointed. This is still common, for instance, when a visitor enters the court of Ondonga king, *Omukwaniilwa*.

short three-line melody, as in old ELCIN liturgy and in EEE, to an independent, important part of the liturgy.

This version of Kyrie (track 6 on the CD) was also included in *Ongumbiro*, performed by Tsekushwama Cultural Group from Tsandi (see chapter 8.2). It is a composition modified from the old Kwaluudhi melody by Selma Shaningwa. She seems to be a talented poet. The words contain many metaphors deriving from Ovambo culture. For example:

Kalunga ketu, otwa ninga shike, Omayi goye ga topa komutenya

Our God, what have we done, even the eggs are exploding in the sun.

These sentences imply a deep sense of a nation in serious difficulties, referring to an old saying “The times are hard as the eggs exploding under the extremely hot sun.” The prayer litany includes real-life issues of contemporary Namibia, such HIV/Aids, alcoholism, crime and rape.

The melody, and how it was performed in *Ongumbiro*, did not have all the four voices. This was presumably because the Tsekushwama Cultural Group only included women.³⁰⁰ In this version the song has been modified and arranged into four parts for a choir. As it was played back to Shaningwa, the original composer, she had no objection even for the instrumental modifications. The guitars play a repetitious pattern, and the drums and percussion basically only consolidate the 6/8 rhythms beaten originally with shakers, such as dried flamboya tree beans, *omakunde*, in *Ongumbiro* performances. The refrain “*Omuwa tu silohenda*” is easy and catching, and it would be possible to use it on its own, with coda added in the end of the song, as a shorter form of a Kyrie in a worship service.

10.1.7 Gloria

Kyrie and Gloria are major *ordinarium* parts of the mass. They follow one another in a logical thematic order in the liturgy. The theological thinking is that to plead for God's help and to adore him by singing praise actually interlink (Kotila 2004: 189). Gloria is the absolute culmination of the adoration, and historically it is also one of the oldest parts of the liturgy. In this version the feeling of adoration is joyfully present. Normally Gloria is started with an antiphon “Glory to God in the highest and peace to his people on earth” and it then followed by the praise hymn (*laudamus*) for the Trinity. The words of Gloria at hand basically follow the ELCIN worship manual: “*Esimano lyaKalunga mokombanda! Nombili kombanda yevev nokuwokwa kwe aantu!*”

The music of the Gloria in The Namibian Mass (track 7 on the CD) is originally an *uudhano* dance song, an “old melody sung by *ookuku*,³⁰¹ the old mothers,” as my interviewee, Selma Shaningwa puts it. She explains the context of the song: “If someone has visited your home and is returning back home, this song was sung to wish the visitor a safe and blessed way back home “*Ondjila nayi lal'ongali*” so that s/he would not find any accidents or other obstacles on the way.³⁰² This song could be danced also, but traditionally only by women. Nowadays also the children and youth sing it (Shaningwa 2010).

Gloria is one of the items that was selected for the *Ongumbiro* (chapter 8.2.3). Shaningwa, the leader of Tsekushwama Cultural Group, reasons her selection of this particular song for

300 With an exception of one young boy who was recruited apparently just because he was a master dancer.

301 This is a typical Owshiwambo expression denoting a respected old tradition from the old times.

302 (Literally: *Okulala oongali* =to lie on one's back, meaning laziness with no problems. Tirronen1986: Oshindonga –English Dictionary).

Gloria with the general sound of it, *engelegendjo* (= sounding, ringing, Tirronen 1986: Ndonga - English Dictionary). She means the entire feeling of the song and its flexibility to allow addition of more voices and even instruments. Shaningwa has used her poetic skills by restructuring the words. She changed the sentence “*Nombili kombanda yevi*” to “*Ombili nayi kale kevi*” which basically has the same meaning, “Let there be peace on earth.” However, it fits better to the melodic line of the song replacing the original sentence “*Ndjila nayi lal’ongali.*” The lead singer then varies with the words “*Esimano lya Kalunga*” (“Glory to God”) and “*Mokombanda banda*” (“In the highest”) and makes even more creative variations on the same idea: “*Muuyuni auhe auhe*” (“Every where in the world”), “*Miigwana ayihe ayihe*” (“In all the nations”), and concludes more locally “*MuNamibia lyetu, mbili nayi kale kevi*” (“In our Namibia, let there be peace on earth”). The whole song closes with a prayer, “*Jehova tu pa ombili, Tate tu yamukula, Amen*” (“Jehovah, give us peace, Father give us an answer, Amen”).

Encouraged by the creative spirit of Shaningwa to play around with the lyrics, even more musical modifications were done. After the song was arranged to a four-part choir setting, instruments were added for accompaniment. The guitars play a cyclic melodic/rhythmic pattern around the tonic chord. The drums and percussion are playing a continuous 3/4 or 6/8 rhythm. The rhythmic structure of the song is simplified from the original *uudhano* version. In *uudhano* dance steps usually follow the rhythm of the melody, stressing every syllable of the text with a beat. Here we had to create a simple ongoing rhythmic accompaniment to make the song easily adoptable, knowing that dancing in the church would possibly be unacceptable.

I played the new version for Shaningwa and she was content with the new choir arrangements. This proves the theory right: indigenous songs can be modified into new up-to-date versions.

In this worship agenda there is no Trinity hymn, so it is suggested that a hymn selected from the official church hymnal should follow Gloria.

10.1.8 Prayer of the day

The prayer of the day can be read from to the church worship manual and the church calendar. In this version of the Namibian Mass, another song from *ondendele* repertoire (track 8 on the CD) is performed by Joseph Tjinana as a liturgical interlude. *Odhoina* is a melody played to praise the cattle, particularly the cows. The aspect of praise links it with the prayer of the day which is usually a prayer on themes and issues of the day.

10.1.9 First reading

The first scripture reading for this service is taken from Psalm 78, verses 2-4³⁰³ (track 9 on the CD). The scripture readings used in this composition of the liturgy are not from the church calendar, and they do not follow readings for any particular Sunday of the ecclesiastical year. The texts are simply chosen to fit with the philosophy of the contextualization theories and to give theological support for ideas of worship music connected to culture. The attempt was to find a text which could be sung in a Herero or Dhimba chanting style. In both cultures there are recitation traditions for praising cattle. In the former it is called *okuimba* and in the latter

303 Psalm 78: 2-4: “I will sing a song that imparts wisdom. I will make insightful observations about the past. What we have heard and learned, that which our ancestors have told us we will not hide from their descendants. We will tell the next generation about the Lord’s praiseworthy acts, about his strength and the amazing things he has done.”

okutena odhongombe. According to Mans *okuimba* or *okuimba omutando* texts can be about people, their lineage, experiences, actions and events, places and animals (2004: 56). She continues explaining how the songs can be modernized for new commodities such as cars and radios. Women also sing praising songs. The topic could then be cattle and important people in the family (ibid). In Dhimba tradition *okutena* or *okutena odhongombe* songs are rhythmically free and therefore suited to singing by one person (ibid: 101). Singers usually improvise their own words while singing. The praise songs are a form of poetic solo singing performed by men only. According to Mans “the melodies are an incantation – like a chant – using three (mostly descending) tones (ibid)” which to my own observation³⁰⁴ resembles the chanting style practiced in Orthodox and Catholic churches and at the present also among Lutherans.

Tolu, a pastor and a Dhimba man was already tuned into the experiments of trying to create a link between cultural and liturgical music during the preparation for the *Ongumbiro* service as the leader of Mutana Cultural Choir. He also had previous experience from the Dhimba Scripture Songs project where texts of the Bible were sung using Dhimba melodies (see chapter 7.5.2) and was ready to try again. After recording the Bible texts at hand we were both convinced of the viability of this finding. Tolu realized that through cultural singing (or chanting) people would find the texts more interesting and listen to them more carefully (Tolu 2010). Besides being involved in the Dhimba Translation and Literacy Project, Tolu is also fluent in other northern Namibian languages. He speaks Dhimba, Herero and Ndonga daily and can communicate with almost anyone in the country. The Dhimba Bible translation project has so far completed only the New Testament, so the scriptures were not available for Psalms or any other Old Testament texts. Therefore Tolu chose to sing the texts in Herero in *okuimba* style, even the Gospel reading, though the Dhimba New Testament was familiar to him. According to him, *okutena* would have required other singers to be present, if not to sing together, but at least commenting and encouraging the performance.

10.1.10 Response

Psalm 23:1-6,³⁰⁵ performed by Joseph Tjinana with his *otjihumba* (track 10) is an example of Biblical texts finding a new environment that is actually quite close to the original context as far as we know. A nomadic instrument is played for a text praising the Lord, our Shepherd. Tjinana's performance is meditative, peaceful and credible.

Otjihumba is a pluriarc, a five-stringed bow lute. It is known as *okahumba* in Ndonga or *okaxumba* in Kwanyama (Mans 1997a: 65; Norborg 1987: 254-260), and among these groups it was normally played by men. To my personal observation I have only come across this instrument in Kaoko, Kunene Region, among the Ovahimba and Ovadhimba, which seems to indicate the decline of *okahumba/okaxumba* tradition among Oshiwambo speaking groups.³⁰⁶

304 SIBA – UNAM 2009.

305 Psalm 23: The Lord is my shepherd, I lack nothing. He takes me to lush pastures, he leads me to refreshing water. He restores my strength. He leads me down the right paths for the sake of his reputation. Even when I must walk through the darkest valley, I fear no danger, for you are with me; your rod and your staff reassure me. You prepare a feast before me in plain sight of my enemies. You refresh my head with oil my cup is completely full. Surely your goodness and faithfulness will pursue me all my days, and I will live in the Lord's house for the rest of my life.

306 A similar kind of pluriarc appears among the Khoekhoe and Ju'hoan people in the central East Namibia. In their case the resonator can be made from empty oil tin and strings can be four to five (Mans 1997a: 64-69, Norborg 1987: 253-261).

Otjihumba

The *otjihumba* played by Tjinana is constructed of a boat-shaped wooden resonator attached to five wooden, curved sticks. The strings are fastened to the sound table on top of the box near the open side of the resonator. The strings are then tightened around the sticks and the player is able to change the tuning by turning the string on the stick (see picture). In terms of the tonic solfa system Tjinana's tuning is Do, So, La, Fa, Mi, though he tends to tune Mi a bit flat to my ears. He explains that the middle string should be the strongest, because it is the highest note (2010).



Otjihumba

herding cattle (2010), especially at the time when the cattle are driven back to the corral. The selection of melodies is not very large, but the players used to create their own individual melodies, *ongovela* (ibid). This particular melody for Psalm 23 Tjinana already performed in the *Ongumbiro* 2005 performance. At the time I communicated with Tjinana through Tolu and suggested this psalm to him. The melody was then chosen by Tjinana himself. The praising aspect of the *otjihumba* tradition fits to the general idea of this liturgy, and his devoted performance intensifies the liturgical atmosphere of the service.

10.1.11 Second reading

The verses in Revelation 7: 9-12³⁰⁷ are one of the few texts in the Bible trying to describe heaven with a multitude of people from different cultures. This text mentions a multitude from “every nation, tribe, people and language standing before the throne.” The text recognizes all languages and ethnic groups in the world. Language in a broad sense, as it is situated in the core of a culture, also includes the various communication codes between people. Hence, to my

According to Mans *otjihumba* is originally played for praising cattle, family lineage or other related issues (2004: 103). Tjinana adds that the instrument is traditionally played at basically any suitable time, but it is mostly played while

307 Rev 7:9-12: “After these things I looked, and here was an enormous crowd that no one could count, made up of persons from every nation, tribe, people, and language, standing before the throne and before the Lamb dressed in long white robes, and with palm branches in their hands. They were shouting out in a loud voice, “Salvation belongs to our God, to the one seated on the throne, and to the Lamb!” And all the angels stood there in a circle around the throne and around the elders and the four living creatures, and they threw themselves down with their faces to the ground before the throne and worshiped God, saying, “Amen! Praise and glory, and wisdom and thanksgiving, and honor and power and strength be to our God for ever and ever. Amen!”

understanding this text acknowledges the multitude of cultures and the various characteristics within, including music. And again the text is sung with a Herero *okuimba* melody by Tolu (track 11).

10.1.12 Graduale

The *graduale*, the hymn of the day, is the central hymn of the service and deserves to be addressed with special care. It connects the entire theme of the day with the texts read from the Bible (Kotila 2004: 201, PHI 2000: 23). Following the tradition established by Luther, this hymn became significant because of its central position in the service. It originally consisted of a psalm sung gradually, verse by verse, from steps leading to the pulpit. Luther replaced psalm singing here with a hymn in a rhymed form (Kotila 2004: 201). However, the significance remained and the general recommendation is to prepare the *graduale* with special arrangements and, if possible, with rich instrumentation. This study suggests that methods of contextualization can also be applied in the preparation.

With regard to the hymns in general, as stated in the beginning of the chapter, I suggest the use of the official church hymnal. As explained in chapter 5.1, the ELCIN hymnal *Ehangano* has gone through its own developments, and contextualization processes over the years can be identified especially in the way it is used nowadays. The hymns, though mostly from foreign origins, are assimilated into the Namibian context in a cultural way. The free communal singing technique (explained in chapter 6.2) manifests the influence of the cultural vocal tradition on singing in church. Furthermore, the social meanings acquired by the hymns as property of the church members speak for a value that should be consolidated. What could be considered is the addition of more cultural aspects, perhaps something like drum and percussion accompaniments to some of the hymns. Many of the hymns in *Ehangano* are in triple time, either simple or compound (3/4, 6/4, 3/8, 6/8 or 12/8), so they could be accompanied with drum rhythms similar to those in Namibian music.³⁰⁸ This could consolidate congregational singing with a rhythmic pulse and enhance the joyous spirit in hymns of praise and thanksgiving.

10.1.13 Gospel reading

The reading is again sung in *okuimba* style (track 13 on the CD). The beatitudes in Matthew 5: 3-13,³⁰⁹ famous words from the Sermon on the Mount, were chosen because Jesus' revolutionary words support the object of this project. The sermon turns notions upside down by blessing the poor, outcast and despised. Church history in Namibia, as well as in many other

³⁰⁸ There are number of dance and work songs in Ovambo and in other northern Namibian cultures that can be analyzed in triple time signature (single or compound, depending on the performance speed or rhythmic/melodic structure of the composition). For instance the *efundula* drumming could be analysed according to western time meters, although the drumming concept itself is not structured to any fixed time signature. There are also songs like *Okapena*, *Epongo*, *Mwena Nghelo*, *Kaanaye kameme* and *Ongula ya nyenga Mupolo* following time patterns that are easy to be played with drums (See *Embwinda lyomaimbilo* 2002: 31, 34, 38, 40, 44-45, 55).

³⁰⁹ Matthew 5: 3-13: "Then he began to teach them by saying: Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those who mourn, for they will be comforted. Blessed are the meek, for they will inherit the earth. Blessed are those who hunger and thirst for righteousness, for they will be satisfied. Blessed are the merciful, for they will be shown mercy. Blessed are the pure in heart, for they will see God. Blessed are the peacemakers, for they will be called the children of God. Blessed are those who are persecuted for righteousness, for the kingdom of heaven belongs to them. Blessed are you when people insult you, persecute you and falsely say all kinds of evil against you because of me. Rejoice and be glad, because your reward is great in heaven, for they persecuted the prophets before you in the same way. You are the salt of the earth. But if salt loses its saltiness, how can it be made salty again? It is no longer good for anything except to be thrown out and trampled on by people."

missionary-born churches in Africa, shows how the music of the natives very seldom got the chance of becoming recognized as God's creation, suitable to be used in a liturgical connection (see chapter 4.4.2). And yet we are talking about music coming from the life of the very same "poor, the mourning, the meek," from those who suffer "hunger and thirst". Viewed in this perspective the text in question could be seen advocating people and indirectly the music of people as it can be regarded as part of God's creation. It could also be taken as an encouragement to those involved in the experiments striving towards the dialogue between Christianity and culture: "You are the salt of the earth. But if the salt loses its saltiness, how can it be made salty again?" (Mt 5:13).

10.1.14 Halleluya

The halleluya song is from Uukwaluudhi, western Ovambo. It was traditionally a joyful dance song sung during the time of *omagongo*, a feast celebrated when *marula* fruits ripen and give harvest in February and March. According to Munyika, *omaongo* among the Ovakwanyama was a New Year ceremony celebrated in the *ouhamba*, the royal palace. The feast was then continued among commoners, but was then called *omwayi* (2004: 179-180). He further explains that it was strictly forbidden to carry any weapons during the two-month period of *omaongo*. This was due to fear that the highly alcoholic drink produced from *marula* fruits could cause fights between people (ibid). Peace and order were restored so the celebration could take place. This background information creates a link between the song attached to the celebration in the royal house and the Gospel reading, a message from the King, provider of peace in the world.

The words are originally about a loud growling (*omugono*= growling, bass, Tirronen 1986: Ndonga-English Dictionary) voice, sound of the elephants, and how the sound is frightening men.

Ondjamba yi n 'omugono, gwa tilith' aalumentu, haa,

Ondj' yi n 'omugono, gw' uvikila kokule, haa,

Ondj' yi n 'omugono, gwa tilith' aalumentu haa.

The elephant has a low and growling sound, it frightens the men

The elephant has a low and growling sound, it will be heard far in the distance

The elephant has a low and growling sound, it frightens the men

Among the Kwaluudhi this song was sung and danced by ladies also in traditional weddings (Shaningwa 2010). It was added first to the *Ongumbiro* 2009 performances for the Praise part (chapter 8.2.5) with new lyrics written by Shaningwa:

Hambeleleni Kalunga haa, Hambeleleni Kalunga, haa

Simanekeni Kalunga haa, Simanekeni Kalunga, haa

Ligoleleni Kalunga haa, Ligoleleni Kalunga, haa

Let us praise God, haa, Let us Praise God, haa

Let us give glory to God, haa, Let us give glory to God, haa

Let us ululate to God, haa, Let us ululate to God, haa.

It was found suitable partly because all the groups in *Ongumbiro* found an easy way to translate the words into their language and join in, but particularly because of its joyous character. Though the words are about fear caused by an elephant, which used to be and still occasionally

is a nuisance for the harvest in the western parts of Ovambo, it implies the power and might of the big creature. Therefore I found this melody suitable for the Halleluya song. The gospel is a mighty sound which will be heard far in the distance, and yes, it might even frighten some people, at least create fear and respect toward God.

Halleluya precedes the Gospel reading (track 12), and a shorter version is sung to respond to it (track 14 on the CD).

10.1.15 Sermon

On the CD there is no sermon. The Gospel text is, however, reflected by two performances. The first (track 15) is Tjinana's song accompanied with his otjihumba. The song follows the Dhimba tradition as previously explained.

The second is a piece by Shilengifa Naimbudu with his instrument okayaya (track 16). He presented his first version of this text, namely Mt 5: 13-16, in the first Ongumbiro in 2005 where he accompanied his singing with okambulumbubwa (chapter 8.2.3). For this version of the service we had variety to choose from. Tjinana had also practiced the same text, and we



Okayaya played by Shilengifa Naimbudu

decided to make room for more instruments on the CD. The purpose is to inspire players of traditional folk instruments to make experiments and interpret texts of the Bible with their instruments. Again the nomadic background and the link to the cattle-related repertoire of these instruments justifies the connection with pastoral texts.

In Namibia, the name of this instrument varies from *kaholoholo* (Lozi) to *kagrorongongo* (Mbukushu) to *kaorongongo* (Kwangali) which all imitate onomatopoeically the actual sound of the instrument. It is called *elumba* in the Dhimba language (Mans 1997a: 50, Norborg 1987:191). *Okayaya* is mouth resonated bow with notches which are scratched with a stick. Norborg describes the playing technique:

The player holds one end of the bow stave in his left hand in more or less horizontal position. Ends pointing upwards, with the string, near other end of the stave between his slightly parted lips, and rubs the stick, about 30-40 cm long, held in the right hand, across the notches, thus producing a rasping sound and causing the string to vibrate (1987: 193).

He further explains the uses of *okayaya* by stating that it is played for self-delectative purposes and that among “the Ambo it may be used to accompany songs” (ibid). This, of course, makes one wonder whether it is possible to play the instrument and sing simultaneously. According to Naimbudu, a master player of this instrument, the playing of it is not restricted by age, nor is it gender specific. Basically, “whoever has the talent can play it” (2010). Naimbudu uses his mouth cavity to manipulate the overtones produced by the resonance of the string (see the picture). Therefore he could not sing the song as he had initially composed it for the *okambulumbubwa*. Naimbudu composes his own songs for both *okambulumbubwa* and *okayaya*, and explains that he is able to play any melody with his instrument and, vice versa, anybody could sing what he plays. In his interview he explained that it is indeed the same composition he prepared for *Ongumbiro* 2005, this time only instrumental without a vocal part.

Tjinana's song follows the Dhimba tradition of playing the *otjihumba*, as previously explained.

10.1.16 Credo

The *Credo* (creed, confession of faith) in The Namibian Mass is my own composition (track 17 on the CD). It is compiled from a chorus, composed in a traditional Ovambo way, and a recitation of the creed in a multipart vocal technique. The chorus basically just reinforces the content of the creed: “*Eeno, ond' itaala Kalungakatatugumwe*” “Yes, I believe in the triune God”.

A creed can naturally be divided in three parts according to the three persons of the triune God, The Father, the Son and the Holy Spirit. A chorus is used between the parts and in accordance with the original function of *uukorasa* (choruses) in ELCIN. As discussed in chapter 5.4 they are used for encouragement and sometimes to underline biblical verses. Here a chorus is used to emphasize the central idea of the creed, “I do believe,” and then to uplift and encourage the congregation to remain steadfast in their common faith.

The recitation is composed in rhythmically free chanting style. There is no pulse or beats, but the wordings dominate the rhythmic phrasing. In the composing process of this part I was inspired by two different phenomena in ELCIN church music.

The first source of inspiration was the short prayer song the congregation used to sing spontaneously in the beginning of the service in many parishes. *Omuwa tu popitha*, described in chapters 5.2.2 and 8.1.2,³¹⁰ is originally a melody from the Orthodox Church (Pentti 1958: 177). It found its way to ELCIN liturgy through some church musicians who visited church music workshops in other African countries. It is sung by the congregation in a very slow tempo, following almost unrecognizable pulse. The harmonic structure follows that of Orthodox church music, naturally spiced with the Ovambo way of free harmonization. The result, however, is beautiful, and the song peacefully but solemnly expresses the prayerful content: “Lord, speak to us, we are your people in the world.” *Omuwa, tu popitha* is presumably added in the beginning of the service by the people, the churchgoers themselves, and to my knowledge there has never been any resolution from church authorities to grant it formal status as a part of the liturgy.³¹¹

³¹⁰ See the musical notation example 22 in chapter 8.1.2.

³¹¹ In some church music workshops, though, advice was shared by music leaders on how and when the song in question should be sung in the service. When the pastor enters the church, it is customary that the congregation stands up. This raised a question whether people should wait until the pastor has found his seat, before they start to sing. The idea is to try to prevent the pastor from receiving the glory through the prayer which is actually addressed to God. In diocesan music workshops for aaimbithi and aatameki, the music leaders of parishes, the matter is often discussed and advice given to be further shared in congregations.

The second inspiring discovery stimulating me to compose this kind of creed was a feature in many of the *omaimbilo govanyasha* (youth songs) described in chapter 5.5. These songs are also structured around the rhythm deriving from the text rather than an underlying pulse or beating. The ends of the sentences in the musical phrases are cut short, and an almost indefinite pause is left before the next line starts. It is interesting how singers can perform and give an accurate rhythmic interpretation. I tried the same, and in this Credo each comma and full stop is given a sudden stop. The recording of this Credo supported and eventually convinced me that the idea could work in practical situation.

In the version on CD the chorus is sung by the whole choir, while a smaller group sings the creed. I believe that the entire song could be sung by the congregation after a little training and tuning in. No instruments are used although drumming in a chorus could be possible.

10.1.17 Church prayer

The idea to use a litany for the prayer derives from fourth and fifth century Christianity. The Reformation leaders Calvin, Bucer and Herm an re-established it between the sermon and communion. In recent times it has been used as an alternative for the type of intercession that a pastor reads alone (Kotila 2004: 211). The church prayer ends the subdivision Word of God in the entire order of the mass and brings together many topics, some directly concerning the church and others concerning the secular society for which the congregation also prays.

There are many possibilities in structuring an intercessory prayer. The prayer can be divided into parts with interpolated sentences or sung verses of hymns. A common way is to



Rugoma played by Makena Leopoldine Linyando

use responsive interpolations by using phrases such as “Lord, hear us” or “Lord, have mercy on us,” sung between parts of the prayer. In EL-CIN liturgy this is the case with an alternative prayer litany given in the worship manual (*Okambokelongelokalunga* 2007: 27). Sometimes silence speaks more than thousand words.

In the church prayer of The Namibian Mass (track 18 on the CD) we let the *rugoma* instrument of the Gciriku lead the prayer. *Rugoma* belongs to the group of mouth resonated unbraced musical bows, chordophones. As already explained in chapter 8.2.7, this instrument in the Gciriku tradition in eastern Kavango is played only by women. Norborg has found references to this instrument in neighboring nations such Sambyu, Mbukushu and

Kwangali in Kavango, and also among the Tswana in Caprivi and northern Botswana. The Khoekhoe speaking groups in the south of Namibia such as *Hai//om* and *Kxoe* use it also (1987:183-187).

Likuwa explains the rather limited usage of the instrument in an interview. He is a Gciriku speaker by his mother tongue, but instead of using the Gciriku name of the instrument, *karigoma* (ibid.; Mans 1997 a: 49), he prefers the Kwangali name *rugoma*. According to Likuwa (2010) *rugoma* is played by wives when they miss their husbands who have gone to work in contract labor in the south of the country (see chapter 2.4). The instrument accompanies others who sing: “*Diktata, kunakuyenda, kwangura ko kunakuyenda*”, meaning that the woman wants to go to his man, named Diktata, because she misses him. The song implies an utmost longing between a wife and husband. Likuwa's experience in putting cultural songs into a Christian context derives from the task he was given by his church, the Roman Catholic Church of Namibia, as explained earlier in chapters 7.4.7 and 9.4. He has systematically “translated”³¹² songs from his culture and made use of them in church services with his group. Put into a Christian context the *rugoma* song goes: “*Vakriste kwangurenu, kwaKarunga tunakuyenda*” (“Christians, let us hurry up and go to God”). Likuwa further explains how the expression *kwaKarunga tunakuyenda* can also mean praying to God, even singing to God.

On the CD there is no prayer read by anyone. What we can hear is the birds recorded by the Kwando River in central Caprivi singing their prayer, while Makena Leopoldine Linyando plays her *rugoma* and Ndingo Cultural group joins in with interpolate chorus. This is my artistic view of a prayer conducted in nature and by nature, aimed to denote the work of the first person of the Trinity, God the Creator, as well as the influence of the third person, Holy Spirit, moving in nature.

I recommend the use of musical bows in church as possible “wordless” instruments to be used in prayers of intercession. They could perfectly create a meditational environment for the praying congregation, helping people to open up their hearts for God to speak to them.

10.1.18 Offertorium

Offertorium is the hymn starting the subdivision of Holy Communion in the liturgy. While it is sung, an offering is given by the congregation, and the celebrant prepares the altar and sets the bread and wine ready for the Eucharist. The word *offertorium* (offerre, Latin) already implies the idea of offering, but in bidirectional way. As God in the person of Christ offers himself for his people, so also people want to offer a gift to him (PHI 2000: 35). This simple idea of exchange is parallel with the concept of communality in African cultures. Munyika defines the principle of community as *ekumwe limwe*, one community, among Ovakwanyama: “All the festivals are typified by togetherness, sharing and mutuality. Under the guidance of the king people act together” and with regards to the consumption of the new fruit of the new year “... No one was allowed to be so individualistic as to go it alone. They acted together as *ekumwe limwe* (one community)” (2004: 187). There is also an Oshindonga proverb saying “*Okugandja okutsilika*” “To give is to save” or “you have helped and you will be helped” (Kuusi 1970: 61, Haapanen 2000: 17). It implies an idea of communal sharing which becomes tangible in the offering, a gift people are giving to God, and which at the same time represents and symbolizes the life of the people and the fruit of their labor. The offertory prayer is read for to bless

³¹² Likuwa uses the term “translating.” By this he means that the music is taken from the original context to a new Christian context. The meaning, according to him, has to match with the original meaning, although a new Christian content can be acquired (Likuwa 2010).

this gift to be used and shared again, God willing, with others (Kotila 2004: 213-215). The core meaning of the *offertorium* is preparation for the Eucharist and the receiving of God's gift, the bread and wine.

The custom of carrying the gift up to the altar connects the old Oshiwambo tradition of *ongalo* with Christian tradition deriving from the medieval times. Nowadays the celebration of a wedding in Ovambo society combines elements from Christian as well as Ovambo traditions. *Ongalo* is a ceremony practiced in a wedding reception, when the gifts for the bridal couple are handed over. This is usually done outside the house where the feast is organized. The couple sits under a tree as prayer is led by the local pastor. Guests then form a long line, and every one carries his/her present to the bridal couple. The same word *ongalo* is used for the collection in the church service (*Okambokelongelokalunga* 2008: 27), and the offering is indeed carried to the altar in good order. This usually takes time and allows the congregation to sing a number of songs.³¹³

The actual *offertorium* hymn should be selected from the official church hymnal. The offering usually takes quite long, so there is time to sing more than one hymn chosen beforehand. Sometimes a chorus is sung as the offertory. This is also a chance for choirs to perform, but it is advisable that all the choruses and choir songs would be chosen to match with the idea of the *offertorium*.

10.1.19 Sanctus

Sanctus is one of the significant old, unchangeable, *ordinarium* parts of the mass. The text normally follows a certain formula and in The Namibian Mass (track 19) it is taken from the ELCIN worship manual *Okambokelongelokalunga* (2008:63). The text, however, is arranged to fit with the music, an *onkandeka* dance song from Dhimba tradition. The song is made up of calls and responses. It appeared already in the first 2005 version of *Ongumbiro*, selected in a workshop conducted with the Mutana Cultural Choir in Opuwo on the 6th of March 2005 (see chapter 8.2).

Mans describes *onkandeka*:

This is a game for young men. It is thought of as a kind of 'boxing'. It consists of song, with a leader and chorus, hand clapping and stylised movements. The young men may also whistle rhythmically or while playing... The defender must prevent somebody from striking anything but his hands or arms. After a short while one man will retire and another may enter. The people in the ring change all the time and nobody should become too aggressive (2004: 99).

Tolu explains how the dance expresses energy: "The whole life is (about) moving" (2010). *Onkandeka* can also symbolize powerful protection and also learning to react and defend. According to him the meaning of *onkandeka* could be connected to the meaning of Sanctus, the

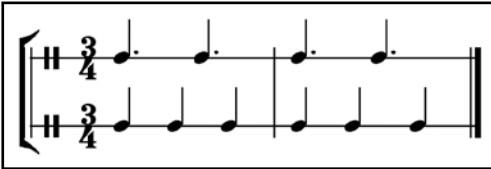
³¹³ It is customary in ELCIN Sunday services that a line, queue, is formed starting from the back benches of the church. Everyone is expected to join in the line and give an offering. In the case of some one not having even a five-cent coin, the person sitting next to him/her is supposed to share from what ever s/he has so that no one would be embarrassed by remaining seated while others contribute to common well-being. The money collected in the offering is counted right after the service, reported properly and used for the church according to the budget given from the Finance Office of the church. Several collections are usually made simultaneously, each into a separate basket (*oshimbamba*, pl. *imbamba*). A collection can be made, for example, for funds to maintain the church building.

holiness of God and his power to protect his people.

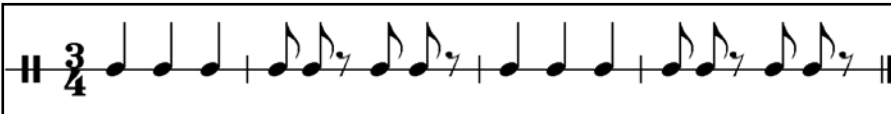
Cattle herding is the most significant livelihood of the Dhimba people. Their well-being depends on it, so cattle as property is highly valued and well looked after. Tolu agrees that the raised arms denoting cattle horns in the dances could also be seen as a gesture of praise. In a Christian context, particularly in this part of the liturgy, Sanctus, this could symbolize the idea of the Holy God being worshipped by angels in heaven and the congregation on earth (Kotila 2004: 227).

In the original *onkandeka* there is no drumming. However, I tried to create an energetic drumming pattern to highlight the praise dimension of this part. I later tested the idea with Tolu, who supported the experiment. This kind of modification with additional instrumental arrangements could also be justified with the principles and methods introduced by NSW (1996: 27). The liturgy should be cross-cultural, enabling transfusion of elements from neighboring cultures. The drumming builds a bridge between cultures geographically far from one another. The song is from the far northwest of the country, and the drumming patterns imitate Kwangali and Gciriku rhythms I have come across in the Kavango Region in the northeast. Sanctus, to my understanding, required cross-cultural elements for two reasons. First of all, the energy and joyous feel of the theological and spiritual content must be enhanced: people are in expectation of their Lord and giving praise and glory to their King by singing Hosanna. Second, in a multicultural country such as Namibia, a link between cultures should be created. Similarly as the harmonic arrangement, explained earlier, serves as a unicode connecting various cultures, so do the drumming patterns modified in a nationally multicultural format. The purpose, after all, is to serve the substance of the worship. This fusion was tested in a recording session with the UNAM choir in March 2010. The drumming patterns were played back to the choir and a flow of energy seemingly drove the choir on to give an intensive and energetic performance.

I used the original hand clapping and the 2:3 polyrhythm as a base for the drumming.



The big drums follow the simple 2:3 patterns and the smaller add 3:4 figures on top. The combination results eventually in 2:3:4 polyrhythm. I also used a pattern known widely in many of the sub-Saharan African cultures, commonly analyzed 3/4 or 6/8 time but illustrated as follows:



The first three beats underline the three syllables of *Omuya - pu - ki*. In Ndonga the first *omu* can be pronounced almost inaudibly, so the stress on the first beat of the bars falls on *'mya-pu-ki*.

10.1.20 Greeting of peace

Brotherly love is often mentioned in the Bible (Romans 16:16, 1 Cor 16:20, 2 Cor 13-12 etc). The greeting of peace precedes the distribution of Holy Communion and prepares the congregation for it. To create linear continuation in the worship service agenda, the melody from Invocation and Greeting in the beginning of the service is used in this part (track 20). To give it an even more peaceful atmosphere, however, the tempo is here slower and there is less drumming in the instrumentation.

The song is extended with an additional Amen sung three times by the celebrant with a similar response from the choir. A nicely flowing, peaceful song simply required more time, and I thought a convincing expression, such as amen, would nothing but confirm the message.

10.1.21 Agnus Dei

“Lamb of God, who takes away the sins of the world”

Agnus Dei is the last of the major, unchangeable *ordinarium* parts of the holy mass. It is most often sung as a hymn, solemnly and devotedly. As the Holy Communion is celebrated in the remembrance of the redemption of Christ, a certain amount of seriousness is apparently found appropriate. Luther also gives it a slightly more joyous character, illuminating the content of Agnus Dei by saying it “sings to and praises Christ because He has carried our sins” (Quoted in PHI 2000: 43). According to Kotila, Agnus Dei also connects Christians with salvation (2004: 252). To a great extent the central purpose of celebrating the communion is to commemorate salvation, which is what the word *anamnesis* means. In many churches Agnus Dei is often taken primarily as remembrance of the sacrificial death of Christ, which apparently is the reason for music composed in a slow, almost sad mood. The joyous message of the free gift of taking away the sins of all people seems to fade behind anxiousness and sorrow.

Agnus Dei in The Namibian Mass (track 21) takes a different course. The music originates from a Dhimba dance song called *omutjopa*, already used in *Ongumbiro* 2005 (chapter 8.2.3 and 8.2.5). According to Tolu it is joyous song used in happy celebrations after eating and drinking (2005, 2010). It is accompanied with drumming and hand clapping and it can be danced by adults and younger people of both genders (Mans 2004: 93). The dancers give opportunities to each other one by one, and no one can step in before he/she is given a go. That is where Tolu finds the thematic connection with the meanings. “When we dance, we give the chance by inviting others. The Lamb of God has given his life for us. The idea of giving is present (2010).” The song is happy and implies a lot of joy and a touch of praise as well.

The matter was discussed with two other Namibian theologians, Nambala and Kapolo. After listening to the Agnus Dei in question they found it pleasant. Nambala asked why in the first place “Agnus Dei has to be sad?” It is, after all, a post-resurrection event, when we are supposed to be thankful and rejoice. Kapolo does not see any contradiction in a joyous way and concludes that this is actually a new finding and shows how cultural interpretation can enrich the worship service (Kapolo, Nambala 2010). In the experimental workshop in Shangalala Bible Institute, Angola, in 2006 I came a cross with a similar kind of selection. The students taking part were asked to make an experiment in trying to accommodate their cultural music in the parts of the liturgy in the workshop. They chose a lively dance song used in cultural celebrations in the Nkumbi tradition for Agnus Dei (see chapter 7.4.4).

The vocal part is melodically simplified but then enlarged into a four-part harmonic structure. The rhythms of *omutjopa* drumming are explained by Mans:

Ongoma is the larger (first) drum, played by a more accomplished player. This drummer should not only be able to play counter-rhythms, but also improvise and create different timbre by playing on different parts of the drum's membrane and changing hand shape...

Ompindjingo is the second drum. It is smaller and plays the basic pattern (2004: 93).

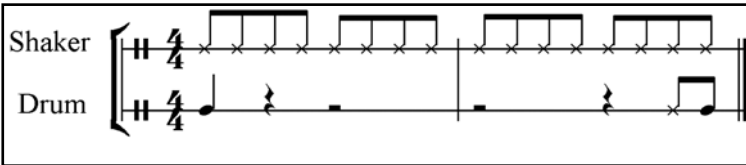
Tolu commented afterwards (2010) on the Ongumbiro 2005 recordings and noticed that the drumming parts were not very good on the video. The finances to organize the event were limited, and the number of dancers had to be restricted, so Mutana Cultural Choir could not take along the best drummers. However, from field recordings in Kaoko, Kunene Region (1998, 2006, 2009, 2010), and the description of Mans I tried to grasp and preserve something of the aesthetics of the Dhimba *omutjopa* drumming. The basic pulse, put in staff notation, is like this:



That was fairly simple to be imitated with one of the drums, while the others play:



The shaker keeps the faster eighth note pulse while the bigger drums comment:



The responsorial form in *omutjopa* includes a short call with only few words and then a longer response. This I found difficult for the choir, partly because of the fast tempo in which the song is performed. Therefore the call is left out and the song became a chorus kind of cyclic song repeating the three verses after an instrumental interlude. Again the vocal setup and the drumming created a stimulating environment for the choir who seemed to enjoy this new way of singing Agnus Dei, Lamb of God, in a recording session at UNAM.

10.1.22 Communion

The number of people attending church services in Namibia is normally big, and most of them, though not all, attend the Eucharist. ELCIN maintains an old practice deriving from the mission church, registration (*okuishangifa*) for Holy Communion. In earlier times this was organized so that people came to private counseling and confession. This practice served as a disciplinary measure to have a control over people. In the case of misbehaving and immoral

314 The normal note indicates an open sound beaten on a drum membrane, while the cross is for damped "tap" kind of sound.

deeds it was possible, if necessary, even to excommunicate a church member. One could then repent and return through *ekuthilo*, a procedure of penance. At the present the tradition of registering has become more or less a technicality; the parish wants to know the approximate number of congregants who will attend in order to prepare the supply of bread and wine. According to Lutheran theology it is believed that a common confession, *confessio generalis* (Latin) *ehempululo lyaayehe* (Shivute, Löytty 2007: 14-15) will be sufficient to prepare a person to receive the communion. Shivute writes: "A person asks forgiveness out of his own free will, not by force" (ibid: 14).

In any case the distribution of the Holy Communion normally takes time and provides a desired chance for the congregation to entertain itself with hymn singing. Normally only one hymn is selected and indicated on the board hanging on the wall (*tsilikwa* = hung up on the wall),³¹⁵ but many more are sung. I counted in the Hosianna Lutheran parish church in Windhoek, one of the biggest church buildings in Namibia, that more than ten hymns were sung during the distribution.

Though the space on the altar might be crowded, it would be worth consideration to give an opportunity (*okugandja ompito*)³¹⁶ for an instrumentalist to perform during Holy Communion. On the CD (track 22) Shilengifa Naimbudu plays *okayaya*. The composition is a variation of the same song he did with *okambulumbubwa* in the beginning of the service, Psalm 33, verses 1-5.

10.1.23 Praise

The Praise (*Benedicamus*) near the end of the service precedes and prepares for the blessing (*Benedictio*). It has been practiced in the same place in the order of the mass where Luther put it, though "Halleluya" was added in the responsory later, in the nineteenth century (Kotila 2004: 258). Shivute underlines the connection to the psalms 41, 72, 89 106 and 105 (Shivute, Löytty 2007: 21). The function of the part is to give thanks and praise to God after Holy Communion is received. The praise could be done in call and response form between the celebrant and congregation or between the lead singer and congregation.

The praise (*Ehambelelo*) in The Namibian Mass (track 23 on the CD) is a song taken from Kwanyama tradition. *Haulamba waNangobe* is a song praising the clans. The entire Ovambo society (see chapter 4.2.2) is formed by matrilineal kinship lineages called *omapata* (s. *epata*).³¹⁷ The song in question praises a number of the clans and therefore it can have a multitude of

315 *Okutsilika* = to hang up, put high, lay up goods in a safe place. Tirronen 1986: Ndonga – English Dictionary. This expression is commonly used to differentiate the songs chosen beforehand (*omaimbilo ga tsilikwa*) and those added in during the service due to the need of more singing.

Normally there is a board hung up on the wall to display hymn numbers or sometimes, if the parish could not afford one, just nails sticking out of the wall.

316 This is a typical expression for permission to perform something. In a church service a chance, *ompito*, can include a performance of one to three items, songs, and very seldom more than that. This is due to controlling of time. The volunteers to give a performance are usually so many that time has to be restricted.

317 This family system means that kinships and heritage rights are determined through the mother (*meme*). The Ovambo society is patrilocal in the sense that the husband is the head of the household while matrilineage dominates the rights for property. Therefore the closest relatives for a child are those on the mother's side. The father names a child, but a maternal uncle has a special advisory role in the life of the children. Each Ovambo nation could consist of twenty to thirty matriclans, *omapata*, and interrelation between them across the boundaries of the nations also occurs due to the migration that has taken place for several reasons. Sometimes wars or raids between the nations forced people to move, or intermarriages emerged across borders (Malan 1999: 18-19, Hishongwa 1997: 41, Miettinen 2005: 48-55; Saarelma-Maunumaa 2003: 84-85). The clans are named after animal totems such as hyena (*ekwanekamba*), snake (*ekuusinda*), lion (*ekwananime*), dog (*ekwanakambwa*) (Williams 1994:186) or oxen (*ekwanangobe*) as the song title indicates.

verses. I documented only few of them in the songbook *Embwinda lyomaimbilo* (2002) and recorded a few more on the CD of Tupanduleni Gospel and Cultural Group (2003). The idea of praising is central in the song. The significance of the clan system in the society and the creativity to praise them supports the praising nature of the melody. Encouraged by the apparent flexibility my interviewees had on changing meanings of the songs, I decided to change the words. With the assistance of Aveshe Munyika, a native Kwanyama speaker, we managed to fit the song with *Benedicamus*. The wording follows the ELCIN worship manual texts (*Okambokelongelokalunga* 2007: 31) with encouragements for ululating, *ondigolo*, which were added in for *Elongelokalunga nenene epe* (see chapter 8.1.2).

This version in The Namibian Mass takes the Praise back to Luthers *Formula Missae* in the sense that the Halleluya (which was added in 1800s) is omitted and the song makes use of the phrases *Benedicamus Domino*, Let us thank the Lord and *Deo gratias* Thanks to God (Kotila 2004: 258).

Tu hambeleleni, tu simanek' Omuwa
Omuwa, Kalunga ketu a simana
 Let us praise and give respect to Lord
 Lord, our God is respected

The song *Haulamba waNangobe* was presumably performed originally with fewer voices. With Tupanduleni Cultural and Gospel Group we had already arranged it to a three voiced version³¹⁸ For the Namibian Mass I expanded it for four parts and again the UNAM choir sang it with no problems.

The drumming patterns are those I learned from the Tupanduleni members with few additional reinforcements of drum doublings and shakers.

10.1.24 Benediction

The Benediction, “the Lord’s blessing,” originally the Aaronic blessing from the Old Testament (Numbers 6: 24-26), was established as a closing blessing at the end of the liturgy in the Lutheran churches after Reformation (Kotila 2004: 259). It was Christianized with an additional trinitarian ending. In the Lutheran community it has become a common prayer in everyday life as well, and it is often said inclusively in plural first person “Lord, bless us and keep us...” In the Namibian context, however, at least in ELCIN, it has remained customary that the blessing is read by an ordained pastor to the congregation. It seems important that the gesture of the pastor raising his arms is also practiced. Sometimes a musically talented pastor might sing the blessing with an old melody composed by Richard Faltin.³¹⁹ I have sensed the desire of the pastors to sing the blessing, but most find Faltin’s melody difficult, and the blessing is normally only read.

The Lord’s blessing, *Elaleko nuuyamba*, in The Namibian Mass (track 24 on the CD) is my own composition. It is accompanied with a guitar but could be sung without it as well. The overall harmonic/melodic style of the song resembles that of singer-songwriters in southern African countries. Playing of the electric guitar has gradually developed, and it has become a

³¹⁸ See *Embwinda lyomaimbilo* 2002 no 28 and listen Tupanduleni Cultural & Gospel group CD. ELCIN Music Project Office 2003.

³¹⁹ Presumably imported by early missionaries. The Lord’s blessing as composed by Faltin became very popular in Finland after it was published in 1888 in his choral book. (Pajamo -Tuppurainen 2004: 243).

popular instrument in modern African popular music, as explained in chapter 6.3.1. Besides guitar as a band instrument there is also a long history of solo musicians playing an acoustic guitar and singing.³²⁰

Interrelation with Christian and secular music can be seen in the way how for many secular artists the idea of playing gospel music is not foreign.³²¹ In church circles the guitar has been played here and there, as was documented earlier (in chapter 5.6) but it has never obtained such popularity as in secular music. This could be attributed to the general preference to make music communally, by involvement of a whole group rather than only an individual.³²²

Despite unpopularity of the solo singer concept in the church environment, the version of *Elaleko nuuyamba* (Benediction) at hand can be justified with arguments from the contextualization theories. It was discussed in chapter 7.2 how the primary need for the entire process of localization is the identifying and analyzing of the context. It was further explained that contextualization should be distinguished from indigenization in the sense that the process does not necessarily go back in time in search of authentic historical forms of music. It rather intends to explore the present musical surroundings and seeks to find relevant ways to communicate with it (though also studying the past and the conceptual background of the context).

Namibia as a multicultural country has created new musical phenomena through the encounter and interaction of its cultures. Many of these phenomena are a blend of elements either from the cultures inside the geographical boundaries or cross-cultural influence from neighboring areas. A singer-songwriting concept, a troubadour kind of musicianship, has cultural reference in the traditions of playing instruments such as *okashandji* (Norborg 1987: 79-81), *okambulumbubwa* and *otjihumba* and other pluriarcs among the northern people of Namibia as well as the central Khoekhoe speaking groups (ibid: 258, Mans 1997a: 64-68). The usage of these instruments in various cultures has mostly involved the player's self-entertainment but also to accompany singing. Although the guitar is not an original African instrument, ethnomusicologists have documented its spread throughout the continent.³²³

In searching ways for a creative dialogue between Christian liturgical tradition and local

320 One of the most well-known and beloved Namibian artists, Jackson Kaujeua, became known during the years of liberation struggle (see chapter 6.3.2). Though he often performed and recorded with a band, he represented a tradition of a troubadour who sings his self-made songs accompanying himself with his guitar. Later he obtained his position as the founder of Namibian popular music and was the first cultural icon of the independent nation. Kaujeua died after a long illness on the 27th of May, 2010. Kaujeua named Zimbabwean Oliver Mtukudzi as one of his influences. Singers like Kwela and Kakukya Kembale in Namibia and Vusi Mahlasela in South Africa are all well-known by the way they accompany themselves with a guitar either strumming the strings or picking them with a melodic style.

321 Oliver Tuku Mtukudzi, among his large repertoire, has released also gospel songs. Kaujeua's composition "Kutako's prayer," a prayer of the paramount Chief Hosea Kutako, is well-known. Kaujeua's inspiration to join the liberation movement armed with his guitar and songs was awakened during his theological studies in Paulinum Theological Seminary in Otjimbingwe through the music of American gospel singer Mahalia Jackson (Kaujeua 1994: 96-100).

322 My personal experience is from various church events where I used to perform and sing a song accompanying myself with a guitar. It was always received with thanks and pleasure, but although many people expressed their interest for learning to play the guitar, very few (in fact only one) made attempts to master it up to the level of a singer-songwriter.

323 Mans mentions how guitar is gaining more popularity in all areas of Namibia. It can be played in combination with other instruments (drums) and is many times played in opening tunings (Mans 1997: 71-72). She particularly mentions her own observations of two men singing religious songs in Herero and accompanying themselves with electric guitars in surrounding area of Opuwo, in Kunene Region (ibid.: 72).

culture one can not exclude such a significant phenomenon as solo singing accompanied with guitar. As a concept it could be supported with the Biblical tradition of psalm singing with harp accompaniment. The repertoire could vary from prayerful songs of praise to those expressing insight of Christian life with its joys and sorrows. A guitar could also be a practical tool for a travelling preacher or clergyman who has to visit his parishioners in distant congregations. The Lord's blessing in The Namibian Mass aims to give one example of liturgical/Biblical texts interpreted with this African form of music making. It would, of course, be inconvenient for the celebrant to take a guitar and accompany himself while reading the blessing, and outright impossible with raised arms, customary in many churches when saying the blessing. The celebrant could, however, be assisted by an accompanist. The idea is just to introduce a possible and relevant enrichment to liturgical music from the surrounding African culture.

The melodic picking of the guitar part is perhaps closer to that of Mtukudzi's finger picking than the energetic strumming beats of Kaujeua or Kwela. The melodic elements are simple and the idea is not to take the focus away from the text and actual blessing.

The composition itself is built on a cyclic I—V chord progression, which follows common characteristics in Ovambo song tradition.³²⁴

10.1.25 Closing song

In the end of the service a hymn from the official church hymnal can be sung. After that a chorus could be suitable to lead the people out from the church. This is customary in some African churches, for instance in ELCB and ELCT. People sing the chorus and are used to singing and dancing in a procession. Outside, in front of the entrance, the chorus is continued until everyone is out, and then there is still a chance for socializing and greetings. This could be a good way to start the new week by being sent out to the world to serve one another with Christian love.

The chorus in question (track 25 on the CD) is the same which opened the service. Only the words are changed:

Ileni tuyeni, tu k' uvitheni Evangeli

Tu holathaneni, yakulathaneni

Let us go and preach the Gospel

Let us love one another, and serve one another

The idea is to encourage the congregants to what actually is the emphasis of the work of the church: to preach the Gospel in both words and deeds. People are thus encouraged to implement the teachings and message of the worship service in practical everyday life. The function of the chorus by recycling a simple message is to give an enjoyable communal impulse that would hopefully support the singers until the next worship service.

³²⁴ There are a number of songs in Oshiwambo music heritage that are following this same harmonic structure. E.G. songs like *Ombwi tayi mbwambwila yokeulu*, used for Invocation and greeting, *Okapena* on M4 CD (On my own. Nuolilevyt 2007) *Ongula ya nyenga Mupolo* (*Embwinda lyomaimbilo* 2003:49), *Nakambale kaKatiwa* (ibid. 44).

10.2 Worship Melody Model

This model of melodies includes the same *ordinarium* parts, as well as Invocation and Greeting and the Greeting of Peace, as in the previous liturgy. Instead of multipart vocal and instrumental arrangements these same melodies are now written in a single-voice version. The agenda serves as an example of a liturgical formula with new contextualized melodies and how it could be used in a church worship manual format. The *proprium* parts with the Bible texts, prayers and other texts could be taken from the approved worship manual. It is perhaps necessary to state that although these melodies are introduced here as a single-voice version, in a real situation they would most likely be harmonized communally by the congregation, and could also be accompanied with instruments such as drums and percussion. See the entire agenda in appendix 3.

11 Summarizing discussion

Pre-colonial cultural music in northern Namibia, particularly that of the Ovambo, was well-structured and functionally organized. The network of cultural customs consisted of music in both practice and gender specific systems. Vocal music was common and singing was integrated practically in all spheres of life, often in communal ways. Instrumental music was practiced by musicians specialized also in building their instruments, but it was mostly performed for self-delectative purposes. Religious beliefs were an integral part of everyday life and also celebrated in rituals and rites. According to the monotheist religion of the Ovambo, *Kalunga*, God, was not addressed directly but mostly venerated through mediators, ancestral spirits or the king. On the other hand, worshipping God in an Ovambo way was conducted through celebrating the culture in its whole. If religion was not regarded as a separate field of life, divisible from the mundane, likewise music did not belong to only one sphere of life but to all of them, thus building a connective network of interaction between the beliefs and believers, the object of veneration and its venerated, values, fundamental meanings, knowledge and everyday life.

On the arrival of Christianity the local northern Namibian music traditions were thought to represent pagan connotations and abandoned by the local mission church. Church music was formed of imported song categories, such as hymns and spiritual songs, liturgical melodies and choir music. Over time this music introduced by the missionaries and adopted by the local inhabitants underwent an assimilation process. Through the spiritual acquisition of the ownership of the church music, the Ovambo congregation accommodated features and characteristics from its cultural vocal music into the performance of church music. As an outcome of this process new phenomena were born, such as choruses (*uukorasa*) and youth songs (*ovaimbilo govanyasha*). Choir songs at the present can also be seen stemming from two grounds, the western choir categories and the local vocal music tradition. The research on music categories and their social functions and meanings in the Evangelical Lutheran Church in Namibia, ELCIN, revealed, however, that except for a few changes in the formula and some harmonic adaptations the liturgical music remained unchanged.

The social meaning and the systematic organization of church music in congregational life takes its models from cultural music. Similarly as music was integrated in the pre-colonial Ovambo culture in all spheres of life, it is a systematically connatural and integral part of various church practices. Particularly vocal music in the form of choir singing is customary in all age groups.

A need for Africanization of the liturgy started to grow in ELCIN and also in other previously missionary-led churches, Roman Catholics and Lutherans, in the area of southern Africa, namely Botswana and Angola. The recovery from colonialism and the rising awareness of African cultural identity emerged in a desire to create alternative liturgical melodies to be used alongside with the old. In Namibia this Africanization was backed up with the liberation and political theologies during the struggle for national independence. In some of the Lutheran churches in the area the liturgical tradition has been questioned in theological discourse. Particularly the domination of liturgical music imported from foreign cultures and churches has been challenged, and search for worship in an African way was opened.

At the same time popular music underwent changes. The African cultural renaissance stimulated music makers to dig for their roots. Creative blends of global music trends and local music styles emerged with the formation of new contemporary categories of music.

The Lutheran World Federation, in documents published 1994 and 1996, has discussed the dialogue between Christianity and culture. Particularly The Nairobi Statement on Worship and Culture suggested the contextualization of the liturgy in the local cultures and provided recommendations for member churches. The churches were encouraged to enter in a discussion between the Christianity and local cultures.

Methods introduced by LWF, however, are not generally known by churches in Africa. ELCIN, ELCB and ELS, for example, have developed their own methods of liturgical contextualization. Through practical experience these churches, nevertheless, seem to have arrived in many ways at similar conclusions with regards to methodology. By allowing the cultural music enrich the process, new melodies have been either composed or collected from local indigenous music categories for new liturgical agendas. The method of dynamic equivalence is not often applied, but creative assimilation has been useful in many cases. Enrichment is also applied to composing methods. In all three churches, new music has been initiated by trying to come up with melodies that resemble existing indigenous songs. This means that instead of using indigenous songs and melodies as they are, the composers create new original compositions that sound like or imitate the characteristics of local cultural music. This has been a fruitful method.

In IELA the liturgical renewal is only taking its first steps. The challenge slowing the process is the diverse multicultural formation of the church, the large geographical area and long distances between districts and parishes. A common obstacle for all the churches appears to be the lack of human and financial resources to conduct the renewal projects. In many churches the priorities in developing their activities are elsewhere. Training of personnel, building and maintenance of infrastructure, and from time to time natural disasters (floods or drought) reserve the primary attention.

In Namibia, while the new liturgical melodies of ELCIN, *Elongelokalunga enene epe*, were a moderate step forward in liturgical contextualization at the turn of the millennium, *Ongumbiro* Ecumenical Service was a more extreme attempt in the same direction by the ecumenical community of churches. Indigenous music was incorporated into the liturgy by only changing the words. Cultural dances and instrumental music in a form of a liturgy was compiled and performed for an audience in an ecumenical church conference in 2005. *Ongumbiro* was a worship service in a form of a cultural performance and not meant to be a worship agenda for any of churches in the ecumenical community. It aimed to start discussion on how the local cultural music and musicians could be acknowledged by the church and drawn into a creative process of liturgical contextualization. At the time of the production of *Ongumbiro* those involved were not aware of LWF recommendations and methods. Afterwards, however, it was found that many of the NSW methods were in fact used.

In this research project, in production of The Namibian Mass, the NSW methods were deliberately tested. Contextualization was done by searching for elements in various cultures and by creatively modifying them to make new liturgical music. Application of a musical unicode of four-part choir format was tested and shown to be successful. The *ordinarium*, the fixed major parts of the mass, as well as the Invocation and Greeting and the Praise were all

performed in such a way that the multicultural choir could sing them with ease. Drumming and percussion patterns for instrumentation were also created under a cross-cultural influence of the diverse music traditions in Namibia.

A readiness, even a desire for experiments for contextualization was encountered among those involved in all the liturgical projects described in this study. Local indigenous music was generally not thought to have religious connotations that would restrict its use in church. This could be attributed to three possible reasons: 1) Various factors such as Christianity, colonialism, secularization and modernization have distanced Namibian society from original cultural meanings, so music has lost a part of its possible original religious connotations and become neutral. 2) In the pre-Christian era there were already a number of religiously neutral music repertoires which could already have been utilized in a church context earlier, but were never given a chance. Many of these practices were just labeled “pagan” without thorough study on their real nature. 3) If traditionally religion was integrated in all spheres of life, all the music did contain a religious dimension, but this religiousness does not necessarily contradict Christianity. This is possible because some parallelism regarding the fundamental meanings has been found between Christianity and the Ovambo religion, *Kalungaism*. The fact that Bible translators had already contextualized the name of God, *Kalunga*, has further helped in trying to understand what are the similarities and differences between the notions on the Christian *Kalunga* and the *Kalunga* of Ovambo religion. Some scholars have even suggested that the concept of Ovambo god, *Kalunga*, resembles that of the Christian god up to the extent that to believe in and worship *Kalunga* (though through mediators) could be seen as an attempt to practice faith in the same one Universal God and Creator, only without a revelation of Christ and the knowledge of the Trinity. This would further enhance dialogue between the local culture and Christianity. The fundamental meanings of cultural music, nevertheless, can be changed, and incorporation to a liturgical context is thus possible in any case.

In *The Namibian Mass* the methods for contextualization, dynamic equivalence and creative assimilation recommended by NSWC could be put in practice only in part. As the document suggests, the cultural components added to the liturgy were thoroughly studied and their background and meanings were discussed. This was done in collaboration with specialists in music who could provide insight to their cultures. Of the methods for contextualization, creative assimilation was found particularly useful. In *The Namibian Mass* it was utilized in choir arrangements by modifying the songs to match with the present-day choir concept in the country. The method does not involve indigenization, rather localization and taking relevantly into account the surrounding Namibian situation. Creative assimilation was also applied in the way the drumming and instrumentation were arranged, not by following any specific cultural formula, but rather by taking cross-cultural influence from many of them and enriching the liturgy. The guitar patterns and bass guitar lines show how liturgical music could be enriched with features from contemporary African music. In this process the artistic approach as a method of research was found useful. In the production of *The Namibian Mass* the local indigenous music found in the course of the study was modified and arranged to match relevantly with the surrounding reality of the church, and was compiled, rehearsed and recorded to form a model of new Namibian liturgical music.

As a method, dynamic equivalence was found problematic due to the fact that it was difficult to find equivalence for the Christian worship, or even parts of it, among the local cultures.

Therefore the term parallelism seems more useful. It is based on the principle of changeability of fundamental meanings and involves similarities and links in some of their key areas. For example, in the church prayer in The Namibian Mass parallelism appears, not in the words of the song, but in the story behind it and the underlying meaning. The song is about a wife longing for her husband far away in contract labor. The key word is the emotion of missing, longing. These are referred to the congregation longing and praying to God. That is again identical with the old Christian symbolism in which the congregation is seen as a bride expecting her groom to come. The meaning matches with the church prayer which also involves longing and calling to God and asking him to hear what his people are saying, although the song was not originally a religious song at all, rather a love song. In The Namibian Mass parallelism in meanings is almost always recognizable, but in some cases it is not obvious at first glance and seems to need interpretation. Therefore, instead of the term equivalence, parallelism works better.

As suggested by NSWC, all the liturgical experiments described in this study (EEE, *Ongumbiro* and The Namibian Mass) adhered to the transcultural nature of worship by retaining the indispensable liturgical *ordo* in the centre of the worship. The cross-culturality in them appeared in the emergence of features from various musical traditions in Namibia blended with the universality of the liturgy. Practically The Namibian Mass combined elements from 1) the universal Christian tradition: the *ordo* and the structure of the mass in addition with a model for liturgical recitations of texts of the Bible, 2) the local indigenous musics: various dance songs, instrumental music and praise songs from the multicultural Namibian music traditions, 3) the contemporary Namibian music: the choir format and some features from the popular music such as the guitar and bass patterns.

The counter-cultural nature of the worship can be seen in the way how *Ongumbiro* and The Namibian Mass advocate endangered musical categories which are vanishing due to the rapid developments that change cultures. Modernization and urbanization can have a positive affect on people's life, but they can also lead into the decline of cultural values and traditions that used to protect people. To express faith through cultural music is a right that cannot be taken away from people. Thus a liturgy can also take a stance against destructive trends of the time. If the church proclaims itself to be the voice of the voiceless, as it was declared by the church leaders during the years of liberation struggle of Namibia, it should also listen to those whose voice is almost muted. The traditional instruments still exist and few of the master musicians are still alive. The church has also a responsibility to preserve culture.

The key question in liturgical contextualization based on inculturation principles is not only whether the local music and dance are suitable for the sacral use, but, contrary from the anthropological perspective, whether it is appropriate to separate and remove indigenous songs, dances and other musical practices from their original surroundings to a new, a Christian environment and particularly in a liturgical context. This, together with the question whether their meanings could thus be changed, did not eventually raise concern among those involved in the experiments. The change of meanings was also discussed with representatives of ELCB and IELA. Together with their colleagues in Namibia and in Senegal all the informants of this study see it possible to change the meanings of cultural music by changing the words. All agree that the meaning of a song is determined by its words. To them, musical items did not seem to carry such fundamental underlying meanings that could not be transformed to fit another context. In the course of the research I never came across with opinions saying that the change

of the meanings would not be possible or recommendable. People rather suggested it and encouraged all endeavors to make an attempt at it. This could be seen as an indication that the time is ripe for contextualization of the liturgy with African music.

Certain sensitivity needs to be applied in contextualization of church music. It was found necessary to let those who observe the matter from within the culture to have a say on it. One of the reasons to justify the process was the preservation of culture. Some of the informants were of the opinion that to acknowledge the cultural heritage in a churchly way would make people respect their tradition better. Inculturation theology promotes the idea of integration of Christian experience in a local culture. This should be conducted in a dialectic process to create a critical symbiosis of the gospel and local culture. Faith and culture in a dialogue sees the possibility of the culture being renewed and changed while it offers an opportunity for the faith to be expressed in a culturally relevant way. Liturgical contextualization could thus serve as a platform to follow and observe the dialectic process and to see which aspects of cultural expressions would be exposed to change and which, on the other hand, would be preserved.

All the groups and individual musicians involved in the three liturgical experiments discussed in this study reacted positively to the initiative of bringing their talent into a church environment. One could even sense a spirit of liberation among the participants. For them it seemed as all of a sudden those things dear to people but rejected, even despised by church authorities, were freed and accepted again. This kind of positive atmosphere apparently served as an inspiring stimulant giving encouragement for new experiments. This success can possibly be attributed to the successful selection of willing participants, and it might well be that in some endeavor of liturgical contextualization, with a different combination of people, personalities and attitudes, the issue of changing cultural meanings could be more challenging.

Some of the dance song categories are already under constant changes and flexible for changes. This flexibility is visible for instance in *uudhano* dances and the cultural historical relevance of the words of the dance songs. The texts reflect events in the society and can be rewritten according to new needs. However, according to all information I have come across, no Christian religious texts were formerly used in *uudhano*, which actually shows how *Ongumbiro* came to be a significant step forward in cultural history in this regard. For the *uudhano* dancers in *Ongumbiro*, who are also devoted church members and music activists in their home parish in Tsandi, it was not a challenge to think of changing words and in some cases music to fit in the Christian context. Even if the church institution had excluded indigenous music from the religious sphere of life, church members had not necessarily done so. The holistic African outlook perhaps includes a larger variety of traditions within religion and even Christianity than what is done by the official, theological church establishment.

One can be skeptic with regard to the possibility of *uudhano*, dance and play, becoming commonly used in a liturgical context. Relatively limited segments of the population are represented in *uudhano*, easily excluding others from joining in. A completely different issue would be to create new kinds of liturgical gestures and dances for the church. These could be influenced by cultural dance movements but made particularly for church use. As suggested by Shaningwa, this could involve smaller gestures and not necessarily the same movements as in secular *uudhano*. There are unifying elements, common to most of the ethnic groups in Namibia that could be identified and compiled to form expressional, new liturgical dance styles.

The use of indigenous instruments was tested in *Ongumbiro* and The Namibian Mass. In northern Namibian cultures the melodies used to praise cattle and oxen are played with instruments built from material easily found in nature. Musical bows have developed from a hunting bow, and a calabash resonator is attached to some of them to amplify the sound. The soft sound of the musical bow or a pluriarc has a meditative character, and one can imagine how the solo instruments used in *Ongumbiro* and in The Namibian Mass, the *okambulumbubwa* of Ovambo tradition and the *otjihumba* of the Dhimba people, have been played by boys and men who had to spend long lonely hours in the forests and plains looking after their herds. Reference to music tradition in the Bible (a famous psalm composer King David accompanying himself with his harp Ps 33:2-3, Ps 67:1, Ps 147: 7, Ps 150:3-5) confirms their suitability for church use. The psalm texts performed with *otjihumba* and *okambulumbubwa* seem to be natural ways of accommodating indigenous instruments and melodies into the liturgy. Their meditative character supports the idea of praying, and texts of the Bible can be sung with the indigenous melodies accordingly. This can be supported also with historical detail concerning Bible translations in local Namibian vernaculars. Psalm 33, recited by Naimbudu, is taken from the Kwanyama 1974 translation where the biblical instruments are translated *ouhumbafeta* and *oumbulumbubwa*. The names of the instruments were contextualized, but the instruments themselves were never accepted to be used in the church. The question arises whether this misconception could still be rectified since few of the various instruments still exist and whether some efforts should be made to encourage churches to allow them, for instance, for psalm recitation.

It is therefore an imperative to state clearly and strongly, that though many of the cultural instruments have vanished and the practices have declined, a large proportion of traditional folk music still exists, is practiced and performed by people. In most cases these people are church members, who could be called upon to give their contribution in the liturgy of the church. The *Ongumbiro* showed and The Namibian Mass further confirmed the suitability of nomadic Namibian instruments for psalm singing and prayers. This suitability is not only limited to the musical atmosphere they create, but goes deeper and touches the conceptual meanings of the music. It links symbolically, and at the same time naturally, the idea of a shepherd herding his sheep or cattle with a biblical picture of people praying to their Lord and Creator and being guided by their spiritual Shepherd.

With regards to the liturgical unity of a larger communion of people it is true that the instruments mentioned above would feel foreign to members coming from other cultures and who are not used to listening to them. Performed by solo artists they, nevertheless, bring in cultural aspects and could encourage other ethnic groups to promote their own cultural items the same vein. Therefore, the use of these instruments could be considered for instance in the *proprium* parts of the liturgy. This could be done locally in accordance to what is available in the local cultural environment.

An argument against the usage of traditional instruments is sometimes heard from church members who consider it indicating of some kind of retrogressive development. Some of the old cultural customs are considered not only “pagan” viewed in a heathen versus Christian dichotomy, but also uncivilized and primitive or otherwise representing undevelopment. These kinds of notions fail to see the beauty of the culture and recognize the value of it in the identity formation of the nation. To develop a hunting tool to a musical instrument, or to carve a piece

of wood into a shape where it gives sound controllable by a skilled master musician, cannot seriously be called undevelopment. On the contrary, it should be regarded as a sign of high expertise and valuable tradition of handicraft combined with musicianship, which together should be acknowledged with deep respect. It is here particularly where this research wants to take a stance for people and their culture and preserving it as God's creation.

Drums, *oongoma*, were used by all the groups in *Ongumbiro*. They accompanied the dances by consolidating the rhythmic intonation and the movements. Drums could also be used to accompany the choir performances, an already generally accepted practice in the church. They are strongly up front in the instrumentation of The Namibian Mass. It was discussed during the preparation of *Ongumbiro* and also considered in connection with The Namibian Mass, whether *oongoma* could be used also to summon people as was the case in old Ovambo tradition and also in Kavango. Drums are not known to have been used to send messages as they were in Western African cultures; rather their sound and the way they were beaten marked the event and informed people on what was going on in the distance. Could they be returned to this position, using drumming instead of churchbells to call people to the service? To be realistic, the implementation of this idea might practically be challenging. Skillful drummers are scarce, quality drums are hard to find, and the sound of the drums would not have sufficient effect in a city environment, for example. At special occasions and celebrations, however, summoning people by drumming would enrich the beginning of the service remarkably, and so far no theological arguments have appeared to reject this.

African drums, nevertheless, and other percussion such as sticks and shakers, were found useful in composing and arranging liturgical music. By creating cyclic networks of rhythms and by applying polyrhythmic features common in Namibian cultures it was possible to use *oongoma* in a creative way as a band instrument. These rhythms need skills, but are easily comprehensible by any congregant. Polyrhythms require more than one player, and by duplicating the patterns the drums can be played by a group of drummers, which again consolidates the communal aspect of music making in the church.

Guitar as a modern African instrument was also found very useful. It creates a relevant link between church music and contemporary popular music in the country. Some features from the surrounding musical worlds of the church members can enrich the liturgy, if they are applied with good taste and consideration. This could involve the cyclic chord progressions typical in Namibian vocal music and guitar playing with a melodic finger picking style.

This research project aimed to discuss only one dimension of the liturgy, the music. However, it appeared that it is difficult to distinguish music from its performance. This can be understood by the way in which music in the indigenous cultures was almost always connected with dancing, work or other functional activities. Music in an African context is traditionally not an art form separate from social and cultural meanings, connections or functions. The performance of music, even the liturgical melodies, involves underlying, unwritten rules that are greatly culturally related. As was encountered in *Ongumbiro* performance, music easily brings along other art forms such as dance, dresses and gestures. Renewing one aspect of liturgy brought in other dimensions of liturgy as well, and a question arises whether, then, it makes sense to try to operate changes in merely one limited area. What about liturgical dance, symbolism of colors and numbers, church art and liturgical garments? Suddenly the task expands and challenges multiply manifold. These topics were discussed briefly but one has to admit

that in order for them to be studied adequately they would require more research. A complete contextualization of the entire liturgy, including all aspects of it would, in the case of ELCIN, demand years and years of study and research. Besides that, it would have required a lot of more expertise and both human and financial resources.

Worship should not be a stabile, frozen entity, but rather strongly alive and a constantly moving organism. For the sake of cultural relevance a dialogue between faith and the local cultures should be an imperative. Fearless creativity, when applied with a sense of good taste and respect toward the historical tradition of the church, could employ the members of the community, so that musicians, singers and dancers could become acknowledged and recognized because of their talents.

A successful liturgical contextualization requires theological knowledge and cultural understanding at the same time. In addition to these it then also needs musical skills and artistic ability for doing modifications and musical arrangements, as was proved by the methodology of this study. Therefore it would be recommendable that African theologians, while being equipped with necessary liturgical knowledge and awareness and sensitivity toward their own cultural identity, join their efforts with local musicians and work together in a creative spirit. One should not forget the African philosophy of the common well-being. It lies in the power the community has when people act together supporting each other for a common goal. The process to renew a liturgy primarily needs will, a desire to do something, and available people to experiment and implement. Liturgical music is the voice of people. A church is an assembly of these people. If the church is thought to be a people's church, then the music of the church should be people's music.

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Appendix 1

The Namibian Mass

Track List	Performer	time
1. Opening song	UNAM Choir, directed by Bonnie Pereko Sakari Löytty, percussion	2:05
2. Invocation and greeting	UNAM Choir directed by Bonnie Pereko Sakari Löytty, acoustic guitars and lead vocal. Mikko Löytty, bass.	2:07
3. Introductory	Jospeh Tjinana, ondendele	1:32
4. Confession of the Sins Ps. 130: 1-6	UNAM Choir, directed by Bonnie Pereko Sakari Löytty, acoustic guitars and lead vocal Mikko Löytty, bass.	4:23
5. Psalm of the Day Ps 33: 1-5	Shilengifa Naimbudu, okambulumbubwa and vocal	3:22
6. Kyrie (litany)	UNAM Choir directed by Bonnie Pereko Sakari Löytty, acoustic guitars and lead vocal Mikko Löytty, bass.	3:56
7. Gloria	UNAM Choir directed by Bonnie Pereko, Sakari Löytty, acoustic guitars and lead vocal Mikko Löytty, bass	4:20
8. Prayer of the Day	Jospeh Tjinana, ondendele	1:12
9. 1 st reading Ps 78: 1-8	Johannes Tolu, vocal	1:53
10. Response Ps 23: 1-6	Joseph Tjinana, otjihumba and vocal	2:39
11. 2 nd reading Rev 7: 9-12	Johannes Tolu, vocal	1:51
12. Halleluya	UNAM Choir, Directed by Bonnie Pereko	1:49
13. Gospel reading Mt 5: 3-13	Johannes Tolu, vocal	1:51
14. Halleluya (short version)	UNAM Choir, Directed by Bonnie Pereko	0:44
15. Reflection 1. Mt 5: 13-16	Joseph Tjinana, otjihumba and vocal	3:15

Track List	Performer	time
16. Reflection 2. Mt 5: 13-16	Shilengifa Naimbudu, okayaya	1:03
17. Credo	UNAM Choir, Directed and lead vocals by Bonnie Pereko	2:51
18. Church prayer	Makena Leopoldine Linyando, rugoma Edmund Likuwa and Ndingo Cultural Group, vocals Birds of Kwando river	2:18
19. Sanctus	UNAM Choir directed by Bonnie Pereko Sakari Löytty, lead vocals and percussion	2:18
20. Greeting of peace	UNAM Choir directed by Bonnie Pereko Sakari Löytty, acoustic guitars and lead vocal Mikko Löytty, bass	2:07
21. Agnus dei	UNAM Choir directed by Bonnie Pereko Sakari Löytty, percussion	2:03
22. Communion Ps 33: 1-5	Shilengifa Naimbudu, okayaya	2:22
23. Praise	UNAM Choir directed by Bonnie Pereko Sakari Löytty, percussion	2:28
24. Benediction	Sakari Löytty, vocals and acoustic guitars	2:22
25. Closing song	UNAM Choir directed by Bonnie Pereko Sakari Löytty, percussion	2:05

Appendix 2

The Namibian Mass

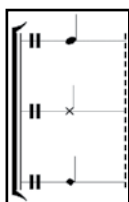
The following scores include the *ordinarium* parts of the liturgy as well as those *proprium* parts which could easily be played with a similar instrumental setting (Invocation and greeting and Greeting of peace). Those *proprium* parts of The Namibian Mass performed with indigenous instruments on the CD (appendix 1) are not transcribed. They are included on the CD as an artistic addition to the mass to serve as an example how local music can be utilized to enrich the liturgy. It is suggested that these additions can be made according to what is available in the local surroundings of the church.

The choir arrangements are written as they are on the CD. They could be used for a mixed choir of four voices. The transcribed instrumental arrangements are simplified and only suggest how percussion, guitars and bass could be used. The concept of this music is based on cyclical principles deriving from African music. This requires creative contribution from musicians in the performance and therefore no strict arrangements are composed. Improvisation can be included, as long as the basic groove and feel of the music is understood. All these rhythms and accompanying melodic and harmonic patterns need to be respected, but can, on the other hand, be creatively varied. Additional instruments and doubling of drum patterns can also be used with the condition that the idea of contextualization discussed in this study is respected.

These transcriptions intend to demonstrate the music on the CD and therefore the following order of the liturgy omits the text parts which could be taken from the official church manual and used accordingly. The references with track numbers on the CD (appendix 1) are indicated accordingly.

Explanation of terms and signs:

<i>Caxixi</i>	A Latin American/African shaker.
Clavé sticks	Can be clavé sticks commonly used Latin American music or handmade pieces cut from a branch of wood 3 to 4 cm thick
<i>Nkurungoma</i>	A big Namibian drum
<i>Ongoma</i> (pl <i>oongoma</i>)	A medium size African drum. Sometimes two drums.
Shaker/ <i>omakunde</i>	Any shaker or a pod of a <i>flamboya</i> tree
<i>Shekere</i>	A large calabash gourd covered with beans twined together.



Normal beat with an open sound

Damped sound, played close to the skin with fingers

Damped sound on the center of the membrane

Gathering

1 Opening song

Chorus from Namibia. Composer unknown, words by Sakari Löytty and Aveshe Munyika
(Track 1 on the CD)

$\text{♩} = 90$

Soprano
I - le - ni tu - ye - ni tu lo - nge - le - ni O -

Alto
ni tu lo - nge - le - ni O -

Tenor
ni tu lo - nge - le - ni O -

Bass
ni tu lo - nge - le - ni O -

5
I - le - ni tu - ye - ni tu lo - nge - le - ni O -
muwa ni tu lo - nge - le - ni O -
muwa ni tu lo - nge - le - ni O -
muwa ni tu lo - nge - le - ni O -

9
Ye - lu - theni_ o - mwe - nyo dhe-ni ku-Ka-lu - nga
muwa Ye - lu - the - ni_ o-mwe -nyo dhe-ni ku-Ka-lu -
8 muwa Ye - lu - the - ni_ o-mwe -nyo dhe-ni ku-Ka-lu -
muwa Ye - lu - the - ni_ o-mwe -nyo dhe-ni ku-Ka-lu -

13

Ye - lu - the - ni_ o -mwe - nyo Dhe - ni ku Ka - lu -
 nga Ye - lu - the - ni_ o-mwe - nyo
 nga Ye - lu - the - ni_ o-mwe - nyo
 nga Ye - lu - the - ni_ o-mwe - nyo

16

nga I - le - ni nga
 dhe - ni ku - Ka - lu - nga nga
 dhe - ni ku - Ka - lu - nga nga
 dhe - ni ku - Ka - lu - nga nga

Drums and percussion

Shaker 1
 Shaker 2
 Conga
 Ongoma & shaker
 Nkurungoma

Ending

5

2 Invocation and Greeting

Traditional Kwanyama melody. Arranged by Sakari Löytty. (Track 2 on the CD)

♩ = 120

Celebrant

Me - dhi - na lya - He no - lyO- mwa - na no - ly'O- mbe - p'O - ndja - pu

5

ki Me-dhi-na lya - O - muwa

Choir A - men a - men a - men men

A - men a - men a - men men

A - men a - men a - men men

A - men a - men a - men men

11

na ka-le na ne, O - muwa na ka-le na ne

No - sho wo na ngo - ye no - sho wo na - ngo -

No - sho wo na ngo - ye no - sho wo na - ngo -

No - sho wo na ngo - ye no - sho wo na - ngo -

No - sho wo na ngo - ye no - sho wo na - ngo -

18 F C7 F

O-muwa na ka-le na ne, O-muwa na ka-le na ne

ye No-sho wo na ngo -

ye No-sho wo na ngo -

ye No-sho wo na ngo -

ye No-sho wo na ngo -

24 F C7 2.

A - men a - men a -

ye no - sho wo na-ngo - ye

ye no - sho wo na-ngo - ye

ye no - sho wo na-ngo - ye

ye no - sho wo na-ngo - ye

ye no - sho wo na-ngo - ye

30 F C7 F F 1. 2.

men A - men

A - men a - men a - men men

A - men a - men a - men men

A - men a - men a - men men

A - men a - men aa - - men men

Percussion, guitars and bass

♩ = 120

Claves

Shaker, small

Shaker, big

Nkurungoma

Oongoma, 2

Improvised solo in the intro and in the ending

Acoustic Guitar 3

Acoustic Guitar 2

Acoustic Guitar 1

Bass Guitar



5 Verses

3 Confession of sins

Words Psalm 130: 1-6, music Sakari Löytty. (Track 4 on the CD)

Soprano
 Me-ni mu - - le ndi ku ku - gi - le_ O - muwa u
 Alto
 Me-ni mu - - le ndi ku ku - gi - le_ O - muwa u
 Tenor
 Me-ni mu - - le ndi ku ku - gi - le_ O - muwa u
 Bass
 Me-ni mu - - le ndi ku ku - gi - le_ O - muwa u

6
 - va e - wi lya - ndje_ Me-ni muu - - le ndi-ku
 - va e - wi lya - ndje_ Me-ni muu - - le ndi-ku
 - va e - wi lya - ndje_ Me-ni muu - - le ndi-ku
 - va e - wi lya - ndje_ Me-ni muu - - le ndi-ku

12
 F ETC
 ku-gi - le_ uv' e - ga - - li - ka-no lya - ndje
 ku-gi - le_ uv' e - ga - - li - ka-no lya - ndje
 ku-gi - le_ uv' e - ga - - li - ka-no lya - ndje
 ku-gi - le_ uv' e - ga - - li - ka-no lya - ndje

18 **Lead singer**
 Nge-le to ka - la_ no - ku - dhi - mbu - lu - kw'o ndjo_ o - lye ta_ vu - lu_
 o - ku - dhi - mbu - lu - kw'o ndjo_

23 **Lead singer + choir**

Lead singer

o-ku - ka-la po_ pu-ngo- ye_ o - pu-na e-dhi- mo - po lyoo - ndjo

o-ku - ka-la po_

o-ku - ka-la po_ e-dhi- mo - po lyoo - ndjo

o-ku - ka-la po_

Lead singer + choir



o-po - u_ ti - li ke no-ku - si - ma - ne - kwa me-ni muu

no-ku - si - ma - ne - kwa me-ni muu

no-ku - si - ma - ne - kwa me-ni muu

no-ku - si - ma - ne - kwa me-ni muu

Percussion, drums, guitar and bass

Egg Shaker

Cow bell

Claves

Conga

Ongoma

Nkurungoma

Intro and interlude melody only

Ac. Guitar

Ac. Guitar

Ac. Guitar

Bass Guitar

5

Verses

4 Kyrie litany

Trad Kwaluudhi melody adapted with words by Selma Shaningwa, arranged by Sakari Löytty.
(Track 6)

♩ = 130

Lead singer

Tu si - lo - he - nda Pa - mba wii - tshi - ta Nam - po - ng'a - tu li - li - le

5

Soprano

kee - mti - ma Nam - po - ng'a - tu li - li - le
nyo shaa - sh'uu - yu - ni

Alto

O - muwa, O - muwa tu si - lo - he - nda

Tenor

O - muwa, O - muwa tu si - lo - he - nda

Bass

O - muwa, O - muwa tu si - lo - he - nda

10

kee - mti - ma kee - mwe - nyo shaa - sh'uu - nyu - ni kau - ko
kau - ko Ka - lu - nga ke - tu o - twa ni - nga shi - ke

O -
O -
O -
O -

13

Kee - mwe -
E.T.C

muwa, O - muwa tu si - lo - he - nda

muwa, O - muwa tu si - lo - he - nda

muwa, O - muwa tu si - lo - he - nda

muwa, O - muwa tu si - lo - he - nda

- Lead singer: Kalunga ketu, otwa ninga shike, Omayi goye ga topa komutenya
 Choir: Omuwa, Omuwa tu silohenda
 LS: Omayi goye ga topa komutenya, Utumanena pu tendulwe gamwe
 C: Omuwa, Omuwa tu silohenda
 LS: Utumanena pu tendulwe gamwe, Namibia li shune kuukulu
 C: Omuwa, Omuwa tu silohenda
 LS: Namibia li shune kuukulu, Pomalugo nooshungi piitshoto
 C: Omuwa, Omuwa tu silohenda
 LS: Pomalugo nooshungi piithsoto, Tu shungile oluvalo lwetu
 C: Omuwa, Omuwa tu silohenda
 LS: Tu shungile noluvalo lwetu, Tu popila komakwatongonga
 C: Omuwa, Omuwa tu silohenda
 LS: Tu popila komakwatongonga, Nomaso kagena mutse na ndungu
 C: Omuwa, Omuwa tu silohenda
 LS: Nomaso kagena mutse na ndungu, Kondjala kiita 'nokeemikithi
 C: Omuwa, Omuwa tu silohenda
 LS: Kondjala kiita 'nokeemikithi, Kiimbuluma 'nokuumbotsotso
 C: Omuwa, Omuwa tu silohenda
 LS: Kiimbuluma 'nokuumbotsotso, Komalovu nomukithi gwelonda
 C: Omuwa, Omuwa tu silohenda
 LS: Komalovu nomukithi gwelonda, Aidisa gu kwatwe moshipala
 C: Omuwa, Omuwa tu silohenda
 LS: Aidi-

16 *Ritardando...slowing down*

sa gu kwa-twe mo - shi - pa - la Na-mpo-ng'uv' o - ma - in - di - lo ge - tu

20 *♩ = 80*

O - muwa, O - muwa tu si - lo - he - nda Kris - tus tu si - lo - he -
 O - muwa, O - muwa tu si - lo - he - nda Kris - tus tu si - lo - he -
 O - muwa, O - muwa tu si - lo - he - nda Kris - tus tu si - lo - he -
 O - muwa, O - muwa tu si - lo - he - nda Kris - tus ru si - lo - he -

25

nda, O - muwa tu si - lo - he - nda A - men
 nda O - muwa tu si - lo - he - nda A - men
 nda O - muwa tu si - lo - he - nda A - men
 nda O - muwa tu si - lo - he - nda A - men

Percussion, drums, guitars and bass

Claves

Egg Shaker

Shaker, omakunde

Ongoma

Nkurungoma

Melody in intro and interludes

Guitar 3

Guitar 2

Guitar 1

Bass Guitar

5

B \flat F/C F B \flat F/C F F/C

F F C F B \flat

8

Verses



12

5 Gloria

Trad Kwaluudhi melody adapted by Selma Shaningwa, arranged by Sakari Löytty. (Track 7)

$\text{♩} = 130$

Lead singer

Soprano

Alto

Tenor

Bass

E - si - ma - no lya - Ka - lu - nga e - si - ma - no lya - Ka - lu - nga

E -
E -
E -
E -

6

si - ma - no lya - Ka - lu - nga e - si - ma - no lya - Ka - lu - nga

si - ma - no lya - Ka - lu - nga e - si - ma - no lya - Ka - lu - nga

si - ma - no lya - Ka - lu - nga e - si - ma - no lya - Ka - lu - nga

si - ma - no lya - Ka - lu - nga e - si - ma - no lya - Ka - lu - nga

10

Mo - ko - mba - nda - mba - nda e - si ma no lyaKa - lunga

O - mbi - li nayi ka - le ke - vi o -

O - mbi - li nayi ka - le ke - vi o -

O - mbi - li - nayi ka - le ke - vi o -

O - mbi - li - nayi ka - le ke - vi o -

16

Ko - mba - nda ye - v'o - mbi - li e - si - ma - no lya Ka -

mbi - li nayi ka - le - ke - vi

mbi - li nayi ka - le - ke - vi

mbi - li nayi ka - le - ke - vi

mbi - li nayi ka - le - ke - vi

21

lu - nga

O - mbi - li - nayi ka - le ke - vi o - mbi - li nayi ka - le - ke - vi

O - mbi - li - nayi ka - le ke - vi o - mbi - li nayi ka - le - ke - vi

O - mbi - li - nayi ka - le ke - vi o - mbi - li nayi ka - le - ke - vi

O - mbi - li - nayi ka - le ke - vi o - mbi - li nayi ka - le - ke - vi

Lead singer: Maantu e ya hokwa Esimano lyaKalunga
 Choir: Ombili nayi kale kevi, ombili nayi kale kevi
 LS 'Mbili nayi kale kevi, 'mbili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 LS: Muuyuni auhe_auhe, ombili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 LS: Ombili nayi kale kevi, 'mbili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 LS: Miilongo ayihe ayihe, ombili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 LS: Miigwana ayihe ayihe, mbili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 LS: MuNamibia lyetu, mbili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi

– Percussion solo –

LS: Esimano lyaKalunga, Esimano lyaKalunga
 C: Esimano lyaKalunga, Esimano lyaKalunga
 LS: Mokombandambanda, Esimano lyaKalunga
 C: Ombili nayi kale kevi, Ombili nayi kale kevi
 S: Kombanda yev 'ombili, Esimano lyaKalunga
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 C: Maantu e ya hokwa, Esimano lyaKalunga
 C: Ombili nayi kale kevi, ombili nayi kale kevi
 LS: Ombili nayi kale kevi, ombili nayi kale kevi
 C: Ombili nayi kale kevi, ombili nayi kale kevi

26 $\text{♩} = 100$ $\text{♩} = 70$ Ritardando Slow down

Je - ho - va tu p'o - mbi - le Ta - te - tu - ya - mu - ku - la A - men
 Je - ho - va tu p'o - mbi - le Ta - te - tu - ya - mu - ku - la A - men
 Je - ho - va tu p'o - mbi - le Ta - te - tu - ya - mu - ku - la A - men
 Je - ho - va tu p'o - mbi - le Ta - te - tu - ya - mu - ku - la A - men
 Je - ho - va tu p'o - mbi - le Ta - te - tu - ya - mu - ku - la A - men

Percussion, drums, guitars and bass

Intro

Claves

Egg Shaker

Shaker/omakunde

Ongoma

Nkurungoma

Ac Guitar 2

Ac Guitar 1

Bass Guitar

5

9 Verse x 12

14 Percussion solo

Log drum

Conga

Detailed description: The image shows a musical score for a church song. It is divided into two main sections. The first section, starting at measure 9, is labeled 'Verse x 12'. It features a four-part vocal harmony in the top system, with each voice part having a repeat sign. Below the vocal parts are three systems of piano accompaniment: a grand staff (treble and bass clefs) and a single bass clef line. The second section, starting at measure 14, is labeled 'Percussion solo'. It begins with a double bar line and a repeat sign. The top system continues with the four-part vocal harmony. Below it, there are two systems of percussion: 'Log drum' and 'Conga', each with its own rhythmic notation. The piano accompaniment continues in the bottom systems. The score concludes with a double bar line and a repeat sign at the end of the piano part.

19

Verse x 6

Shekere

Claves

Egg shaker

Shaker/omakunde

Ac guitar 3

The musical score for measures 19-22 is divided into two systems. The first system contains five staves for percussion instruments: Shekere, Claves, Egg shaker, and Shaker/omakunde. The second system contains four staves for Ac guitar 3, with the top three in treble clef and the bottom one in bass clef. The score is marked 'Verse x 6' and begins at measure 19. The percussion parts feature rhythmic patterns of eighth and sixteenth notes, while the guitar part plays a melodic line in the bass register.

24

1. - 5

29 | 6.

The musical score is divided into two systems. The first system, starting at measure 29, contains eight staves for percussion instruments. The top staff is for snare drum, followed by two staves for tom-toms, and four staves for cymbals. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like 'x' for cymbal crashes. The second system, starting at measure 30, contains four staves for a string quartet. The top two staves are for violins (I and II), the middle staff is for viola, and the bottom staff is for cello/bass. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'f' for fortissimo.

Word of God

6 Halleluya

Trad Kwaluudhi melody. Adapted by Selma Shaningwa, arranged by Sakari Löytty. (Tracks 12 and 14)

♩=120

Lead singer/
Soprano

Ha-le-lu-ya, ha-le-lu - ya ha-le-lu-ya ha-le-lu - ya

5 Choir

Ha-le-lu-ya, ha-le-lu - ya ha-le-lu-ya, ha-le-lu - ya

Ha-le-lu-ya, ha-le-lu - ya ha-le-lu-ya, ha-le-lu - ya

Ha-le-lu-ya, ha-le-lu - ya ha-le-lu-ya, ha-le-lu - ya

Ha-le-lu-ya, ha-le-lu - ya ha-le-lu-ya, ha-le-lu - ya

2. Hale, hale, haleluya

Hale, hale, haleluya

Egg Shaker

Shaker/omakunde

Ongoma 2

Ongoma 1

Nkurungoma

3

7 Credo

Music, Sakari Löytty. (Track 17)

$\text{♩} = 96$ Chorus

Lead singer
Soprano
Alto
Tenor
Bass

Ee - no ndi_ itaa - la

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

3

Ee - no ndi_ itaa - la

Ee - no ndi_ itaa - la

Ka - lu - nga. ka ta - tu - gu - mwe

Ka - lu - nga. ka ta - tu - gu - mwe

Ka - lu - nga. ka ta - tu - gu - mwe

Ka - lu - nga. ka ta - tu - gu - mwe

6

Liturgical recitation style ad.lib

O - nga - mej_ -taa la Kalu- nga. He Omu - namapa - ngelo a - ge - he

O - nga - mej_ -taa la Kalu- nga. He Omu - namapa - ngelo a - ge - he

O - nga - mej_ -taa la Kalu- nga. He Omu - namapa - ngelo a - ge - he

O - nga - mej_ -taa la Kalu- nga. He Omu - namapa - ngelo a - ge - he

11 Chorus

Ee - no ndi_ itaa - la

Omushiti gwegulu no - gwe - vi

Omushiti gwegulu no - gwe - vi

Omushiti gwegulu no - gwe - vi

Omushiti gwegulu no - gwe - vi

14

Ee - no ndi_ itaa - la

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

16

Ee - no ndi_ itaa - la

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

Ka - lu - nga_ ka ta - tu - gu - mwe

19 *Liturgical recitation style ad.lib*

No - ndi_ itaala Jesus Kristus, // Epona lyaKalunga, // Omuwa gwetu.

No - ndi_ itaala Jesus Kristus, // Epona lyaKalunga, // Omuwa gwetu.

No - ndi_ itaala Jesus Kristus, // Epona lyaKalunga, // Omuwa gwetu.

No - ndi_ itaala Jesus Kristus, // Epona lyaKalunga, // Omuwa gwetu.

21
A valwa kOmbepo Ondjapuki nokomukadhona Ma - ri - a. Okwa hepekwa muuyuni

A valwa kOmbepo Ondjapuki nokomukadhona Ma - ri - a. Okwa hepekwa muuyuni

A valwa kOmbepo Ondjapuki nokomukadhona Ma - ri - a. Okwa hepekwa muuyuni

A valwa kOmbepo Ondjapuki nokomukadhona Ma - ri - a. Okwa hepekwa muuyuni

23
wa Pontius Pilatus, a aelwa komushigakano, // a si nokwa fumwikwa nokwa yi mohi mshaasi,

wa Pontius Pilatus, a aelwa komushigakano, // a si nokwa fumwikwa nokwa yi mohi mshaasi,

wa Pontius Pilatus, a aelwakomushigakano, // a si nokwa fumwikwa nokwa yi mohi mshaasi,

wa Pontius Pilatus, a aelwa komushigakano, // a si nokwa fumwikwa nokwa yi mohi mshaasi,

25
nokwa yumuka kuusi esiku e - ti - ta - tu. A lo - ndo a

nokwa yumuka kuusi esiku e - ti - ta - tu. A lo - ndo a

nokwa yumuka kuusi esiku e - ti - ta - tu. A lo - ndo a

nokwa yumuka kuusi esiku e - ti - ta - tu. A lo - ndo a

32

yi megulu nokwa kuutumba kolulyo lwaKalunga He, omunamapangelo a - ge - he,
 yi megulu nokwa kuutumba kolulyo lwaKalunga He, omunamapangelo a - ge - he,
 yi megulu nokwa kuutumba kolulyo lwaKalunga He, omunamapangelo a - ge - he,
 yi megulu nokwa kuutumba kolulyo lwaKalunga He, omunamapangelo a - ge - he,

34

nota galuka ko te ya okupangula aanamwenyo naa - si.
 nota galuka ko te ya okupangula aanamwenyo naa - si.
 nota galuka ko te ya okupangula aanamwenyo naa - si.
 nota galuka ko te ya okupangula aanamwenyo naa - si.

38

Chorus

39 *Liturgical recitation style ad.lib*

No - - ndi_ itaala Ombepo
 No - - ndi_ itaala Ombepo
 No - - ndi_ itaala Ombepo
 No - - ndi itaala Ombepo

41

Ondjapuki, negongalo limwe eyapuki lyaakriste a - ye - he,

Ondjapuki, negongalo limwe eyapuki lyaakriste a - ye - he,

Ondjapuki, negongalo limwe eyapuki lyaakriste a - ye - he,

Ondjapuki, negongalo limwe eyapuki lyaakriste a - ye - he,

44

nehanganolyaapuki nedhimopo lyoondjo neyumuko lyaasi nomwenyo gwaa-lu - he.

nehanganolyaapuki nedhimopo lyoondjo neyumuko lyaasi nomwenyo gwaa-lu - he.

nehanganolyaapuki nedhimopo lyoondjo neyumuko lyaasi nomwenyo gwaa-lu - he.

nehanganolyaapuki nedhimopolyoondjo neyumuko lyaasi nomwenyo gwaa-lu - he.

47

Chorus

Ec - no - ndi i taa - la

Ka - lu - nga ka ta - tu - gu - mwe

Ka - lu - nga ka ta - tu - gu - mwe

Ka - lu - nga ka ta - tu - gu - mwe

Ka - lu - nga ka ta - tu - gu - mwe

49

The musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features a melody with eighth and quarter notes, and a repeat sign with two endings. The lyrics 'Ee - no ndi_ itaa - la' are written below the notes. The second ending is marked '1.' and the first ending is marked '2.'. The second staff is a piano accompaniment in the right hand, starting with a treble clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The lyrics 'Ka-lu- nga. ka ta-tu- gu mwe' are written below the notes. The third staff is a piano accompaniment in the left hand, starting with a treble clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The lyrics 'Ka-lu- nga. ka ta-tu- gu mwe' are written below the notes. The fourth staff is a piano accompaniment in the left hand, starting with a bass clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The lyrics 'Ka-lu- nga. ka ta-tu- gu mwe' are written below the notes. The fifth staff is a piano accompaniment in the left hand, starting with a bass clef and a key signature of one sharp. It features a rhythmic accompaniment of eighth notes. The lyrics 'Ka-lu- nga. ka ta-tu- gu - mwe' are written below the notes.

Ee - no ndi_ itaa - la Ee - no ndi_ itaa - la

Ka-lu- nga. ka ta-tu- gu mwe

Ka-lu- nga. ka ta-tu- gu mwe

Ka-lu- nga. ka ta-tu- gu mwe

Ka-lu- nga. ka ta-tu- gu - mwe

Lead singer:
 Kalunga Omuwa
 Egulu nevi
 Hosianna, hosianna
 Ngu te ya

Choir:
 Kalunga na hambelelwe 4x
 Oly_udha ehambelelo 4x
 Mokombanda na hambelelwe 4x
 Mokombanda na hambelelwe 4x

Percussion solo

Hosianna, hosianna
 Ngu te ya

Mokombanda na hambelelwe 4x
 Mokombanda na hambelelwe 4x

Drums and percussion

Verse

The musical score is written for six percussion instruments in 12/8 time. The instruments are Caxixi, Shaker/omakunde, Log drum, Ongoma, Congas, and Nkurungoma. The score is divided into two systems. The first system shows the initial rhythmic patterns for each instrument. The second system shows the continuation of these patterns, with some instruments having repeat signs at the end of their lines. The Caxixi part consists of quarter notes with accents. The Shaker/omakunde part features eighth notes and quarter notes. The Log drum part has a steady eighth-note pattern. The Ongoma part has a pattern of quarter notes. The Congas part has a pattern of quarter notes with accents. The Nkurungoma part has a pattern of quarter notes with accents and rests.

2

Percussion solo

The first system of the Percussion solo consists of five staves. The top staff contains a simple melodic line of quarter notes. The four staves below it feature a rhythmic accompaniment of eighth notes, with many notes marked with an accent (>).

The second system continues the Percussion solo with five staves. The top staff has a melodic line of quarter notes. The lower staves continue the eighth-note accompaniment, with some notes marked with an accent (>).

Coda

The Coda section consists of five staves. The top staff has a melodic line of quarter notes. The lower staves feature a rhythmic accompaniment of eighth notes, with many notes marked with an accent (>). The section concludes with a double bar line.

9 Greeting of peace

Trad Kwanyama melody, arranged by Sakari Löytty. (Track 20)

$\text{♩} = 110$

Celebrant

Mbi - li yOmu - wa na ne mbi - li nayi ka - le na

5

ne Choir Mbi - li

No - sho wo na ngo - ye no - sho wo na - ngo - ye

No - sho wo na ngo - ye no - sho wo na - ngo - ye

No - sho wo na ngo - ye no - sho wo na - ngo - ye

No - sho wo na ngo - ye no - sho wo na - ngo - ye

10

3. A - men a - - men, a - - men

ye A - men

ye A - men

ye A - men

ye A - men

15

C⁷ F

a - - men a - - men

a - - men a - - men

a - - men a - - men

a - - men a - - men

Band arrangements same as in Invocation and Greeting

9

10 Agnus Dei

Trad Dhimba melody, arranged by Sakari Löytty. (Track 21)

♩ = 150

Soprano

O - nzi - go - na ya - Ka - lu - nga O - nzi - go - na ya - Ka - lu -

Alto

O - nzi - go - na ya - Ka - lu - nga O - nzi - go - na ya - Ka - lu -

Tenor

O - nzi - go - na ya - Ka - lu - nga O - nzi - go - na ya - Ka - lu -

Bass

O - nzi - go - na ya - Ka - lu - nga O - nzi - go - na ya - Ka - lu -

5

nga O - nzi - go - na ya - Ka - lu - nga O -

nga O - nzi - go - na ya - Ka - lu - nga O -

nga O - nzi - go - na ya - Ka - lu - nga O -

nga O - nzi - go - na ya - Ka - lu - nga O -

8

nzi - go - na - ya - Ka - lu - nga Wa ku - tha po oo - ndjo_ dhuu - yuu - ni wa

nzi - go - na - ya - Ka - lu - nga Wa ku - tha po oo - ndjo_ dhuu - yuu - ni wa

nzi - go - na - ya - Ka - lu - nga Wa ku - tha po oo - ndjo_ dhuu - yuu - ni wa

nzi - go - na - ya - Ka - lu - nga Wa ku - tha po oo - ndjo_ dhuu - yuu - ni wa

12

ku - tha po - oo - ndjo_ dhuu - yuu - ni Wa ku - tha po oo - ndjo_ dhuu -

ku - tha po - oo - ndjo_ dhuu - yuu - ni Wa ku - tha po oo - ndjo_ dhuu -

ku - tha po - oo - ndjo_ dhuu - yuu - ni Wa ku - tha po oo - ndjo_ dhuu -

ku - tha po - oo - ndjo_ dhuu - yuu - ni Wa ku - tha po oo - ndjo_ dhuu -

15

yuu - ni wa ku - tha po - oo - ndjo_ dhuu - yuu - ni

yuu - ni wa ku - tha po - oo - ndjo_ dhuu - yuu - ni

yuu - ni wa ku - tha po - oo - ndjo_ dhuu - yuu - ni

yuuu -- nini wa ku - tha po - oo - ndjo_ dhuu - yuu - ni

Ngoye tu silohenda, 4x

Tupa ombili ne yambeko 4x

Percussion

Musical score for Percussion instruments in 4/4 time, consisting of two measures. The instruments are Claves, Egg Shaker, Shaker/omakunde, Ongoma, and Nkrungoma. The Claves part features a dotted quarter note followed by an eighth note and a quarter note. The Egg Shaker part consists of a continuous eighth-note pattern. The Shaker/omakunde part features a dotted quarter note followed by an eighth note and a quarter note. The Ongoma and Nkrungoma parts feature a pattern of eighth notes with 'x' marks indicating specific rhythmic accents or techniques.

Musical score for Percussion instruments, continuing from the previous section. It includes a triplet marking '3' above the first measure. The instruments are Claves, Egg Shaker, Shaker/omakunde, Ongoma, and Nkrungoma. The Claves part features a dotted quarter note followed by an eighth note and a quarter note. The Egg Shaker part consists of a continuous eighth-note pattern. The Shaker/omakunde part features a dotted quarter note followed by an eighth note and a quarter note. The Ongoma and Nkrungoma parts feature a pattern of eighth notes with 'x' marks indicating specific rhythmic accents or techniques.

Conclusion

11 Praise

Trad Kwanyama melody, words edited by Aveshe Munyika and Sakari Löytty,
arranged by Sakari Löytty. (Track 23)

$\text{♩} = 120$

Soprano
Tu ha-mbe-le-le-ni tu si-ma ne k'O muwa

Alto
Tu hambele-le-ni tu

Tenor
Tu hambele-le-ni tu

Bass
Tu hambele-le-ni tu

5

Tu hambele-le-ni tu si-ma ne k'O muwa

si-ma ne k'O muwa Tu hambele-le-ni tu

si-ma ne k'O muwa Tu hambele-le-ni tu

si-ma ne k'O muwa Tu hambele-le-ni tu

si-ma ne k'O muwa Tu hambele-le-ni tu

9

Ha-mbe-le-le-ni Ka-lu-nga ke-tu a Ha-mbe-le-le-

si-ma-ne-k'O-muwa Ka-lu-nga ke-tu a si-ma-na

si-ma-ne-k'O-muwa Ka-lu-nga ke-tu a si-ma-na

si-ma-ne-k'O-muwa Ka-lu-nga ke-tu a si-ma-na

si-ma-ne-k'O-muwa Ka-lu-nga ke-tu a si-ma-na

12

ni Ka lu - nga ke - tu a si - ma - na Ka lu - nga ke -
 Ka - lu - nga ke - tu a si - ma - na Ka - lu - nga ke -
 Ka - lu - nga ke - tu a si - ma - na Ka - lu - nga ke -
 Ka - lu - nga ke - tu a si - ma - na Ka - lu - nga ke -
 Ka - lu - nga ke - tu a si - ma - na Ka - lu - nga ke -

15

tu a si - ma - na Ka lu - nga ke - tu a si - ma - na
 tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na
 tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na
 tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na
 tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na

- | Lead singer: | Choir |
|---|--|
| 2. Omuwa Kalunga ketu a simana
Hambeleleni | Omuwa Kalunga ketu a simana 2x
Kalunga ketu a simana 2x
Kalunga ketu a simana 2x |
| 3. Tu ligoleleni, tu simanek' Omuwa,
Hambeleleni | Tu ligoleleni, tu simanek' Omuwa 2x
Kalunga ketu a simana 2x
Kalunga ketu a simana 2x |
| 4. Tu hambeleleni, tu simanek' Omuwa
Hambeleleni | Tu hambeleleni, tu simanek' Omuwa 3x
Kalunga ketu a simana 2x
Kalunga ketu a simana 2x |

12 Benediction

Music Sakari Löytty. (Track 24)

♩ = 80 Intro

Celebrant

Ac Guitar 2

Ac Guitar 1

4 Verse

O - muwane mu la - le - ke nuu - ya - mba Ye ne mu ga - me ne

8

O - muwane muye - li - thi - le o - shi - pa - la she Ye ne mu si - le o - he

12

nda O - muwana taa - le - lith' o - shi - pa - la she ku ne Ye ne mu pe - o - mbi

16

- li O-me - dhi na lya He_ no-ly'O- mwa-na no-lyO - mbe po o- ndja pu-ki.

B⁷ E B⁷ E

20

A - men, a - men, a - men O-me-

B⁷ E B⁷ E B⁷

25

men, a - men

B⁷ E B⁷

28

E B⁷ E

13 Closing song

(Track 25) Same as opening song but with the following words

Lead: Ileni tuyeni tu k'uvith' Evangeli 2X Tu holathaneni, yakulathaneni 2X

Appendix 3

Worship Melody Model

Order of the worship:

C – Choir/congregation, Cel – Celebrant (pastor, presiding minister), LS: Lead singer

GATHERING

Procession

Chorus:

C: *Ileni tuyeni tu longeleni Omuwa
Yelutheni_omuwenyo dheni kuKalunga*

1 Opening hymn

2 Invocation and greeting

Celebrant
 Me-dhi-na lya - He no - lyOmuwa - na no-ly'O mbe - p'O-ndja pu - ki
 O-muwa na ka-le na ne, O-muwa na ka-le na
 a - men a - men
 ne A - men a -
 No - sho wo na ngo - ye no - sho wo na-ngo - ye
 men a - men
 A - men a - men a - men

Congregation
 A-men
 a - men a - men
 A - men a - men a - men

3 Introductory words

From the worship manual.

4 Confession of the sins

Celebrant: Reads words from the worship manual.

Celebrant and congregation

Me-ni mu - le ndi ku ku - gi - le___ O-muwa u -

- va e - wi lya - ndje_ Me- ni muu - - le ndi ku ku-

gi - le___ uv' e - ga - - li - ka-no lya - ndje

Celebrant:

Ngele to kala okudhimbulukw' oondjo

Olye ta vulu okukala ko?

Pungoye opuna edhimopo lyoondjo

Opo u tilike nokusimanekwa.

Celebrant and congregation

Me-ni mu - le ndi ku ku - gi - le___ O-muwa u -

- va e - wi lya - ndje_ Me- ni muu - - le ndi ku ku-

gi - le___ uv' e - ga - - li - ka-no lya - ndje

Celebrant:

Nda tegamen' Omuwa, onde mu tegelela

Oohapu dhe onde dhi inekela

Nda tegel' Omuwa ndi vule omulangeli

Omulangeli guusiku a tega ku she.

Celebrant and congregation

Me-ni mu - le ndi ku ku - gi - le___ O-muwa u -
 7 - va e-wi lya - ndje_ Me- ni muu - - le ndi ku ku-
 12 gi - le___ uv' e - ga - - li - ka-no lya - ndje

5 Absolution

Celebrant: Reads words from the worship manual.

Celebrant Me-dhi-na lya - He no - lyOmwa - na no-ly'O mbe - p'O-ndja pu - ki
 Congregation
 6 A-men
 A - men a - men
 a - men a - men
 12 a - men
 A - men a - men a - men

6 Psalm of the day

A psalm sung and played with indigenous instruments or performed by a choir.

7 Kyrie

Celebrant and congregation

O - muwa, O - muwa tu si - lo - he - nda, Kris -

5 tus tu si - lo - he - nda, O - muwa tu si - lo - he - nda A - men

Or a Kyrie litany can be conducted

Celebrant: Reads a prayer

Congregation can sing between parts of the prayer:

Congregation

O - muwa, O - muwa tu si - lo - he - nda

The prayer is closed with:

Celebrant and congregation

O - muwa, O - muwa tu si - lo - he - nda, Kris -

5 tus tu si - lo - he - nda, O - muwa tu si - lo - he - nda A - men

8 Glory

Celebrant and congregation

E - si-ma no lya-Ka - lu - nga, e - si-ma-no lya-Ka - lu - nga

E - si-ma no lya-Ka - lu - nga e-

7

Mo-ko-mba-nda -mba - nda e - si-ma-no lya-Ka - lu-nga

si-ma-no lya-Ka - lu - nga E-

13

O - mbi-li-nayi ka-le ke - vi, o-

si-ma no lya-Ka - lu - nga e - si-ma no lya-Ka - lu-nga

19

mbi-li nayi ka-le ke-vi

E - si-ma no lya-Ka - lu - nga e - si-ma-no lya-Ka - lu-nga

25

Maa-ntu e ya ho - kwa e - si-ma-no lya-Ka - lu-nga

E - si-ma-no lya-Ka - lu - nga e -

31

E - si-ma-no lya-Ka - lu - nga, mo-ko-mba-nda -mba - nda

si-ma-no lya-Ka - lu-nga E - si-ma-no lya-Ka - lu - nga, mo-ko-mba-nda -mba - nda

Ritardando Slow down

9 Trinity hymn**10 Prayer of the day**

Celebrant reads from the church manual.

WORD OF GOD

11 First reading:**12 Response**

A hymn or a short choir song, or an instrumental piece of music played with an indigenous local instrument.

13 Second reading**14 Graduale hymn****15 Gospel reading and sermon****Halleluya song**

Lead singer

Ha-le-lu-ya, ha-le-lu-ya ha-le-lu-ya ha-le-lu-ya

5
Congregation

Ha-le-lu-ya, ha-le-lu-ya ha-le-lu-ya ha-le-lu-ya

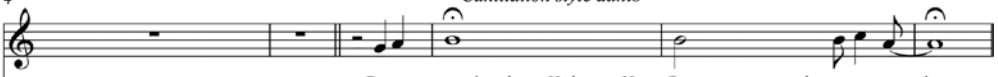
16 Creed


Chorus

Lead singer  Ee - no_ ndi_i taa - la_ Ee - no ndi_ itaa - la


Congregation  Ka-lu- nga_ ka ta-tu - gu - mwe


4 *Cantilation style ad.lib*

 O nga - me_i taala Kalunga He Omunamapa - ngelo a-ge - he


 Ka-lu nga ka ta-tu gu-mwe


10

 Omushiti gwegulu no gwe - vi **Chorus repeated** No ndi_ itaala Jesus Kristus, Epona lyaKalunga,





15

 Omuwa gwetu. A valwa kOmbepo Ondjapuki nokomukadhona Ma - ri - a.



18

 Okwa hepekwa muuyuni wa Pontius Pilatus, a alelwa komushigakano, a si nokwa fumwikwa nokwa



21



yi mohi moshasi, nokwayumuka kuusi esiku e - ti - ta - tu. A lo - ndo ayi megulu nokwa

26



kuutumba kolulyo lwaKalunga He, omunamapangelo a - ge - he,

29



nota galuka ko te ya okupangula aanamwenyo naa - si. **Chorus repeated** No - ndi_

34



itaala Ombepo Ondjapuki, negongalo limwe cyapukilyaakriste a - ye - he,___

38



nehangano lyaapuki nedhimopo lyoondjo neyumuko lyaasi nomwenyo gwaa - lu - he.

41



Ee- no_ ndi_ i taa la_ Ee- no_ ndi_ itaa- la
Ka-lu nga ka ta-tu-gu mwe Ka-lu nga ka ta-tu-gu mwe

Alternatively the Creed can be read together by the celebrant and congregation. The chorus can be sung in the beginning and after each of the three articles of faith.

17 Church prayer of intercession

Solo instruments can be used between the interpolate sentences.

HOLY COMMUNION

18 Offertorium hymn

19 Eucharistic prayer

20 Sanctus

Lead singer

Congregation

3 Omu - ya - pu - ki Ka - lu - nga Omu

3 Omu - ya - pu - ki na ha - mbe - le -

3 ya - pu - ki Ka - lu - nga Omu - ya - pu - ki Ka - lu - nga

6 lwe Omu - ya - pu - ki na ha - mbe - le - lwe Omu

9 Omu - ya - pu - ki Ka - lu - nga

9 ya - pu - ki na ha - mbe - le - lwe Omu - ya - pu - ki na ha - mbe - le -

12 Ka - lu - nga Omu - wa Ka - lu - nga Omu - wa

12 lwe Ka - lu - nga na ha - mbe - le - lwe

15 Ka - lu - nga O - muwa

15 Ka - lu - nga na ha - mbe - le - lwe Ka - lu - nga na ha - mbe - le -

15 Ka - lu - nga O - muwa

15 lwe Ka - lu - nga na ha - mbe - le - lwe


Lead singer

Egulu nevi
Hosianna, hosianna
Ngu te ya, ngu teya


Congregation

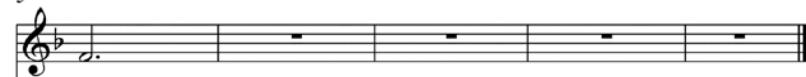
Olyuudha nehambelelo 4x
Mokombanda na hambelwe 4x
Mokombanda na hambelwe 4x

21 Prayer and the words of institution**22 Lord's prayer****23 Greeting of peace**

Celebrant 

Mbi - li yOmu - wa na ne mbi - li nayi ka - le na

Congregation 

5 

ne

No - sho wo na ngo - ye no - sho wo na-ngo - ye

24 Agnus Dei



5 O - nzi-go-na ya - Ka-lu - nga O - nzi-go-na ya - Ka-lu - nga O - Wa -



9 ku-tha po oo-ndjo dhuu- yuu - ni wa ku-tha po oo-ndjo dhuu- yuu - ni Wa



13 Ngo-ye tu si - l'o -he - nda Ngo-ye tu si - l'o -he - nda



Tu pa o mbi - li ne - ya- mbe - ko Tu pa o mbi - li ne - ya- mbe - ko

25 Communion

Hymns can be sung during the distribution of the bread and wine.

Prayer of thanksgiving

CONCLUSION

26 Praise

Celebrant

Congregation

Ha - mbe - le - le - ni mu si - ma - ne - k'O - muwa

Ha - mbe - le - le - ni mu si - ma -

4

O - muwa Ka - lu nga ke - tu a si - ma - na

ne - k'O - muwa O - muwa Ka - lu - nga ke - tu a

8

Ha - mbe - le - le - ni Ka - lu - nga ke - tu a Ha - mbe - le - le - ni Ka - lu - nga ke - tu a si - ma - na Ka -

si - ma - na Ka - lu - nga ke - tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na Ka

13

lu - nga ke - tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na Li - go - le - le - ni mu si - ma -

lu - nga ke - tu a si - ma - na Ka - lu - nga ke - tu a si - ma - na

18

ne - k'O - muwa Li - go le - le - ni mu si - ma - ne - k'O muwa

Ha - le lu - ya tu si - ma - ne - k'O - muwa Hal -

23

Hal - le - lu - ya Hal - le - lu - ya tu si - ma - Hal - le - lu - ya Hal -

le lu - ya tu si - ma - ne - k'O muwa Ha - le lu - ya tu si - ma - ne - k'O - muwa Ha -

27

le - lu - ya tu si - ma - ne - k'O muwa Hal - le - lu - ya tu si - ma - ne - k'O muwa

le lu - ya tu si - ma - ne - k'O - muwa Ha - le lu - ya tu si - ma - ne - k'O - muwa

27 Benediction

Celebrant

5 Omu-wa ne_mu la-le-ke nuu - ya-mba Ye ne mu ga - me-ne__

9 Omu-wa ne_mu ye-li thil' -o -shi-pa-la she_ ku ne Ye ne mu si-le o- he - nda

13 Omu-wa na taa-le-li-th'o -shi-pa-la she_ kune Ye ne mu pe_ o mbi - li O-me

17 **Congregation**
dhi-na lya He_ no-lyO mwa-na no-lyO-mbe-po O- ndja - pu-ki__ A -

men, a - men a - men A - men, a - men a - men.

28 Sending

29 Closing song and procession

A hymn or a chorus can be used during the procession.