

**“DISCO LA YESU” MUSIC IN THE EVANGELICAL LUTHERAN
CHURCH: A STRATEGY FOR EVANGELIZATION IN THE
NORTHWESTERN DIOCESE, BUKOBA TANZANIA**

by

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DECLARATION

I, Jenitha Abela Kameli, do hereby declare that this work as my original research and has never been submitted to any other university or institution for any academic award.

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DEDICATION

To my mother Ma Melensiana Bakendaki Lulabuka Kameli who always pray for me

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ABSTRACT

In this study, I examine how “disko la Yesu” music is used as a strategy for evangelization in the Evangelical Lutheran Church, North-western Diocese (ELC/NWD) Bukoba-Tanzania. I define “disko la Yesu” music as music produced by musical instruments and equipments that are powered either by hydro-electricity, electricity from fuel generator, solar energy or car batteries to produce and enhance sound. The music instruments include, but not limited to electric guitars and keyboards while equipments include microphones, mixers, sound monitors, and amplifiers. In addition, “disko la Yesu” music is a style of music performance practice used in church contexts, which includes any popular music genre in Tanzania such as *bongo flava*, reggae, soukous and a blend of different genres whose product cannot be easily categorized in a specific music genre.

I specifically conducted this study to examine the relationship between “disko la Yesu” music and evangelisation in the evangelical Lutheran church, Northwestern Diocese, Bukoba. I define evangelization as a process of sharing the word of God with the aim of attracting, retaining and converting people to a new faith or belief. I particularly analyze the relationship between “disko la Yesu” music and evangelization focusing on the nature of “disko la Yesu” music in terms of: 1); music as sound; 2) music as text and; 3) music as context to understand how and why this music enhances the evangelization process in the ELC/NWD. Further, I examine “disko la Yesu” music focusing on the nature of “disko la Yesu” music genres used in attracting, converting and retaining people to the ELC/NWD. In addition, I examine the nature of messages conveyed through “disko la Yesu” music performed in the ELC/NWD church to understand how it participates in the evangelization process.

This study was triggered by controversies about the nature of music that is appropriate to be performed in church contexts in the ELC/NWD. As this study demonstrates, since the inception of the ELC/NWD, there have been debates as to whether hymns, church music based on indigenous Tanzanian musical styles or “disko la Yesu” music is the right music to be performed in church contexts. The nature of this study necessitated me to employ a qualitative research methodology. Qualitative research methodology necessitates an ethnographic approach. I used interviews, participant observation and library research to gather data. The ethnographic approach informed the collection of people’s views, thoughts, and experiences about “dosko la Yesu” music. I chose informants using purposive, random and snowball techniques.

Informed by Steven Feld's (1994) music communication theory, I argue that "disko la Yesu" music is a form of communication since it facilitates the process of evangelization in the ELCT/NWD. As Feld also discusses, communication takes place when the sent message can generate meaning and the meaning has to be interpreted and reacted upon by the receiver. However, the musical sounds themselves do not communicate anything. Rather, as Nannyonga-Tamusuza (2002) argues, meaning is constructed by those who listen to the music. Therefore, despite the fact that "disko la Yesu" music may not mean anything to elderly people, the youths may derive meaning from this music since it relates to the music performed in disco halls. In this study, I also argue that there is a dialectical relationship between music as sound, music as text and music as context. While the music as sound, text and context participate in the evangelization process in ELC/NWD, the contexts under which "disko la Yesu" music is performed also influence the kind of music performed in ELC/NWD.

I conclude that "disko la Yesu" music participates in attraction and retention of members into ELC/NWD. I recommend the future scholars should address how "disko la Yesu" music participates in conversion of its members since I did not have the tools and skills to do so. Further, future scholars should investigate the relationship between economics and "disko la Yesu" music since this music is also sold as a commodity to the members for the congregations of ELC/NWD.

ABBREVIATIONS

BM	Bethel Mission
CMS	Church Missionary Society
CSM	Church of Sweden Mission
CD	Compact Disc
DMS	Danish Missionary Society
DVD	Digital Video Disc
ELCT	Evangelical Lutheran Church in Tanzania
NWD	Northwestern Diocese
VHS	Video Home System
ELC/NWD	Evangelical Lutheran Church, Northwestern Diocese

CHAPTER ONE: GENERAL INTRODUCTION

1.1 Introduction

This study is an examination of how “disko la Yesu” music is used as a strategy for evangelization in the Evangelical Lutheran Church, North-western Diocese (ELC/NWD) Bukoba-Tanzania. I use the concept of “disko la Yesu” music to refer to the dance music produced by musical instruments and equipments that are powered with electricity, solar energy, and car batteries to produce and enhance sound. These musical instruments and equipment include electric keyboards, guitars, as well as microphones, mixers, sound monitors and amplifiers. I conceptualize “disko la Yesu” music as a form of communication where a message is sent, received, and reacted upon. As such, I examine the nature of this music and how it is used to attract, retain, and convert people in the ELC/NWD. I interrogate how “disko la Yesu” music is used during church services, crusades, church festivals, concerts and prayer meetings, the contexts where evangelization takes place in the ELC/NWD.

1.2 Background of the Study

The Evangelical Lutheran Church of Tanzania (ELCT) is one of the Christian Churches in Tanzania. This church has twenty dioceses, including the Northwestern Diocese (NWD), whose headquarters are found in Bukoba Municipality on the western side of Lake Victoria, Kagera region in Tanzania.¹ The history of the ELC/NWD church can be traced from the nineteenth century. According to Richard Mutembei (1993:34), at the end of the nineteenth century, business people from Bukoba introduced the Anglican faith from Uganda where they used to go for business. In 1896, the Church Missionary Society (CMS), a group of British Anglican evangelists, which was based in Uganda, sent the first foreign missionaries, who were Ugandans, to evangelize people in

¹ The Bahaya people, who speak *Luhaya*, a language among the Bantu family of languages, inhabit the Kagera region in Tanzania. The term “*Kihaya*” denotes something which belongs to the Bahaya people, and as such, one can talk of *Kihaya* music, dances or culture. In Chapter Four, I give detailed information about the Bahaya people and their music.

Kagera Region. During this period, preaching was done in two languages: *Luganda*, the language of the Baganda people (central Uganda) and *Luhaya*, which is the language of the Bahaya people.²

In 1910, the missionaries from Bethel Bielfield, Germany under a Christian organization known as the Lutheran Mission, came to Kagera and worked together with the CMS to enhance the spread of Christianity. The two missionary societies worked together for a while but the leadership of Bethel Bielfield had greater influence than the Anglicans from Uganda. This led to the establishment of the Evangelical Church of Buhaya, as a separate entity from the Anglican Church of Uganda. In 1963, the Evangelical Church of Buyaha became the North-western Diocese (NWD) of the Evangelical Lutheran Church in Tanzania (ELCT).³

As Thomas P. Kangeizi (2000) has noted, to enhance their work in Bukoba, the missionaries came with their music. They introduced the hymnal style with the accompaniment of the pipe organ and brass music instruments. The missionaries believed that indigenous music was unfit for the church because they viewed it as satanic. Because hymns were in German language, the Bahaya had problems in fully participating in the church services since they did not understand German. As such, the missionaries had to learn the indigenous language in order to translate hymns in the indigenous language. However, as Kangeizi observed, the translation of the hymns into indigenous languages was quite problematic since the missionaries did not fully understand the tonal nature of *Luhaya*. The missionaries misunderstood the meaning of the words in the local languages. This was subsequently reflected in the hymns that missionaries translated into *Luhaya* (Kangeizi, 2000:18-19). In spite of the fact that the indigenous music had been interpreted as satanic during the first German missionaries' era, Kangeizi notes that in 1926, Ernest Johansen from Germany came to Bukoba with the idea of using indigenous music in church services. Because he wanted the indigenous people to use their own music, Johansen worked jointly with indigenous people to

² Although the Church of Uganda participated in "giving birth" to the ELC/NWD, most influence to the development of this Church emanated from the German, Swedish and Danish missionaries who later came to Kagera region, as will be discussed later in this dissertaion.

³ According to Elisa Buberwa, the Bishop of the ELC/NWD, the main mission of the ELC/NWD is to emphasize Jesus' news of salvation to the people. During evangelization, the ELC/NWD also emphasizes the fact that peoples' relationship with God is fostered through God's grace to them. As Buberwa stressed, the priest has no power to forgive anybody for he is also a human being (interview, June 28th, 2009).

collect local tunes, write them and encouraged indigenous musical instruments to be used in church worship. However, the work of collecting indigenous music was interrupted by the World War I (1914-1918) but was re-introduced in 1960s and used along western hymns in the ELC/NWD church services to foster evangelization (Kangeizi 2000:22-23).

However, in the 1990s, music performed on power-driven instruments and equipments, which I have referred to as “disko la Yesu” music, was introduced in the church. The idea of using “disko la Yesu” music originated from the Pentecostal churches and enabled these churches to attract, retain and convert many people to their faith. As Laurence Nshombo argues, the influx of membership to the Pentecostal Churches has not only affected the ELC/NWD Church, but also other churches such as the Anglican and Catholic Churches who were threatened with loss of membership (2008:2). To combat this challenge, therefore, the ELC/NWD Church incorporated the “disko la Yesu” music in their services as a strategy to retain and attract new believers.

Another factor which accounts for the use of “disko la Yesu” music in the process of evangelization is the influence of the mass media including, radios, television, audio recordings such as CDs, cassettes and video recordings (VHS, DVDs). Moreover, choirs (which are mainly youths) watch and listen to Gospel music being broadcasted on radio and television and this has influenced the kind of music and the way choirs perform music in church contexts. As a matter of fact, music broadcast on television and radio has not only been adopted by the ELC/NWD, but also by other Christian churches in Tanzania. As for the the ELC/NWD Church, there is a radio station called *Sauti ya Injili* which broadcasts from Arusha Tanzania with music as one of its dominant programmes. More so, through donations, electric instruments are availed to many churches. This has had a great impact on live performances, crusades as well as church services. This study, therefore, examines how “disko la Yesu” music is used as a strategy to attract and retain membership in ELC/NWD. In addition, since the population of youth (people aged below 40 years old) in Tanzania is about fifty percent of the whole population,⁴ I examine this population of the youth and youth popular culture to understand the category of people attracted by “disko la Yesu” music to this church.

⁴See, <http://www.comminit.com/en/node/264103/3850%20Campain>. Downloaded on 13/11/2009

1.3 Statement of the Problem

According to Thomas Kangeizi (2000) and Judith Bangsund (2001), since the inception of Christianity in Africa and Tanzania in particular, there have been questions about the kind of music that is appropriate for church activities. With regard to the Evangelical Lutheran Church in Tanzania, Northwestern Diocese (ELC/NWD), hymns were initially introduced in church by business people from Kashenye in Bukoba who had initiated the Anglican faith in Bukoba. In 1910, German missionaries also emphasized hymnal singing since they claimed that indigenous *Kihaya* music was inappropriate for church use because this music was associated with pagan worship (2000:22; 2001:4).

Later on, in 1926, indigenous music was introduced in the church, but raised a lot of debates among the church leaders and Christians. The debate was about the appropriateness of indigenous music in church services since this music was associated with “pagan” worship. Moreover, the introduction of “disko la Yesu” music in the 1990s has heightened the debate about the appropriateness of disco music in the church. Some church ministers claim that “disko la Yesu” music has turned the ELC/NWD church into a ‘dance hall’ because in their view, this music encourages people to dance as if they are in a disco hall. Some members of the congregation argue that the kind of volume produced on electric instruments is so unbearably loud that some elderly members of the church have stopped coming to the church. Yet the church leaders and members who support “disko la Yesu” music are justified by the main mission of the Evangelical Lutheran Church, Northwestern Diocese. Like many other churches, the ELC/NWD aims at sharing the word of God so as to attract, retain and convert people to its faith. Since the majority of the members in the ELC/NWD are youths, they prefer “disko la Yesu” music and this further justifies the performance of this music in the ELC/NWD. Moreover, “disko la Yesu” music has been successful in the evangelization process in other Christian churches especially, Pentecostal churches.

Despite the controversy about “disko la Yesu” music as well as the opportunity to use this music as a strategy for evangelization, there has been inadequate research on the relationship between “disko la Yesu” music and evangelization in the Evangelical Lutheran Church of Northwestern Diocese, Bukoba-Tanzania. In order to understand how “disko la Yesu” music participates in evangelization process, there is need to examine how this music can be used as a strategy for evangelization in the ELC/NWD in Bukoba.

1.4 Definition of Key Terms

<i>Kwaya</i>	A group of singers and electric musical instrumentalists who perform music in church services without a conductor
Electrified hymnal singing	Hymnal singing accompanied by “disko la Yesu” musical instruments
“Disko la Yesu” music	Music produced on electric keyboards, guitars, through microphones, synthesizers and amplifiers, and it includes dancing.
Evangelization	A process of sharing the word of God with the aim of attracting, retaining and converting people to a new faith or belief
Hymns	Religious songs specifically composed for congregational singing in church services
Evangelical Lutheran	A Protestant Church which believes in the importance of faith and the understanding of the bible basing on the Martin Luther’s sixteenth-century’s teaching of justification by faith

1.5 General Objective

To examine the relationship between “disko la Yesu” music and evangelization in the Evangelical Lutheran Church in Tanzania, North-western Diocese, Bukoba

1.5.1 Specific Objectives

1. To examine the nature of “disko la Yesu” music genres used in attracting, retaining and converting people to the ELCT/NWD;
2. To examine why and how “disko la Yesu” music is used as a strategy for evangelization;
3. To, examine the nature of messages conveyed through “disko la Yesu” music performed in the ELCT/NWD church.

1.6 Hypothesis

“Disko la Yesu” music participates among other strategies in the evangelization process in the Evangelical Lutheran Church in Tanzania, North-western Diocese, Bukoba.

1.7 Significance of the Study

It is my hope that this study will benefit different categories of people including: music teachers, church musicians, ethnomusicologists, theologians, pastors, historians, academicians and the church congregation within and outside the ELC/NWD. This research provides information about the use of “disko la Yesu” music in the Lutheran Church of the Northwestern Diocese from the 1990s to 2009. As such, historians may use this information to study the development of the Evangelical Lutheran Church as well as the history of music in the ELC/NWD church.

Further, I have discussed about music genres adopted by the ELC/NWD as a way to reach a wider range of people especially youths. As a result, this study will inform church musicians why certain music genres, which are performed outside church contexts, can be used in church activities as a strategy for evangelization. Since ethnomusicologists strive to study the relationship of music and other cultural components, the current study offers information about music in relation to religion. In addition, theologians stand to benefit from this study since it demonstrates that music outside church contexts can be used to bring people nearer to God.

Furthermore, music teachers will find useful information about “disko la Yesu” music and its characteristics. It is hoped that music teachers will use this study as a reference in their teaching. It is also hoped that the Church musicians will use this study to inform their decision in choosing music that is appropriate for the evangelization mission since this dissertation includes views from the members of the congregation on how they perceive “disko la Yesu” music. Further, since ethnomusicologists study music and culture, this study is hoped to enhance ethnomusicological understanding of the role of “disko la Yesu” music in the church. Because religion is a part of culture, this study focuses on how “disko la Yesu” music is used as a means of evangelization in the Lutheran church culture and as such may foster future studies in related topics.

More so, theologians and pastors will find information about the relationship between music and religion which may enhance an understanding on the theological content embedded in “disko la Yesu” music. This study will enlighten academicians about the function of music in the ELC/NWD. Furthermore, I hope that different people particularly journalists and general readers will benefit from this research since this study will provide knowledge about the relationship between music and religion focusing on “disko la Yesu” music as a strategy for evangelization for the ELC/NWD church.

1.8 Scope of the Study

1.8.1 Geographical Scope

This study was carried out in Bukoba Kagera Region in Tanzania, where the Evangelical Lutheran Church, North-Western Diocese is located. Although the North-Western Diocese has forty-eight parishes, this study was limited to four parishes: *Kanisa Kuu* (The Cathedral, in Bukoba town), Ruhija, Ilemera, and Nyabugera parishes. I chose the above parishes because “disko la Yesu” music is widely performed in these churches. *Kanisa Kuu* is the main administration centre of the Evangelical Lutheran Church, North-western Diocese and the seat of the Bishop and the Dean is found in this region. In addition, *Kanisa Kuu*, Ruhija, Iremera and Nyabugera parishes are among the oldest parishes in the North-western Diocese and as such, they offered me an opportunity to trace the history of the Evangelical Lutheran church music in the Diocese. Further, the ELC/NWD

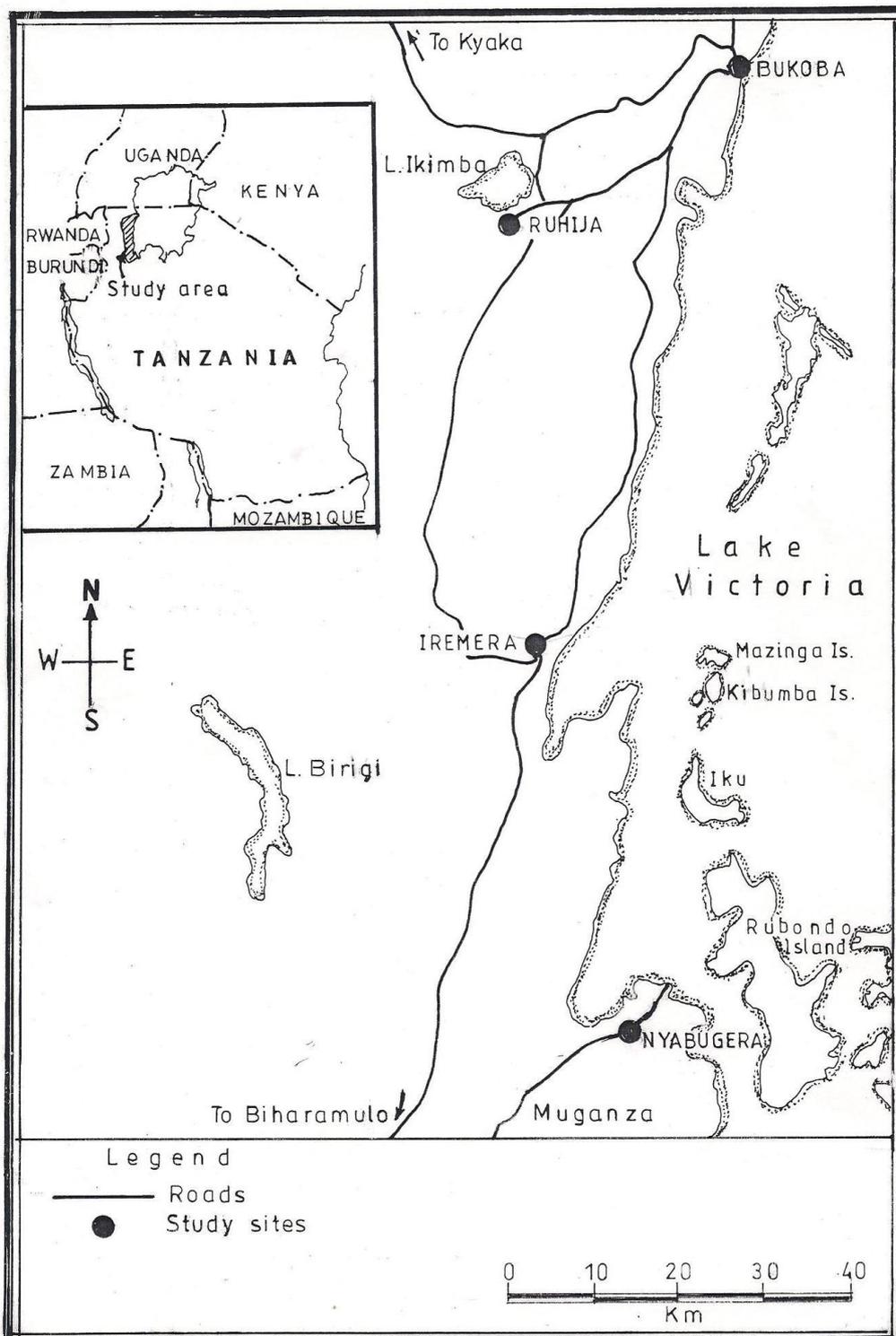
archive which provided important data to this study is found the premises which also houses *Kanisa Kuu*.

Kanisa Kuu congregation has several band choirs and two of them, *Kwaya ya Vijana* (Youth Band choir) and *Kwaya ya Bukoba* (Bukoba Band choir) perform “disko la Yesu” music during church functions. Moreover, Ruhija Parish houses Ruhija Evangelical Academy (REA), which has a School of Music where Lutherans and other Christian church musicians are trained. Ruhija Music School has electrical musical instruments and equipments as well as a choir which performs “disko la Yesu” music during church functions. Further, Ilemera Parish has an Afro art school, which trains students to construct indigenous drums, some of which are used in the church. In addition, Iremera Parish has two choirs which sing songs accompanied by electric musical instruments. And yet, Nyabugera Parish has a Nyabugera choir, which performs “disko la Yesu” music, accompanied by different indigenous musical instruments. These choirs provided a significant avenue for me to conduct interviews with the musicians as well as make music recordings which facilitated the analysis of how “disko la Yesu” music is used as a strategy for evangelization.

Further, these selected parishes have access to electric musical instruments as well as equipments. The four parishes have access to some form of electric power supply. Nyabugera choir uses electrical car battery while the Iremera choirs use a generator. The Ruhija School of Music choir uses solar energy and the choirs in Kanisa Kuu use hydro-electricity. The availability of power to generate electricity to operate electric musical instruments and equipment was important in determining the geographical scope of this study.⁵ In Figure 1, I include a map showing the areas she carried out her study.

⁵ As this study demonstrates, “disko la Yesu” music has fostered the evangelization process in the Evangelical Lutheran Church, Northwestern Diocese. Those churches which do not have this music in their repertoire have experienced a massive exodus of their members from the church. Further, the idea of using “disko la Yesu” music has spread to other Christian demoninations in Tanzania and those churches which do not have this music are struggling to include it on their reperoire.

Figure 1: Location of the Study



Source : By the Researcher.

1.8.2 Content Scope

There are several ways to study “disko la Yesu” music in the ELC/NWD. For example, a scholar can study “disko la Yesu” music in relation to gender construction. Scholars can investigate how “disko la Yesu” music participates in emancipating women and change the traditional roles of *Kihaya* women (see for example Imani Sanga 2007:7 and Jean Kidula 2000:5). Besides, scholars can study “disko la Yesu” music in relation to how this music has become a source of income to the church and musicians. As a matter of fact, “disko la Yesu” music helps to ‘pull’ people to church that eventually brings money to the church in form of offerings.

Specific to the present study, I examine how “disko la Yesu” music is used as a strategy for evangelization in the Evangelical Lutheran Church in Northwestern Diocese. I examine music as a form of communication with the aim to attract, retain and convert members to the Evangelical Lutheran faith. Further, I examine the contexts under which “disko la Yesu” music is performed as well as the category of people who are evangelized by “disko la Yesu” music to become and remain members of the Evangelical Lutheran Church Northwestern Diocese.

1.9 Theoretical Framework

This study resonates with theories on music communication, evangelization as well as those that link various components of culture to one another. While there have been many scholars engaged with the communication theory within and outside music scholarship, Steven Feld’s (1994) communication theory is more relevant to the study of “disko la Yesu” music as a strategy of evangelization. Feld discusses communication as a process between the source of information and the receiver and observes that communication is based on meaning and interpretation. In other words, communication takes place when the sent message can generate meaning and the meaning has to be interpreted and reacted upon by the receiver (see also Kelly, 2002:14). In addition, interpretation of the message is informed by one’s social and cultural background as well as experience (see also Inskip et al 2008:4; Kunst 1976:8; and Blacking 1973:3). In other words, the communicated meaning is contextual.

I contend with Feld’s view of communication being a process. I argue that music is used to communicate the evangelization message. Just like Feld’s view that communication becomes

meaningful when the sent message generates meaning, I argue that the evangelization process is only complete when the people evangelized have been attracted, retained and converted to the new faith. As such, for someone to be converted, he or she must derive meaning from the message passed on. However, as Martin Clayton (2001) stresses in his analysis of Indian raga music, music's aesthetic essence is only realized by those consuming the music (2001:4). Similarly, Nannyonga-Tamusuza (2005) has also emphasized that musical sounds on their own do not mean anything; meaning is only constructed by those who listen and consume the music. In this respect, Nannyonga-Tamusuza advances that: "production of meaning in a song is located in the 'activities and agencies of audiences'" (2002: 138); adding that "there are as many meanings that can be constructed from a piece of music, as there are listeners" (*ibid.*). Hence, one piece of music can generate as many meanings as there are people and contexts under which it is consumed and performed.

Considering "disiko la Yesu" music, youths and elderly people interpret this music differently. The youths for example, may find "disiko la Yesu" music more meaningful than elderly people because they associate it with disco hall music. As a matter of fact, "disiko la Yesu" music relates to disco hall music in terms of instrumental accompaniments, dancing styles and its loudness. As such, when this music is performed in church contexts, the youths find it meaningful because it is the same music they enjoy in disco halls. "Disiko la Yesu" music fulfills the youths' desires; especially the desire to dance. On the contrary, the older generation interprets "disiko la Yesu" music as immoral, irritating or merely as meaningless. Like Feld therefore, I stress that, "disiko la Yesu" music communicates differently to different categories of people.

This study also informed by the dialectical theory to link: music as a text, music as sound and music as context and how they relate with evangelization. The dialectical relationship theory stresses that while music defines culture, culture shapes the kind of music performed (Nannyonga-Tamusuza, 2005:34). As such, I draw on this conception to explore the dialectical relationship between music as sound, music as context and music as text and the process of evangelization. I argue that while "disiko la Yesu" music participates in the evangelization process, the contexts under which evangelization takes place informs the nature of "disiko la Yesu" music to be performed. Dialectically, the message has to be created in order to be disseminated through contexts. Similarly, for the communication process to be completed, the text, sound and context must relate to the congregation's musical understanding, because the congregation is the receiver,

generator and interpreter of meanings and then later reacts upon them. Therefore, since evangelization include attracting, retaining and converting people to a certain belief, music as text and sound as well as context participates in the process of evangelization. Details of this discussion are in Chapter Four and Five.

1.10 Dissertation Outline

This research is presented in six chapters; Chapter One provides the general introduction; where I explicate the problem, objectives, the scope of the study and the theoretical framework which informs the discussion in the entire dissertation. In Chapter Two, I review the literature related to this study in terms of the following themes: 1); Lutheran Music in Tanzania 2); Popular Music in Tanzania and 3); Music and evangelization. Since knowledge is accumulative, literature review enhanced my understanding of what other scholars have written, which formed a point of departure for her discussion herein.

In Chapter Three, I discuss the methodology I used to collect data for this study. Due to the fact that I employed qualitative research methodology, this study necessitated the use of interviews, participant observation, photography, and audio recording, pre-recorded data and mass-mediated data as the tools of research during fieldwork. The conceptualization of the ELC/NWD and its music is presented in Chapter Four where I illustrate the historical background of her study. In this Chapter, I discuss the inception of the ELC/NWD and the different missionary organizations, which were involved in shaping this church. I also discuss the music, which was introduced by the missionaries and the reasons why the indigenous *Kihaya* music was initially not accepted in church services.

The adoption of “disco la Yesu” music in the church is examined in Chapter Five, where I discuss the contexts in which “disco la Yesu” music is performed. I also analyze the nature of “disco la Yesu” music while focusing on text and sound to articulate the characteristics of “disco la Yesu” that enhance the evangelization process in the ELC/NWD. To enhance an understanding of how this music facilitates the evangelization process, I have also included a DVD in this dissertation. In Chapter Six, I summarize, conclude and make recommendations for future research. This study reveals that “disco la Yesu” music plays an important role of attracting and retaining people to the ELC/NWD. However, since evangelization involves attracting, converting, and retaining membership, the use of “disco la Yesu” music does not enhance the total evangelization

process. As this study reveals, “disko la Yesu” music only participates in attracting and retaining members to the ELC/NWD; it does not convert people to the ELC/NWD. Because it is derived from disco hall music and performed in church contexts, the meanings constructed out of this music is similar to that associated with the music performed in disco halls. This study reveals that “disko la Yesu” music entertains and makes the youth happy just as disco hall music does.

As demonstrated above, this chapter has provided a general introduction to this research. I have articulated the problem of study, study objectives as well as the theoretical framework relevant to this study. I have linked the different variables through the dialectical theory and articulated the scope of study in terms of geographical area and content. I have also outlined the chapters presented in this dissertation. In order to establish the point of departure for this study, I review the different scholarships in the next Chapter.

CHAPTER TWO : LITERATURE REVIEW

2.1 Introduction

There is inadequate research done specifically about how “disiko la Yesu” music is used as a strategy for evangelization in the Evangelical Lutheran Church, Northwestern Diocese in Tanzania. Most scholars have written about church music competitions and how indigenous Tanzanian music has been adopted in church activities (see for example, Gregory Barz, 2003; Judith Bangsund, 2001). To establish a point of departure for my discussion, I review works of scholars who have dealt with church music genres and music as a means of evangelization. I examine the trend, methodologies as well as the nature and content of the literature related to the present topic of study. To have a specific focus, I centered this review on the following themes: 1) Tanzanian Popular Music; 2) Music in the Lutheran Church in Tanzania; and 3) Music and Evangelization.

2.2 Tanzanian Popular Music

There are inadequate scholarly writings about Tanzanian popular music and yet this music has had a significant impact on “disiko la Yesu” music performed in the Evangelical Lutheran Church, Northwestern Diocese. In this section, I review writings on Tanzanian popular music since one may not easily distinguish the features of “disiko la Yesu” music from some popular music genres. However, I also include views on popular music from other East African countries, particularly Uganda and Kenya to widen my understanding on “disiko la Yesu” music as performed in the ELC/NWD.

With reference to the *taarabu* popular music of the Swahili community in Zanzibar, Askew Kelly M. (2002) discusses that music is a means of communication. Kelly discusses communication in music in terms of body gestures which are depicted through dance movements. In another article, Kelly (2006) stresses that; music can be used as a site for communicating the history of the place or people. Kelly’s discussion is based on *nyimbo za maombolezo* (mourning songs) which were performed during the funeral service of the late former Tanzanian president, Julius Kambarage Nyerere in 1999. According to Kelly, music brought Nyerere’s life as the president of Tanzania to

the fore, outlining his achievements, during his term of office. Similarly, as I have argued, evangelization is a means of communication and is enhanced through music. However, unlike Kelly, I stress that as much as music may participate in the communication process, the musical sounds do not communicate meaning. I argue that it is the people who listen and consume the music that construct meaning out of it (see also Nannyonga-Tamusuza, 2002:4 and 2005:138).

A number of scholars have stressed that music is part and parcel of culture (see for example Alan P. Merriam, 1964). As part of the culture, music functions in educating children, is used in work activities, as well as ritual performances. Writing about the *Gogo* people of *Dodoma* (central Tanzania), J.H.Kwabena Nketia (1967) notes that these people perform music in various contexts and that music functions differently in the different contexts it is performed (1967:80). Further, Nketia discusses the nature of music performed by the *Gogo* people noting its characteristics like having third and fourth intervals and a lot of hocket constructions. Like Nketia, I demonstrate that music plays a role in the religious life of the *Bahaya* people. To bridge Nketia's gaps, I discuss a specific type of "disko la Yesu" music and relate it to the evangelization process in the ELC/NWD.

Further more, the concept of continuity and change has preoccupied a number of scholars in the field of ethnomusicology and popular music studies (see for example, Merriam (1964); Peter Chang (2001)). Scholars have discussed that traditional music as performed in ritual and marriage situations has changed its context and is now performed in discos, political rallies just to mention a few. For instance, Thomas Riccio (2001) notes that Tanzanian popular music has developed from the traditional dance music. According to Riccio, this traditional dance music, which was used in ritual performance, is used as a means of entertaining people in urban centers. For example, Riccio points to the traditional indigenous dance music performance that was sponsored by the Finnish Embassy in Tanzania to entertain people. According to Riccio, this performance was intended at celebrating an anniversary of the first publication of the Finnish epic, *kalevala*. Riccio's discussion resonates with the present study in terms of change of context of disco music to church context. Unlike Riccio who did not discuss the features of the traditional dance music, the present study enumerates similarities between disco hall music and the music I have called "disko la Yesu" music to show how disco hall music transcended to church contexts.

Similarly, John Clammer (2007) writes about Tanzanian traditional cultural musics and revealed that many of these musics have changed their performance contexts. Clammer's focus was on *taarabu* music which was originally performed by Swahili people from Zanzibar as a form of

cultural expression. However, in the twenty first century, people perform *taarabu* music for commercial purposes especially before tourists (see also Daniel B. Reed, 2001). In addition, *taarabu* instruments have changed from drums and other percussive musical instruments to electric musical instruments. Further, Clammer adds that originally, *taarabu* music was an adoption from Cairo in Egypt where it was performed by men. In the twenty-first-century however, *taarabu* music is being performed by women thus acting as a medium of women emancipation. As a matter of fact, *taarabu* music presents similar contexts to “disko la Yesu” music as performed in the ELC/NWD. “Disko la Yesu” music was adapted from disco halls to church contexts. Moreover, this form of music was performed by men in discos but by the time of this study, many female as well as male artists perform “disko la Yesu” music in the church context (see also Kidula 2000:9).

Related to the concept of change, music fusion has been one of the major aspects in ethnomusicological scholarship. Discussing music fusion, Werner Graebner (1996) writes that Tanzanian musicians incorporate musical ideas from their cultures with elements from outside cultures in their compositions. Graebner’s views accrue from analyzing the Mlimani Park Orchestra which is among the prominent bands in Tanzania who perform popular music (based in Dare es Salaam). According to Graebner, the Mlimani Park Orchestra performs what is called *Zaramo* music but incorporates elements from the music of the *Gogo* people. Graebner’s views inform the present study in terms of dancing styles, the instruments and equipments that accompany “disko la Yesu” music. Moreover, “disko la Yesu” music is performed alongside indigeneous songs and hymns in the ELC/NWD. However, Graebner does not explain reasons why music styles from various backgrounds are fused together. As the present study demonstrates, the playing of electric music instruments and equipments as well as the incorporation of disco-like dance skills in church contexts in the ELC/NWD is intended to attract, retain and convert people to the Lutheran faith.

Some scholarly writings have been presented on the popular music genre which the Tanzanian youths call *Bongo Flava* music. For example, Maria Suriano (2006), Birgit Englert (2008), Peter Remes (1999), José Arturo Saavedra Casco (2006) and Koen Stroeken (2005) have written about “*Bongo Flava*” discussing when this music emerged and its association with the youth. According to Suriano for instance, *Bongo Flava* is the music of the new generation (the youth), especially male youths living in urban areas and is a platform where youths express their views. Through *Bongo Flava*, youths identify themselves as the children of the ‘globalized world’ (see Suriano 2006:14), (see also McLaughlin 1997: 560-577, Fischlin 2003:11-12, Reed 1998:508).

Though Englert examines *Bongo Flava* as a platform for identity construction, she argues that it is not only the lyrics used in *Bongo Flava* songs that perform the identity of Tanzanian urban youths. As Englert argues, performance practice participates in portraying the identity of a particular group of people. Although the views discussed by the above scholars inform this study, I find gaps in these discussions. For example, Suriano does not illustrate how *Bongo flava* music takes the youth to the “globalized world”. Through analyzing the texts and sounds of “disko la Yesu” music, I examine how song texts and sounds in “disko la Yesu” music participate in the evangelization process in the ELC/NWD.

Similarly, Grigory Barz (2004) writes about music in kiosks as sold in various parts in Tanzania. Bancet discusses how youths perform *Bongo Flava* music in different places and sell their music through recorded cassettes and CDs as a way to reach more people. As Bancet stresses, by selling *Bongo Flava* music, youths strive to sell ideas about their social lives. Unlike Bancet, I demonstrate that music as “disko la Yesu” music, which is performed outside the church, is not intended to sell youth identity but to attract and retain believers to the ELC/NWD.

In addition, Englert (2008) discusses that the adoption of hip-hop is the influence of mass media including television and radio. Hip-hop is the music, which is performed and consumed by the youth (see also Olle Edstrom, 2003:276). She notes that hip-hop music performers do not need to have music education for one to perform this music in East Africa and concluded that, popular musicians do not see the importance of learning any musical instruments (see also John Frederickson 1989:194-195). Almost all popular musicians use technology to produce their music thus making it cheap to produce. Similarly, in the Evangelical Lutheran Church, Northwestern Diocese, some “disko la Yesu” musical instruments are not performed live because instead of using the real electric musical instruments, musicians use technology to produce this music. As this study will demonstrate, some “disko la Yesu” musicians construct an accompaniment which they record on CDs and use it to accompany “disko la Yesu” music during the performance. As a matter of fact, most “disko la Yesu” musicians do not know how to play instruments due to the lack of music education or someone to teach them formally. As such, Englert views inform the present study.

Further, scholars have argued that language is a very significant factor in facilitating a particular musical composition. By use of a certain language, musicians are able to capture wider markets as well as reach many people. Writing about Kenyan popular music, Douglas B. Paterson (2006) advances that Kenyan musicians incorporate *Kiswahili* language in their music in order to

communicate messages to many parts of East Africa. Paterson argues that *Kiswahili* is an East African language and as such enables musicians to capture the East African market. In spite of the fact that language is not a specific theme of investigation in the present study, I demonstrate that “disco la Yesu” music incorporates a variety of languages including *Kiswahili*, Kihaya and English. And since Bukoba, the geographical scope of this study is not inhabited by only one tribe, the Bahaya, I stress that the use of multiple languages in “disco la Yesu” music is intended to reach a wider audience; thus attracting many people to the ELC/NWD and the Lutheran faith as whole.

Some scholars have attempted to define the concept of popular music and noted that it is music, which does not need training for one to create and perform it (see for example Richard Middleton, 1990). Moreover, since popular music is associated with technology, scholars have projected it as music of the young. Indeed youths have used popular music genres like hip-hop as a means of identity construction. In an internet article, for instance, Stephen H. Martin (1991) writes that popular musicians, especially the youth, do not seek training from elders because they do not expect the elders to be conversant with technology. According to Martin, popular music has reshaped the mind of the youths in such a way that they do not respect or listen to the elders’ advice. Martin’s views resonate with how the youths and elderly participate in “disco la Yesu” music and the kind of “value” they attach to this music. Indeed, in the ELC/NWD, “disco la Yesu” music is associated with the young generation who base on this music to denounce traditional music calling it backward, the music of the old people. However, since Martin’s discussion was based on the whole of East Africa, the present study concentrates on the ELC/NWD, Bukoba. Among other things, this study examines the nature of “disco la Yesu” music to establish how it has attracted young people to the ELC/NWD.

Discussing the history of popular music in East Africa, Gerhard Kubik (1981) has observed that popular music has changed its ‘face’ since the era of colonization by adopting new features due to the influence of politics and indigenous cultures. Like Kubik, I argue that “disco la Yesu” music is a “hotch potch” of music genres from other East African countries: Congo, South Africa, and America (see also Lin Poyer 1988: 209-215). Such music genres include reggae, *soukous*, *Bongo flava*, among others.

Similarly, in a book, Gregory Barz (2003) examines how the external influence of modernization, colonization, commercialism and nationalism are performed in contemporary music in East Africa. In addition, Barz notes that traditional musical elements pervade or are blended with

contemporary music in East Africa. Although Barz views inform the present study, his use of the concept of “contemporary” in music is not clearly articulated. Indeed, contemporary music may be time and place specific (see for example Nanyonga-Tamusuza, 2003). In articulating the meaning of “disko la Yesu” music, I stress that this music is a new trend in the ELC/NWD and may trace its origin from the Pentecostal churches in the 1990s and has spread to a number churches in the twenty-first-century, including ELC/NWD.

2.3 Music in the Lutheran Church in Tanzania

Inadequate research has been conducted on music in the Evangelical Lutheran church in Tanzania in general and the Northwestern Diocese, Bukoba, in particular. This situation is peculiar given the fact that music has been part and parcel of the activities of the Evangelical Lutheran Church in Bukoba since the inception of this church, in the late nineteenth Century.

While tracing the historical background of the Evangelical Lutheran Church in Tanzania, scholars have demonstrated that music has been part and parcel of the evangelization process in this church. In their books for example, Wilson Niwagira (1991) and Richard Mutembei (1993) trace the historical background of the ELC/NWD. They discuss how missionaries, especially the Germans, came to the Kagera Region and established the Lutheran Church. These scholars also discuss the kind of music missionaries performed in the ELC/NWD. Niwagira and Mutembei reveal that missionaries associated the traditional *Kihaya* music with demonic worship and dancing as children’s activities. According to the above scholars, by the mere fact that the Bahaya people performed their music by jumping up in dancing style, early missionaries in the ELC/NWD termed it as “childish” (see for example, Niwagira 1991:126). Though the views of Niwagira and Mutembei inform the present study, I focus is on a new trend of music: “disko la Yesu” music and how it is used in the evangelization process in the ELC/NWD thus bridging the gaps left by Niwagira and Mutembei. By focusing on “disko la Yesu” music, I demonstrate that different musics have been adopted in the ELC/NWD at different periods to enhance the evangelization process. I demonstrate that “disko la Yesu” music has been adopted by the ELC/NWD as a ‘counteractive force’ to stop the exodus of people from this church to the Pentecostal churches where “disko la Yesu” music is performed.

In order to enhance the process of evangelization in the ELCNWD, missionaries undertook the task of indigenizing western hymns for church activities. In an article for example, Judith Bangsund A. (2001) discusses how western hymns were translated into indigeneous languages. According to Bangsund, the translation of these hymns was met with a number challenges, including the inability of the missionaries to understand the tonal nature of the indigeneous languages (see also Amy Ku'uleiahoha Stilman 1993:91; Thomas Paschal Kangeizi, 2000). Like Niwagira and Mutembei, Bangsund's work offers historical insights to the present study. While tracing the history of the ELC/NWD, I established that indigenization of western hymns was one of the landmarks in this church so as to enable the Bahaya people access the message embedded in the hymns. Considering the trends in the ELC/NWD, by 2001 when Bangsund published her article, "disko la Yesu" music was already performed in this church. Since Bagnsund's focus was not on how "disko la Yesu" music has been adopted to enhance the evangelization process in the church, the present study fills Bangsund's gaps by discussing how "disko la Yesu" music enhances the evangelization process in the ELC/NWD.

Further, scholars have discussed church music festivals as a means of evangelization in the Evangelical Lutheran Church in Tanzania. In a book, Gregory F. Barz (2003) writes about *mashindano ya kwaya* (music competitions) as performed in Dar -es salaam Diocese and presents them as a site for performing spirituality as well as being a musical expression of faith by the youth. According to Barz, *kwaya* is an inherited musical tradition from the European missionaries and can also be understood as a form of creativities the Africans have had in response to evangelization. In his descriptions, Barz notes that these choirs use European hymns and Tanzanian melodies in their music to express their spiritual life. Indeed, choir competitions are among the contexts where "disko la Yesu" music is performed in the ELCT/NWD. Despite the fact that Barz does not mention that "disko la Yesu" music adds 'flavor'⁶ in church competitons, the context he describes relates to the present study.

⁶ In this context, flavour is used to refer to the view that "disko la Yesu" music makes church servies more interesting than when only hymns or indigeneous Tanzanian music is used.

2.4 Music and Evangelization

There is inadequate literature on the use of music as a strategy for evangelization in the Evangelical Lutheran Church, North-western Diocese (Bukoba). Available literature on music and evangelization focuses on the use of music as a medium of evangelization in other Christian churches such as the Pentecostal Church. Further, available literature on how music is used in the evangelization process in the Lutheran Church is focused on the Lutheran Church in South Africa (see for example, Claudio Steinert, 2003). In this section, I examine writings on the relationship between music and evangelization beyond the Lutheran Church in Tanzania.

A number of scholars have argued that the media plays a role in disseminating music which is used in the evangelization process. Amnon Shiloah (1977),⁷ for example, discusses how music was used to convert Muslims to Christianity in Afghanistan and notes that this process was greatly fostered through mass media. Indeed, the mass media (radios and televisions) has played a significant role in the performance of “disko la Yesu” music in the ELC/NWD. As such, the present study is a specific study on a particular music since Shiloah’s research does not concern itself with the nature of music disseminated through the radio. Moreso, this study deals with how people are attracted and retained to the Lutheran Church in Tanzania, Northwestern Diocese, Bukoba unlike Shiloah who discusses how Muslims are converted to Christianity in Afghanistan. As such, the present study certainly fills the gaps left by Shiloah.

In his dissertation, David Basoga (2006) writes about the relationship between music and evangelization with reference to the music genres used in the Pentecostal churches in Jinja Municipality (Eastern Uganda). Basoga examines how music genres like reggae, jazz, and blues are used during church services. Likewise, in his article, Kenneth Bilby (1995) discusses how reggae music changed its original context from discos to church services. According to Bilby, unlike the black Jamaican youths who used reggae music to instigate violence, the church uses reggae music to communicate God’s message to people. Similarly, “disko la Yesu” music as performed in the ELC/NWD is the music, which was adapted from disco halls to church contexts. However, Basoga and Bilby do not examine how music sound and text are appropriated in church contexts in order to enhance the process of evangelization, which the present study considers core to understand the evangelization process.

⁷See www.amazon.com/Jewish-Musical.../dp/0814322352 Downloaded on 12/07/2008.

A number of scholars have discussed that hymns have had a significant influence on the music performed in different churches in Africa. These scholars stress that text embedded in these hymns enables the church congregation to get the messages. In his thesis, Claudio Steinert (2003) discusses how hymns played a significant role in enhancing the process of evangelization in the Lutheran church in Botswana. Steinert stresses that text is among the significant aspects, which pass on the message during the evangelization process. According to Steinert, hymns are recognized and appreciated because they embody theological content (2003:125). Indeed, as Steinert argues, text is one of the aspects I am analyzing in “disko la Yesu” music. As this study demonstrates, the old generation of the ELC/NWD is attracted by the texts embedded in hymns and that makes them dislike “disko la Yesu” music because of the limited text it has. However, the aspect of sound cannot be underplayed while analyzing any type of music. To fill Steinert’s gap therefore, I examine how sound is appreciated, the category of people attracted by sound and how it participates in the evangelization process in the ELC/NWD.

Among the few scholars who have written about how technological music is used as a strategy for evangelization is Larry Estridge (2006).⁸ Estridge discusses how electronic music is used in the evangelization process in the Pentecostal churches in America. He specifically discusses the nature of instruments and performances related to “disko la Yesu” music in the American Pentecostal churches. The strategy of using electronic music, which I have called “disko la Yesu” music has spread from Pentecostal Churches to other Christian churches including the Anglican and the Lutheran churches in America (see also Michael 2005:98). As a matter of fact, Estridge’s views inform the present study in terms of understanding the ways in which “disko la Yesu” music enhances people’s attraction to the Evangelical Lutheran Churches in Tanzania, North-western Diocese.

Further, Günter Preus (2000) discusses the relationship between music and evangelization. He analyses the views of people, especially leaders of the church on the use of rock Christian music in church contexts. Preus notes that most church leaders believe that in order to keep the youth in churches, evangelists need to apply “rock Christian” music. Preus argues that despite the fact that the so-called rock Christian music may attract and retain youths to the church; this music may not change their lives as the church requires. According to Preus, such musics like rock Christian music

⁸See heritagepres.org/documents/Herald2009-02ONLINEVERSION.pdf Downloaded on 10/08/2008.

only stimulate disco hall feelings even in church contexts. Indeed, “disko la Yesu” music attracts and retains youths in the ELC/NWD due to the disco hall feelings it puts the youths into. It does not convert the youths into the Lutheran faith and despite the fact that the context under which Preus did his analysis differs from the present study, Preus’s views inform the present study.

Apart from enhancing evangelization, scholars have noted that gospel music is a form of income generation to the musicians. This view is presented by Jean Kidula (2000) in her ethnographic study on gospel music in Kenya. Kidula argues that gospel musical performances have incorporated many female musicians who have not been previously seen in public as music performers. That gospel music has enabled female musicians to show their abilities in music making and enhanced their status is what Kidula emphasizes. According to Kidula, by being exposed to the public arena, female musicians have released CDs and participated in enabling many people to attend church services. According to Kidula, this trend has increased the musicians’ earnings as well as the earnings of the churches. Although “disko la Yesu” music has enabled its performers to sell CDs and therefore earn more money in the ELC/NWD, the present study does not examine “disko la Yesu” music as a site for making money. Instead, I examine the texts, sound and dancing aspect of “disko la Yesu” music to establish how it fosters the evangelization process in the ELC/NWD.

Similarly, Damaris Seleina Parsitau (2007) examines the significance of gospel music as a popular culture among the Kenyan Pentecostal/Charismatic Christian youths. She discusses gospel music as a form of expression of the identity of the youth in the twenty-first-century. Parsitau argues that gospel music has enabled youths to show themselves to the public. Parsitau’s research indicates the categories of people who are moved by gospel music. Similarly, research on “disko la Yesu” music reveals that the categories of people who are attracted by this music are mainly the youth. Although Parsitau does not discuss how gospel music performs the identity of the youth, in the present study, I examine how “disko la Yesu” music is mainly associated with the youth. My approach was ethnographic in nature, which enabled me to have a close relationship with my informants including the youth to examine how they are attracted by “disko la Yesu” music in the ELC/NWD. In the following section, I discuss the methodology I used during the process of collecting data for this dissertation

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction

In this chapter, I discuss the methodology I used to gather data for this study, while giving reasons to justify the choice of the methodology I used. I also discuss the various sampling techniques and the tools, which enabled me, gather the data for this dissertation. Further, I discuss the methods of data analysis used during and after field work.

Since researchers need to adhere to certain ethics in conducting their studies (see for example, James Spradley 1979:19), in this chapter, I discuss the ethical issues I adhered to while gathering data. Lastly, I enumerate some of the constraints I faced during fieldwork and how I negotiated them. The discussion on the research constraints is hoped to inform future scholars intending to conduct a similar study to learn from the experiences of this research.

3.2 Research Design and Approach

In this study, I employed a qualitative research methodology to collect people's views and experiences about how "disko la Yesu" music is used as a means of evangelization in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). A qualitative research methodology yields descriptive data through ethnographical research. It investigates how people live, think, feel and believe in something (see for example, Merriam 1964:3-6 and Geertz 1973:3). In order to understand how people appreciate and use "disko la Yesu" music, I participated in different church contexts where "disko la Yesu" music is performed and shared ideas with people about it (see also Englert 2008:2, Barz 2003:23-24). Spradely (1979) advances that if scholars want to know and understand the thoughts and experiences of people; they have to understand what people think (1979:21). Against this background, I interacted and shared people's experiences on "disko la Yesu" music.

Being an ethnomusicological study, the ethnographic approach is informed by a number of scholars including: Paul Berliner 1978; McGann 2002; Gregory Barz 2003; Nannyonga-Tamusuza 2005; and Birgit Englert 2008) who have used ethnographic approach to conduct

ethnomusicological research. The ethnographic approaches involve scholars spending time in the field and sharing the experiences of their informants (*Ibid*). With regard to this study, I spent six months in the field collecting data. The use of ethnographic research enhances the understanding of the culture of people who perform the music and know the context under which they perform their music so as to know why and how such music is performed. Further, because “fieldworkers deal with real people in real situations” (see Jackson 1987:67); I took advantage of fieldwork as a strategy of finding data about the use of “disko la Yesu” music. Field research extended my understanding on where, how and why “disko la Yesu” music is used not only as a strategy for evangelization but also as a site of power negotiations and identity construction among the youth as well as gender empowerment (see also Kidula 2000:410 and Englert 2008:5).

3.3 Sampling

I used purposive, snowball, and stratified random sampling techniques to gather data for this dissertation. With respect to purposive sampling, I selected informants whom I thought had classified information and who were willing to share their knowledge with me (see for example, Edward 1988:36). Such informants were especially; “disko la Yesu” church musicians, electric music instrumentalists, pastors, church music teachers, music composers, priests and the Bishop of the ELC/NWD. The above category of people is either directly involved in performing “disko la Yesu” music or is involved in determining the “appropriate” music used in church activities. Using snowball sampling, I was introduced to new informants through contacts of the informant I had interviewed before. I used stratified systematic random sampling to select informants from the category of youths, church elders, music composers and members of the congregation. I listed twenty names of each of the above categories and every fourth person was selected for the interview as a way of having a fair representation of the study population. This technique was used in collecting data from all parishes where this study was conducted.

3.4 Research Tools

In data gathering, “fieldwork is not just a single method but [is endowed with] a varied set of procedures” (Edgerton and Langness 1974 as quoted in Jackson 1987:32). Therefore, in order to carry out an ethnographic research, I used the following tools of research: 1) participant

observation; 2) interviews; 3) mass mediation; 4) photography and audio recording (McGann 2002:37-57). I chose the above research tools because they facilitated the understanding on how, where, and why “disko la Yesu” music is performed in the ELC/NWD and its surroundings.

3.4.1 Participant Observation

According to Robert M. Emerson, Rachel I. Fretz and Linda L. Shaw (1995), Gregory Barz (2003) among others, researchers understand better the culture that they study by involving themselves in everyday experiences of the people. Basing on this understanding, I attended Sunday church services, rehearsals, concerts, and choir competitions in which “disko la Yesu” music was performed. During these interactions, I observed how “disko la Yesu” music is performed and used as a strategy for evangelization. Because an ethnographic researcher “cannot study the social world without being a part of it” (Nannyonga-Tamusuza 2005:18), (see also McGann 2002:40), I participated in “disko la Yesu” music performances. I participated in playing the keyboard to accompany the choirs, the congregations, and choir singing. Sometimes, I only observed the “disko la Yesu” music performances and did not sing in a choir or play any instrument. The participation in these activities helped me to appreciate the types of music being performed in church services and understand why “disko la Yesu” music is being adopted in church activities.

Similarly, McGann argues that "intentional participation in the community's events and other aspects of its life is essential to the whole process of fieldwork," (2002:45). Hence, I participated in different social events reflectively. By reflectively observing the action of the event, one can learn without affecting the event itself (*Ibid*). In other words, I participated in singing and playing the keyboard during choir rehearsals while critically observing how such electric instruments like guitars are tuned as well as how choir leaders balance their voices with electric musical instruments.

Furthermore, I participated in teaching songs to various choirs and asked instrumentalists to accompany these songs with electric musical instruments. By doing that, I gained insight into how electric instruments are played and how choir leaders balance the electric musical accompaniment in a learned song (the balance between the choir voices and electric musical instruments sounds). Further, I participated in playing the electric keyboard to accompany the hymns sang by the congregation and other songs performed by the choir. By accompanying the congregational hymnal

singing and particularly the choir with electric keyboards, I was able to understand the effects of electric musical accompaniments on hymnal singing and other musics performed by the choir. As such, I was able to understand the congregations' reaction to both "disko la Yesu" music accompanying congregational singing and choir singing. During "disko la Yesu" performances in different church contexts, I was keen on how people react to the performance of "disko la Yesu" music (McGann 2002: 45-50).

3.4.2 Interviews

Interviewing was one of the tools I used to gather data for this dissertation. I interviewed pastors, the bishop, church musicians, music teachers, congregational members, people selling tapes, CDs and audio-videos of "disko la Yesu" music. Further, I interviewed music students as well as theology students at Ruhija Evangelical Academy (see appendix II for the list of informants).

I interviewed church musicians because they are performers of "disko la Yesu" music in the church. Music teachers, the teachers at Ruhija School of Music were also interviewed because they are the ones who train church musicians performing in the ELC/NWD. Further, I interviewed the congregation members because they understand the kind of music which evangelizes them the most and they were able to give opinions on how "disko la Yesu" music is used as a strategy for evangelization. I also interviewed the students at Ruhija School of Music so as to get their opinions on how the music skills they attain from their school contribute to the practice of "disko la Yesu" music the ELCNWD. Further, I interviewed people selling music cassettes and CDs so as to know the kind of music they sell most and why people buy such music. By collecting data from places outside the church context, I was able to compare "disko la Yesu" music performed in the church context and the music performed outside the church (see for example, McGann 2002: 46).

I used both formal and informal interviews with open-ended questions to gather data. With formal interviews, I made appointments with her informants before meeting them for the interview. While informal interviews involved situations where I met informants during musical performances or after church services and talked about "disko la Yesu" music. Informal interviews were only possible in situations where I could not organize formal interviews. Similarly, Nannyonga-

Tamusuza advises fieldworkers to interact with people in buses, kiosks, shops or even along the road in informal interviews which she calls “conversational interviews” (2005: 48). As such, during fieldwork, I interacted with people in kiosks, in buses, in shops as well as on their way to church and talked about how “disko la Yesu” music is used to communicate to them about the Lutheran faith.

By using open-ended questions, I engaged informants in deeper discussions so as to get more ‘thick’ views from them (see for example Geertz 1973:2-5; Nannyonga-Tamusuza 2005:31-32). Moreover, with open-ended questions, I was able to interrogate new ideas which were introduced by informants which eventually led to a deeper understanding of the topic of research. To have a systematic flow of the discussion during interviews, I made an interview guide based on the themes of study (see appendix III).

3.4.3 Mass-Mediated Data

Mass-Mediated data was also an important source of information that informs this study. I listened to the radio and watched television programs that broadcast church music and church worship services. *Sauti ya Injili*, a radio station which is owned by the ELCT and broadcasts from Arusha, Tanzania and particularly the *Nyimbo za Dini* Sunday program from 2:00 to 4:00 PM were listened to. In addition, television music programs which broadcast ELCT Church as well as other Christian choirs were watched so as to understand the influence of “disko la Yesu” music used in the ELCT/NWD as a strategy for evangelization. Further, I watched the television music program titled *Muziki wa Injili* which broadcasts from 4:00 to 6:00 PM every Sunday by Benjamin Ngoyi and Rose Ngeiyam is based in Dar es Salaam-Tanzania. By watching television and listening to the radio programs, I understood the influence of “disko la Yesu” music in the ELC/NWD.

Furthermore, I watched music videos and listened to cassette and CD musics made by the Lutheran church choirs of the ELC/NWD. To make comparisons, I listened and watched the videos made by musicians outside the church so as to understand the elements that are shared in “disko la Yesu” music used in the church and that which is performed outside the church contexts. I analyzed the dance and styles of playing electric instruments to understand how disko music is performed in

and outside church contexts. I was able to know some of the reasons that convinced the ELC/NWD to include “disiko la Yesu” music on its repertoire so as to enhance the evangelization process.

In addition, Thomas Peter, in his internet article, discusses the use of e-mail and internet as a strategy for evangelization.⁹ I borrowed Peter’s idea and used the internet to e-mail retired missionaries from Denmark and Germany as well as Sweden to get their views on the history of the ELC/NWD and its music from its inception. I also used the mobile phone to interview some informants whom I could not meet during fieldwork.

3.4.4 Photography, Audio Recording and Note Taking

I took photographs during performances and recorded interviews and musical performances to facilitate the transcription and analysis of data. As McGann (2002) observes, “photography and note-taking provide a means of recording, describing, processing, and reflecting on the community’s performance and the researcher’s experience” (2002:47). Basing on this idea, recording saved time because taking notes only would have taken more time. Moreover, recording guarded against loss of information and saved time (Jackson Bruce 1987:5). In addition, taking notes was another type of recording and involved noting down my experiences and reflections as well as interpretations of church communities’ events. Taking notes facilitated my analysis during the process of data interpretation (see for example, McGann 2002:48, Anthony P. Kohen 1992:346).

3.4.5 Library Research

Because knowledge is cumulative, reviews of other scholars’ works are an important source of information (Merriam 1964: 43). As such, these materials acted as comparative sources to data from the field; helping me to draw meaningful conclusions during the data analysis phase (see McGann 2002:40; Myers, 1992). I also drew on materials from the Music Reading Room at the Department of Music, Dance and Drama, Makerere University, Makerere Faculty of Arts Library, ELC/NWD Archive and *Ruhija* Evangelical Academy Library as well as online library (internet

⁹See www.acbc.catholic.org.au Downloaded on 16/10/2008

materials). Journals, articles in newspapers, books as well as dissertations were a significant source of material for this dissertation.

3.5 Limitations to the Study

I experienced a number of challenges. However, I had to find solutions to the challenges for the success of my study. Musicians, pastors, music teachers and congregation members whom I interviewed had their own schedules. As such, some informants kept on changing the appointments they had made with me. A case in point was the leader of one of the four congregations who kept on changing his time and date of the interview. However, because he was a key informant, I fixed time to meet him. I had to be patient with my informants and adjusted my time to fit the appointments of most of them.

Funding was another constraint that I had to overcome by being strict on the available funds. Some of the informants wanted to be given money before they could share their ideas with me but because I had a bigger sample of informants, I could go to the next informant. As Bruce observes, “doing fieldwork is to be ready for surprises and the unexpected” (1987: 15) I was ready for any unexpected. Further, I had planned to use video recordings as one of my techniques of collecting data but, I did not have enough money to buy a video camera. I was not able to hire a camera as planned because there were no available cameras for hire in the area during the time of her research. However, I acquired pre-recorded videos and DVDs made by the ELC/ NWD choirs for analysis of the music which was used in the final write up.

Being an insider researching about my own culture as well being a member of the Evangelical Lutheran Church, North-western Diocese, I faced challenges from informants who did not want to share the information they had on “disko la Yesu” music and its use in the church. Prior to this, I shared with my informants the culture, belief, and have been one of the teachers at Ruhija School of music and a daughter of a pastor. Because of my identities, the informants expected me to know everything about where, how and why the “disko la Yesu” music is used in the ELC/NWD. In fact, they become suspicious when I asuade them questioon on the music performed in the church. Much as I showed them an introduction letter from the University, they could not believe me. They thought I was gathering data for my own use. However, I was aware of my identity and had to make myself clear that I know some of the things but did not understand them. As such, I explained to the

informants that their views were significant in enhancing the understanding of “disko la Yesu” music in the ELC/NWD (see Nannyonga-Tamusuza 2005:7).

Being a woman was another challenge. Because of my woman gender, some male informants behaved in ways, which suggested that they wanted sex in exchange for data. For example, I experienced an important informant dodging me and even fixing appointments during ‘odd’ hours. After much struggle, I discovered that the informant expected something beyond what I hoped for. Because I wanted data from him, I was escorted by a relative so as to meet with that informant. As a matter of fact, most male informants behaved in such a way that they expected some kind of ‘payment’ before sharing their views with me. However, as Diamond, Bervarley and Pikko Moisala (2000) note, one has to play with identities while carrying on research (2000:29). As such, I avoided some informants I suspected to be harbouring sexual intensions or moving to their homes alone especially at night.

Lastly, while recording, I found myself erasing my earlier information before actually making use of it. Not knowing that I was erasing my earlier information, I kept on pressing the recording button. Having discovered that I could keep on losing what was recorded in earlier interviews, I had to re-learn how my recorder works so as not to keep losing data.

3.6 Ethical Considerations

According to McGann (2002), “ethical concerns and procedures are crucial to the whole research process... [and therefore] must be respected” (2002:43). Basing on McGann’s recommendation, before I interviewed the informants, I first considered their rights. As such, I requested for the permission of my informants before carrying on any recordings during interview or taking photographs. Where performances were carried out, I also asked for permission before recording them or taking photos (see for example James P. Spradely 1979 and McGann 2002: 46) (see appendix IV). In case of the classified information, I protected the identity of the informants by using pseudo names (Bruce 1987:13, Nannyonga-Tamusuza 2005:8).

Furthermore, Antony Seeger (1987) stresses ethnomusicologists should always appreciate the efforts of their informants (1987:14). In this respect, I found it necessary to appreciate my informants by acknowledging them in this dissertation. I feel it ethical to recognize the fact that

without their effort, this work would not have come to completion. Finally, as illustrated in the consent form provided in appendix IV, informant relied data by signing their form.

3.7 Data Analysis

Since the ethnographer interacts with his or her informants by sharing their knowledge and experiences (Frabkfort-Nachmias and David 1996:13), I did two kinds of analysis: in-field and out-of-field analysis. During the in-field analysis, I was able to recheck the data that could have been left out. I therefore, looked for it before getting out from the field. In addition, I could identify the different aspects of “disko la Yesu” music making and sought to understand how these aspects are negotiated as a part of the whole evangelization process.

Dialogically, I shared knowledge and experiences with my informants which could lead to intellectual analysis (Blacking, 1995:233). This helped me to understand the informants’ awareness and understanding of “disko la Yesu” music and its appreciation (see McGann 2002:60). The out-of-field analysis was used after all the data has been gathered. I transcribed the interviews before thematizing and indexing them according to the themes of the study. The themes included: the NWD and its music history, music in Tanzania, and I examined the nature of messages imbedded in “disko la Yesu” music, “disko la Yesu” music structure, and music genres. Structural musical analysis was also done to examine music as sound as well as music as text so as to understand the elements included in “disko la Yesu” music and how this music in general is used as a strategy for evangelization in NWD church.

Having discussed the methodology, various sampling techniques and the tools I used during fieldwork as well as the limitations and ethical consideration, in the next chapter, I discuss the contextual background of “disko la Yesu” music. The contexts of “disko la Yesu” music form the backbone for discussing how this music is used as a strategy for evangelization.

CHAPTER FOUR: BACKGROUND TO THE ELC/NWD AND MUSIC IN THE CHURCH SERVICE

4.1 Introduction

In order to examine how “disiko la Yesu” music participates in the evangelization process, there is need to give a historical background of this church. Because the past informs the present (see for example, Barz 2003:1-2; Reed 2001:67-68), it is important to examine the historical behind “disiko la Yesu” music in the Evangelical Lutheran Church, North-western Diocese (ELC/NWD). In this chapter, I examine the historical background of the ELC/NWD and the music performed in this church since its inception.

Since the *Bahaya* constitute the biggest population of the ELC/NWD’s congregations, it is important to have an understanding of which they are and how they have contributed not only to the history of the church but also the nature of the music in the church. I discuss who the *Bahaya* are in terms of location, their language, indigenous beliefs music and culture and how those aspects relate with their faith as the Evangelical Lutherans. She discusses the influence from the Anglican Church from Uganda and other missionaries who have shaped the nature of the Evangelical Lutheran Church and its music in the Northwestern Diocese. Because evangelization and the Evangelical Lutheran Church form the core of this dissertation, I discuss these concepts in order to enhance an understanding on how “disiko la Yesu” music is linked to them. Finally, I give a brief discussion on how “disiko la Yesu” music was adapted by the Lutheran Church to facilitate the discussion on how this music is used as a strategy of evangelization in Chapter Five.

4.2 Bahaya People

The *Bahaya* are Bantu speaking people who are found in *Buhaya*, commonly called the Kagera region in northwestern Tanzania. The *Bahaya* speak *Luhaya*, a language among the Bantu family of languages. The other commonly spoken language among the Bahaya is *Kiswahili* the national language of Tanzania. However, as Niwagira notes, Luhaya has not jeopardized *Kiswahili* as the latter is widely spoken even in rural areas of Buhaya (1991:27). The term ‘*Kihaya*’ denotes something which belongs to the Bahaya people. As such, one can talk about *Kihaya* culture, Kihaya

drums, and *Kihaya* songs. In fact, some of the indigeneous music performed in the church is in *Luhaya* language as will be discussed later.

The Bahaya people are bordered by Uganda to the North, Rwanda and Burundi to the West, Kigoma region of Tanzania to the South and Lake Victoria to the East. Because of its location, there has been a historical interaction between the *Bahaya* people and their neighbors in Uganda. This interaction has been in terms of intermarriages, religion sharing, and trade. In fact, some scholars have pointed out Uganda as the origin of the *Bahaya* people. Wilson Niwagira (1991:3-6), Method Kilaini (1980:5-7), Richard Mutembei (1993:8), and Josiah Kibira 1974:2-5) have alleged that the Bahaya are an intermarriage of the Bantu speaking people of Uganda, notably the *Bahima*, *Baganda*, *Banyoro*, and the *Batoro*. These scholars assert that these Bantu people split and migrated southwards and formed the *Bahaya* people. As will be demonstrated later in this chapter, due to business interactions, some Bahaya took the Anglican faith to the Kagera region, the place where the *Bahaya* people live.

Since this study deals with evangelization and music, I find it significant to discuss the traditional religious beliefs of the *Bahaya* prior to the evangelization by the western missionaries. In fact, when missionaries came to Kagera region, their mission was to convert the indigenous people from their traditional beliefs to Christianity. In the next section, I examine the nature of the *Kihaya* indigenous religious beliefs.

4.2.1 *Kihaya* Indigenous Religious Beliefs

According to John Mbiti (1969) “Africans are notoriously religious and each people has its own religious system with a set of beliefs and practices. Religion permeates into all the departments of life so fully that it is not easy or possible always to isolate it” (1969:1). In relation to the *Bahaya* people, religion has been part and parcel of their lives. They worship their ancestral gods after the birth of the children, during sickness, funerals, weddings and while going for fishing. They invoke their gods for children, wealth and food, among other things. During the research for this study, a number of informants told me that each family had specific places to worship their gods. Bagisha Bageka aged about seventy, and a medicine man that inherited the practice from his father, said that people used to visit his father’s shrine, which was constructed behind his main house as a religious

worship house (interview, January 10th, 2009). Bageka reported that people used to have their god in specific areas including bushes and under trees and particularly, a tree, called *omusambwa* (which is connected with spirits) was commonly used as a place of worship.

Further, Method Kilaini (1980) notes, that the *Bahaya* people have a lot of faith in their gods as opposed to their traditional chiefs. As such, they bestowed a lot of respect and titles to their gods. The *Bahaya* believed in a god known as *Katonda* or *Rubaho*. He was not feared. They believe that he is kind, harmless, just and incomparable. He is believed to be very close to people and that anybody in need can pray to him. In fact, *Katonda* was approached directly because he had no intermediary. As such, people had a personal relationship with him. Further according to Kilaini, the *Bahaya* use the name *Katonda* to refer to someone who creates things. And yet, another name used to refer to God is *Ruhanga*; the one who commands and things just happen as he likes. Because the *Bahaya* think that god can see everywhere at the same time, they use the phrase “*Katonda owa amaisho nkorugega*” literally meaning the god who can see everywhere (1980:5-7).

In emphasizing the significance of *Katonda* to the *Bahaya* people, Richard Mutembei (1993), the First General Secretary of the ELC/NWD reported how his father used to offer prayers to *Katonda* from time to time as a way of maintaining a relationship with him. As can be seen from this prayer, Mutembei prays for blessing at work, for life, food, and wealth among others. Figure 2 presents excerpts of this prayer and the direct translation from Luhaya language to English.

Figure 2 : *Kihaya* Indigeneous Prayer to *Katonda* (God)

Ruhaya	English
<i>Mukama wange rubaho mukama wa Lugaju</i>	My father the sound of the high drum
<i>Habuka, Habuka</i>	welcome, welcome
<i>Enju egi eba yawe</i>	this house is normally yours
<i>Ontunge amani ndole</i>	provide me with energy so that I may live
<i>Nkule mbondabonde nk'oruti rwomulyango</i>	so I may grow old as a pillar of the ‘hut’.
<i>Ndyenyama nkonge</i>	so that I will eat meat

<i>Ndumeigufa nka kiino kya munganga</i>	so I bite the bone as the teeth of a doctor
<i>Mchume ebisige nka nyina mbona</i>	so I push the eyebrow like a elderly who can see
<i>Ntakaterwa mutwe</i>	I should not have headache
<i>Ntakanenwa mugongo</i>	I should not have a backache
<i>Enju yange egume</i>	my house should be firm
<i>Omwana n'omwijukuru</i>	the child and the grand child
<i>Omwihwa n'omwihwakazi</i>	niece and nephew
<i>Omukazi wange ashohole nataha</i>	my wife should get out and come in with no harm
<i>Waitu olinde eitunga lyange</i>	My God protect my wealth
<i>Nomunyai gwange</i>	You may keep even my lizard
<i>N'embeba yange n'enjoka yange</i>	you may keep my mice and snake
<i>Bitakahungera</i>	so they should not cease
<i>Kyonka waitu wamala osingire</i>	You may be praised
<i>Majula akaiba emyendo yange</i>	Majura stole my clothes
<i>Mala wamuleka yamelera</i>	You have left him living for ever
<i>Abana nazara kanyia-bufuru</i>	He is producing children like fish (1993:26-27).

As can be identified above in the Mutembei's prayer, the *Bahaya* have a god whom they can contact without a mediator. Further, the *Bahaya* did not only believe in *Katonda* but in other gods as well. For example, Niwagira mentions a god called *Rubaho Nyakubaho* literally meaning somebody who exists (1991:44-45). As Niwagira notes, *Rubaho Nyakubaho* originated from *kubaho* which literally means to exist. The *Bahaya* people believed that *Rubaho Nyakubaho* was living somewhere far away but at the same time close enough to monitor the lives of the people. The *Bahaya* believe that *Rubaho* is a god more powerful than anything else and is able to see his victims even during darkness. His understanding is beyond that of human beings (omnipotent) and he can speak in thunderous sounds to scare the witches and evil spirits. The *Bahaya* also believe that *Rubaho* cares for all people during the night as well as during hard times of their lives (*Ibid*).

Just like with *Katonda*, Niwagira notes that the relationship between the *Bahaya* and *Rubaho* is a cordial one; *Rubaho* is a father and the *Bahaya* are his children. Unlike *Katonda*, however,

communication between the people and *RubahoNyakubaho* is supposed to be through an intermediary. In line with the *Bahaya* culture, the father can talk to the son but, the son cannot speak directly to the father for it is considered disrespectful. Therefore, the *Bahaya* use an intermediary or intercessor in case of communicating with a higher power. In such communications between *Rubaho* and the people, there are the *bachwezi* (the spirits) who act as the bridge between the *Ruhanga* (*Rubaho*) and the living humans. The spirit known as *abachwezi* is headed by *wamala* who is a spirit stronger than the *abachwezi* and is believed to pass over the message from *Ruhanga* to *abachwezi*. It is believed that, *Wamala* is supposed to possess people through whom communication between *Ruhanga* and the people can take place. The *abachwezi* are believed to understand the language of the possessed. When the person is possessed, he or she becomes *embandwa nkuru* or the high priest. The *Bahaya* believe that the *abachwezi* never die but just vanish and go to *Rubaho* directly.

Another discussion concerning the spiritual life of the *Bahaya* concerns the belief in their ancestors as supernatural beings. Despite the fact that these ancestors are not worshipped, they are honoured by the members of their families. These ancestors are believed to be the living dead, a view which suggests that much as people die, their souls still exist and are part of the living community. In fact, the *Bahaya* believe those ancestors are always around when family members are eating. Kilaini explains that ancestors among the *Bahaya* consist of two categories: *muzimu* and *kizimu* (1980: 32-34). All ancestors are ghosts but the difference between the above two categories is that while the *mizimu* are believed to be alive though they are dead. The *ekizimu* which is believed to be the soul that has not yet found the place to rest after death. The *ekizimu* is believed to be dangerous since it has no place to rest and it can come back and cause harm to its relatives. To prevent that danger, the *Bahaya* bury their dead with some traditional herbs in order to make the dead person's spirit to rest.¹⁰

Further, as Alan Merriam notes, culture is dynamic and this has been due to external and internal factors in a society (1964:304-307). The *Bahaya* way of worship, as was done before the advent of Christianity, has tremendously changed and people have embraced foreign ways of

¹⁰ Although people who die automatically become ancestors, the *Bahaya* believe that *ekizimu* are spirits of the dead who have not yet joined the ancestors. The *ekizimu* are believed to be dead people but are sometimes seen by people during certain hours especially when the sun is very hot and bright. As a matter of fact, the *ekizimu* are the people whose souls are known to "hang" around and scare away people.

worship. To embrace these new ways of worship, messages have been passed to people by evangelists without usage of intermediaries. However, in the following section, I introduce the traditional music of the *Bahaya* as it was performed before the introduction of Christianity. I believe that an understanding of the traditional *Kihaya* music will enable readers to track the influence of other musics that came in the *Kihaya* tradition during and after the introduction of Christianity in *Buhaya*.

4.2.2 Indigenous Music of the *Bahaya*

Like many other cultures in Africa, the *Bahaya* do not have a specific name for music. The *Bahaya* use *ebizina* to refer to songs and *okuzina* to refer to dance. But *okuzina* may also be used to mean singing as well as dancing. Indeed, Titon Jeff Todd (1996) also contends that not all cultures use the concept of music to mean music as the Western people do (1996:34). To the *Bahaya*, like other societies from Africa, music is performed as part of social events including weddings, working in fields, among other occasions. For example, among the *Bahaya*, music makes people get together to celebrate good harvests or it unites people in a ceremony where they may come to ask *Ruhanga* to bring rain (see also Nketia J.H Kwabena 1974:3).

In relation to the present discussion, music is connected to people's religious beliefs. People use music to communicate to their ancestors. Similarly, in his discussion on the Shona people of Zimbabwe, Paul Berliner discusses how mbira music is used to connect people with their ancestors. The *Bahaya* also use music to communicate to their gods for different reasons. They make performances to communicate to their *Rubaho* or *Ruhanga* especially during times of sickness. In this way, music functions as a means of communication with *Ruhanga* or *Rubaho* asking about the cause of the sickness and how the sickness should be cured (Jonathan Hamurungi, interview February 10th, 2009).

Among the *Bahaya*, the drum is a very important musical instrument. It is always used in different ceremonies and events as a medium of communication and it is a driving force to singing and dancing. In fact, a drum was considered to be a symbol of power and it was owned only by the chiefs, *mukama* (Eliazari Kaizilege, interview February 20th, 2009). Because of its symbolic power, the drum was highly respected. It is used to communicate messages embedded in the way it is

sounded. In fact, when Christianity was introduced among the *Bahaya*, the drum was adopted to call people to the church.

Other types of musical instruments include the *enanga*, which is a plucked—eight stringed instrument. Joas Kijugo told me that *enanga* is played at quiet times and normally players use this music instruments to tell certain stories. It is also played before the chief to enable his relaxation (interview 2009). *Enanga* is also played in some drinking places. Ndalugiliye Kajuma, an *enanga* player from *Ruhija* village narrated that he always plays *enanga* in drinking places so as to earn money for his family's subsistence as well as a way of getting beer from the audience.

Endingidi (a fiddle) is yet another instrument used for entertainment or for teaching purposes. According to Joas Kijugo, the *endingidi* player sings different songs accompanied by his instrument and these songs may be about love or marriage (interview, February 10th, 2009). Normally, tunes played on the *endingidi* are not new compositions but are passed on from one generation to another. Besides the *endingidi*, there are other musical instruments such as lutes, whistles, and symbols which are used to accompany singing or ritual performances.

Further more, dancing among the *Bahaya* is inseparable from the sound of the drum when accompanied with rattles and hand-clapping. *Akasimbo* is one of the dances that the *Bahaya* perform. This dance is performed by two people—a male and female and dancers move in a fast pace following the rhythm of the drum. Another dance is *mulekule* whose movements symbolize sex. *Mulekule* is a graceful dance which is accompanied by three drums, rattles and handclapping. In addition, there is *omutoro*, a warrior dance which is performed by the warriors returning home after a war victory. It is also performed during commemoration ceremonies of a new chief. While other people sing, the main dancers come forward one by one and speak words which portray them as powerful people in society as well as talking about the good things they have done in society. Despite the fact that music and dance are an integral part of the life of the *Bahaya* people, these music and dances were undervalued by the missionaries. As a matter of fact, these missionaries related *Kihaya* music to demons and did not want it to be performed in church contexts.

Relating a similar view Kwabena Nketia argues that by introducing Christianity, European missionaries preached against African way of life including music. These missionaries promoted their own culture so as to gain control over the Africans. Nketia wrote that, “the activities of the church preached against African cultural practices while promoting Western cultural values

and usage...African music... was associated with what seemed to Christian evangelists 'pagan' (Nkeatia 1974:14) (see also Robert J.C Young 2003:2). The above view shows how African practices were despised by the colonial missionaries.

In the next section, I explain briefly the development of the Evangelical Lutheran church in Bukoba. By providing the background of the ELC/NWD, it is hoped that the reader will understand this church and how music is an integral part of the evangelization process in this church.

4.3 History of the Evangelical Lutheran Church in Tanzania, Northwestern Diocese Bukoba

As a way of contextualizing this study, it is important to trace the historical background of the Evangelical Lutheran Church in Bukoba Diocese. Here, only the landmarks will be highlighted. The history of this church is informed by two major waves: the missionaries from Uganda and the European missionaries. In the next sections, I trace this history from the late 1890s till the 1960s, when the Evangelical Lutheran Church in Tanzania stabilized and a number of foreign missionaries began to recede.

4.3.1 Anglican Church Missionaries from Uganda

The Evangelical Lutheran Church in Kagera Region began in the late 1890s as an Anglican Church from Uganda. This church was introduced by people from within and without *Buhaya*. The *Bahaya* who used to do business in Uganda shared their Christian experience from Uganda and were joined by Ugandan Christians who came to *Buhaya* to do missionary work. The *Bahaya* who introduced Christianity include: 1) Kibira, Mpandakyaro and Ikate, all from Kashenyi village; 2) Kipara from Bwiru village; and 3) Petro Mumeya, Suleman and Hinduka Kajerero. And yet, the foreign missionaries from Uganda included: 1) Rebecca Muhambuza and Nikodem; 2) Samweli Matovu; and 2) a son of the Chief of Buddu.¹¹

¹¹ The name of the son of this chief is not known.

The group from Kashenye—a village located at the border of Tanzania and Uganda—was the first to introduce Christianity in Bukoba Diocese. In fact, some of the people from this village are said to have originated from Buganda.¹² Further, Wilson Niwagira told I that the King of *Buganda* used to visit people around Kashenye and used to meet his counterpart from *Buhaya* with whom they were great friends (Wilson Niwagira, interview February 14th, 2009).¹³ Because of the family ties and the proximity, the *Bahaya* and the border people from Uganda had constant interaction through trade and intermarriages. According to Jonathan Hamurungi, the Pastor and the Director of *Ruhija* Evangelical Academy, the business men who traded in bark clothes including Kibira, Mpandakyaro, and Ikate introduced the Anglican faith in Kashenye. These men learned about Christianity from a widow named Rucia (Lukia) in whose home, the three men rested after selling their goods (Hamurungi, interview February 02nd, 2009). According to Niwagira, the three men were fascinated with the words Rucia used to say before she allowed them to eat the food she offered (1991:75-83). The three men wanted to know more about the words she was saying. From that time, Rucia told Kibira, Mpandakyaro and Ikate about Jesus. She also taught them how to read and write. Further, as the three men continued with their businesses, they met the Ugandan and British missionaries. After being convinced about the missionaries' faith, these men eventually formed a group and began worshipping together and the congregation grew. During week days, prayers were organized in the morning and evening and the three men taught the congregation how to read and write. And according to Wilson Kyakajumba and Lawrence Nshombo, the main concern of their worship was to learn the Lord's Prayer, the apostle's creed and singing (Wilson Kyakajumba, interview February 10th, 2009; Lawrence Nshombo, interview February 12th 2009). The congregation sung the songs the three men had learned from Uganda.

Jonathan Hamurungi also told me that before the Christian influence from Uganda, the *Bahaya* did not know how to count time and days of the week. They had to develop a technique of knowing how to count the hours and the days so as to know the time and day for prayers. They used the sound of the drum to indicate the time for prayers and they used the knots to count the days of

¹² Amos Kahesi informed I that the Kasenye originated from Buganda and some of them still have relatives in Uganda. He argued that when the borders were introduced, they did not observe the boundaries of family land. In fact, some people have land where one part of it is in Tanzania, while the other is in Uganda. Kahesi said that the Bahaya were separated from their Ugandan relatives by the artificial boundaries created by the British colonialists.

¹³ Niwagira also told I that, the people of Kashenye village are a mixture of people of Ugandan tribes, such as Banyolo, Banyankole, and Baganda.

the week. The congregation was taught to tie the knot somewhere using banana threads (*ekigoye ky'engemu*) starting the day one after Sunday and when they could reach six knots, the congregation could know that the next day is Sunday and so the members of the congregation could learn the days (interview, February 10th, 2009). Like other drum rhythms played in African societies, the *Bahaya* created rhythms which resonated with the words “*mwije tushabe*”, literally meaning “come, let’s pray”. These rhythms were intended to remind the Christians to come for prayer during week days as well as Sundays.

With time, the Kashenye congregation began to get pressure from the German colonialists, the local chiefs and the Roman Catholic Church who did not approve of Anglican faith in the region. In fact, the colonial government was in support of the Catholics because to deal with the Anglican faith was to invite the British to Tanzania who were the political rivals to Germans. Because the Roman Catholic Church was in alliance with the local chiefs, it plotted to oppose the existence of the Anglican Church. As a matter of fact, the Roman Catholic Church wanted to control all the Christians from the whole of *Buhaya* and saw the Anglican Church as a threat to their interests (Niwagira, 1991:88).¹⁴

Another challenge to the spread of the Anglican Church came from the use and symbolism of the drum. Since among the *Bahaya* the drum was a sign of power for the King, the use of the drum outside political contexts of the kingdom was understood as a threat to the king’s political power. As already mentioned, because of these challenges, the Kashenye Congregation had to move to a cave on the border of Uganda and Tanzania to pray. Because the cave was not in the Tanzanian territory, the *Kashenye* Congregation could worship there without the influence of the authorities in Tanzania (Jonathan Hamurungi, Interview February 10th 2009; Wilson Kyakajumba, interview February 06th, 2009).¹⁵

The second group was from *Ruzinga* village. According to Hamurungi and Nshombo, *Ruzinga* which belonged to *Kiziba* chiefdom, is located on the north-western side of *Buhaya* (interview, February 12th, 2009). Hamurungi and Nshombo allege that like *Kashenye*, three people who also traded with Ugandan villages spread the Anglican faith in *Ruzinga*. The three people were known as Petro Mumeya, Suleman and Hinduka Kajerero. The *Ruzinga* church did not grow to the

¹⁴ The struggle between the Catholic Church and Anglican Church is not a new phenomenon: See Nannyonga-Tamusuza (2005:165) for similar situation in Uganda.

¹⁵ Wilson Niwagira (1991:83-88); Mutembei (1993:86-87).

height of the *Kashenye* Church because the Roman Catholic and the Colonial government did not allow them to expand or even to construct a church. However, the *Ruzinga* Church was later developed by the Evangelical Lutheran missionaries from Germany and Methodist missionaries from South Africa (see also Niwagira, 1991:88-93).¹⁶

Rebecca Muhambuzi and Nikodem¹⁷ were the founders of the third congregation. Denice Babyegeya explained that Muhambuzi was converted to the Anglican Church while in Uganda where she grew up (interview, February 10th, 2008).¹⁸ Niwagira told me that Muhambuzi may have gone to Uganda as a slave girl and got exposed to Christianity (interview, February 14th, 2009). They added that her parents may have paid a certain amount of money for her to be set free and came back home in Ihangiro, *Buhaya* where they lived. On her way to *Buhaya*, she is alleged to have come with another Christian called Nikodem. However, it was very hard for Muhambuzi and Nikodem to convert people to Christianity because of the strong belief in their traditional gods. In addition, her identity as a woman hindered Muhambuzi from being respected. As Sherry Ortner (1996) observes, in many societies, women occupy subordinate positions and this affects their contribution to activities which are traditionally considered masculine, like public speaking which is a component of evangelization (1996:3-5). Indeed, the *Bahaya* believed that a woman belonged to her husband's religious faith. As such, Rebecca was not able to convince people in her village to subscribe to the religion she believed in. Nikodem, her co-preacher, although a man, could not register success in preaching because he did not know the *Luhaya* language (Babyegeya, February 11th, 2009).¹⁹

However, according to Babyegeya, Muhambuzi did not give up her work. She went with Nikodem to *Kamachumu* village where she worked with women—especially pregnant ones—teaching them how to be good wives and how to take care of their children. Nikodem also came to learn *Luhaya* and together with Muhambuzi, spread Christianity to many people. The two started the Anglican congregation. When the German missionaries came in 1910, they helped to develop

¹⁶ Hinduka Kajerero became a pastor during the period of the German missionaries (Niwagira 1991: 87).

¹⁷ I was not given the second name.

¹⁸ Rebecca Muhambuzi have mixed information about who she was because the informants and some of the writers do not have similar information about her.

¹⁹ In fact, Babyegeya told me that, women were not supposed to be that strong and talk before men. Women were to be married and take to care the family and to work in the shambas. It was not common to see a woman like Rebecca having the courage of preaching the word of God.

the congregation and built the church. According to Babyegeya, because of the German missionary influence, the congregation later became a Lutheran (interview, February 11th, 2009).

However, Mutembei discusses that Muhambuzi and Nikodem travelled from Uganda while preaching the gospel from one village to the other (1993: 75). I contest Mutembei's argument that Nikodem went to *Kamachumu* while preaching. How could Nikodem have preached in *Buhaya* when he was a *Muganda*, a person who did not know *Luhaya*? I argue that Nikodem must have learnt *Luhaya* while in *Kamachumu*. In addition, Muhambuzi was a woman whom the *Bahaya* people did not value. Therefore, I think that the argument of Babyegeya is more likely to be true when he argues that Muhambuzi could not have preached in her village because preaching was believed to be a man's work and a woman was not allowed to stand in front of men and speak to them. *Kamachumu* village accepted Muhambuzi because she was working with women. In fact, Niwagira told me that the King of *Kamachumu* liked Muhambuzi because she was teaching and preaching to women (interview, February 11th, 2009).

The fourth congregation was that of *Bugabo*, a village which neighbors *Kashenye* and lies on the north of Bukoba, close to Buganda. Bugabo is only separated by Lake Victoria waters. In this village, there was a man called Kipara who went to Uganda to look for job. He is said to have gotten to a village called Bwiru where he got converted to the Anglican faith. According to Mutembei, Kipara met a Ugandan pastor, Shedulak Kibuka who later, baptized Kipara Zacharia (1993:76-77). Later, Kipara returned to *Bugabo* with the New Testament of the Bible with the intention of establishing a church there. However, due to the opposition by the Roman Catholic Church, the chief of *Bugabo*, and the colonial government, Kipara could not introduce the church in *Bugabo* village. However, through contact with the church missionary Society (CMS) from Uganda, he came to know of the congregation in *Kashenye*, which he later joined.

Similarly, the son of the chief of *Buddu* in *Masaka* Uganda established a congregation in *Kaburanga*. This church belonged to the *Misenye* district, also located at the border of Uganda and Tanzania.²⁰ According to Hellberg (1974), this village initially belonged to the chief of Buddu, but it became part of Tanzania after the German invasion. The Chief's son built a school where he taught people how to read and write and also taught them the Bible and Lord's Prayer. When the

²⁰ Richard (1993:7) and Niwagira (1991:12) wrote about the son of the King from Buddu who started the Anglican Church in Misenyi but do not indicate his name.

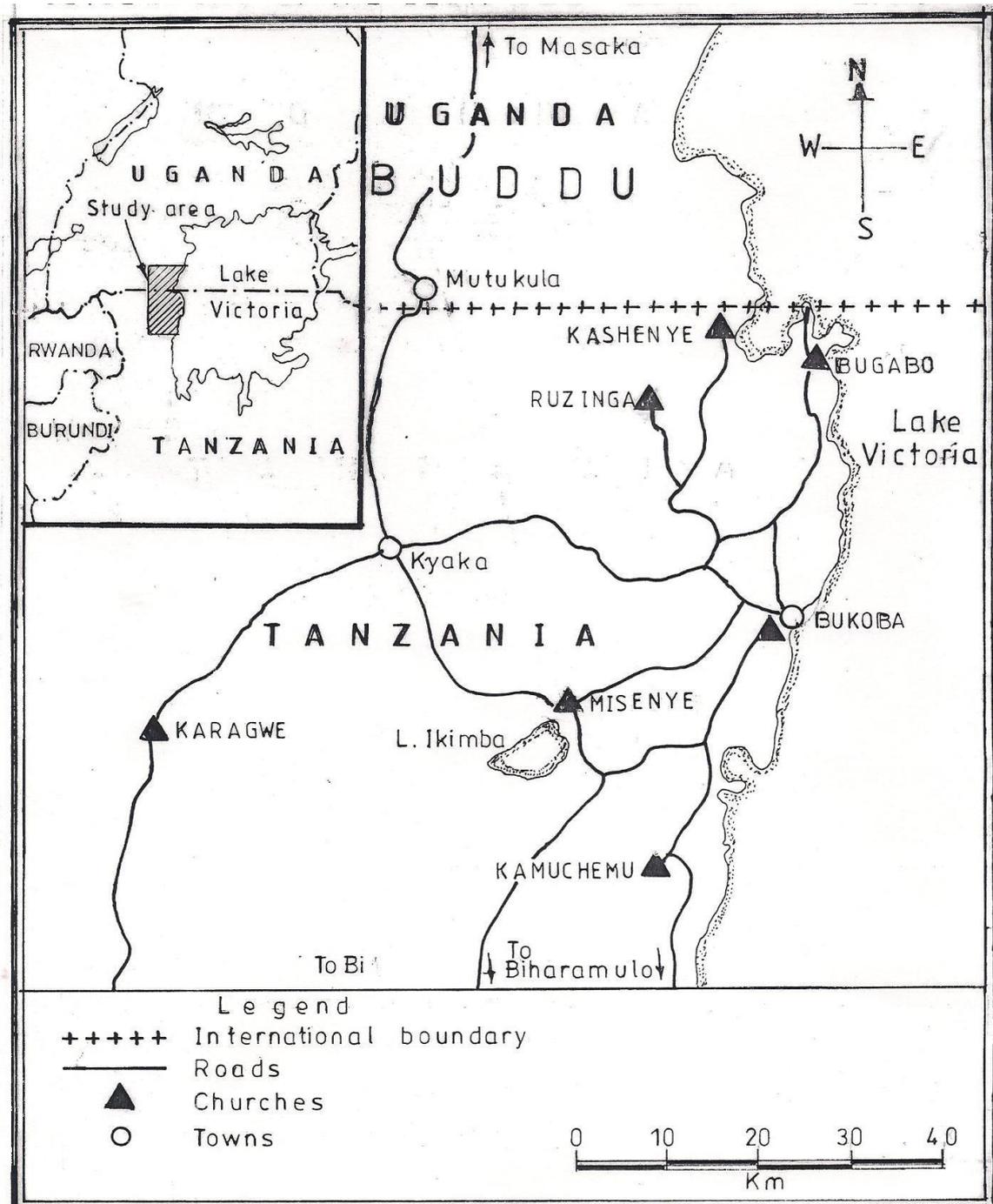
missionaries came in 1910, they found Christians in this village and continued to support them (1974: 20).

The group of *Karagwe* is the last group and was located north of Tanzania. The *Karagwe* mission was established after the German mission came to *Kagera* Region. Samweli Matovu, a Christian from *Buddu, Masaka* in Uganda, moved to *Karagwe* and started the mission there. Besides the five groups discussed above, Niwagira wrote about another source of Christianity in *Karagwe*. According to Niwagira, a missionary from Rwanda called Grotz had come to *Karagwe* to work as a builder. While in *Karagwe*, Grotz taught his fellow workers how to pray and read the Bible and eventually, they established a church in *Karagwe* (1991:98-101). By the time of this study, *Karagwe* was a Diocese which was born from Evangelical Lutheran Church in Tanzania, Northwestern Diocese in 1977.²¹

The discussion above has centered on the background information about the *Bahaya* people. I have discussed their language; traditional beliefs and the influence outside cultures have had on the *Bahaya*. For example, Christianity among the *Bahaya* is the influence of the Anglican faith from Uganda. Moreso, the *Bahaya* themselves participated in the introduction of this faith to their area. I have specifically demonstrated that the interaction between the *Bahaya* and Ugandans did not only result into trade and intermarriages, but also sharing the new faith. Further, the methods early evangelists used to do their work were mainly teaching people how to read and write so that they would read the Bible. In Figure 3, I include a map showing the areas where the early evangelists operated both in Uganda (*Buganda*) and Tanzania (*Kagera* Region)

²¹See www.karagwe-diocese.org/-8k- Accessed on 20/05/2009

Figure 3: Areas of Early Christians Operated, *Buddu* (Uganda) and *Kagera* Region (Tanzania)



Source: By the Researcher

In the following sections, I trace the history of the European missionaries among the *Bahaya* and their contribution to the Evangelical Lutheran Church in Tanzania, Northwestern Diocese, Bukoba.

4.3.2 European Mission among the Buhaya

The year 1910 is significant in the history of the ELC/NWD because it is when European missionaries come to Tanzania, in general and particularly to Buhaya to do missionary work. The church in Buhaya interacted with missionary organizations such as the Bethel Mission from Germany, Church Missionary Society (CMS) from Uganda, the Methodists from South Africa, Church of Sweden Mission, and the Danish Missionary Society. The German Bethel Mission, for example, was disrupted by the two World Wars because these wars were associated with Germany and Britain. However, because the Bethel Mission was committed to its work and had established a good relationship with the church in Buhaya, they were requested to come back by the church of Buhaya after World War One. The Church Missionary Society (CMS) was like a “care taker” of the church in Buhaya, because when the two World Wars took place, the German missionary society asked the CMS to take care of the church in Buhaya. Further, the Methodists came to work with the church in Buhaya because the Church Missionary Society from Uganda could not handle the mission in Buhaya. The CMS had missions in Sudan and Congo, which were very demanding. The Church of Sweden Mission came to Buhaya during the World War II and later in 1950s; the Danish Missionary Society joined the mission in Buhaya. However, during the same period, the Bethel Mission returned to Bukoba, after being chased away by the British during World War II. Up to the time of this study, the Bethel mission worked hand in hand with Swedish and Danish missions as partners. In the following sub-sections I discuss the individual mission groups.

4.3.2.1 German Bethel Mission

According to Wilson Kyakajumba and Wilson Niwagira, the first missionary organization to come to Buhaya was the Lutherans from Germany who were called Bethel Mission (which belonged to German Mission Society) in 1910 (interview, February 6th, 2009). The German Missionary Society was established in 1886 after the scramble for Africa. Between 1886 and 1896,

Africa had about six missionary societies from Germany working in different African countries and all these missions were under German Mission Society (Niwagira 1991: 77).

According to Niwagira, these missions were financed by rich people in Germany who wanted to gain free wealth for the benefit of their country. Therefore, missionaries worked hand in hand with the German colonialists so as to fulfill this goal. That is to say, the colonialists used missionaries as a strategy of colonizing the Africans. While the colonialists were buying slaves and using them to work in their plantations, the missionaries were teaching the indigenous people the word of God, taking care of other Germans who were working in Buhaya and also the indigenous people. Among the roles of these missionaries were to preach the message of God, provide medical care for the native people and the Germans. Another strategy for evangelizing the native people was through provision of education and as such, the Bethel Mission constructed boarding schools for indigenous children so as to take them away from their parents who taught them traditional beliefs (see also Niwagira 1991:101-110) which the missionaries considered as satanic.

As far as evangelization is concerned, the German missionaries had to devise a strategy which they used in evangelizing the “pagan” Bahaya (Kyakajumba, interview February 06th, 2009). As Claudio Steiner (2003:31-34) has suggested, the strategy involved the German missionaries learning the indigenous way of life so as to be able to preach their messages. Niwagira discusses the methods missionaries used to evangelize the people of Buhaya for instance, Max Warren wrote: “We have then to try to sit where they sit, to enter sympathetically into the pain and grief and joy...” (as quoted in Niwagira 1991:127). In other words, the missionaries had to understand the culture of the indigenous people as a way of having good relationships with the indigenous people which was necessary for evangelization.

According to Kyakajumba, these missionaries learned the *Kihaya* language which facilitated the translation of the Bible, songs, prayers, and liturgical books (interview, February 06th, 2009). He adds that the mission also used the indigenous language in preaching the word of God. They worked hard to unify the six Christian congregations they found there so as to defeat the spreading of Islam because it was also a potential religion gaining roots in various parts of Africa (see Hellberg, 1974:76-86).

According to Wilson Niwagira, it was not only the Bethel Missionaries in Bukoba that helped in the building of the church in Buhaya, but also the Bethel Missionaries in Usambara (North-East

Tanzania)²² also sent African missionaries to work in Bukoba. A group of five people from Usambara, led by Wilhelm Rascher, was sent to Bukoba to work with the Bethel Missionaries. Other four missionaries were Johan, Nehemia, Isac and Thomas. The sending of the missionaries from Usambara was influenced by the fact that Usambara had more pastors especially the Africans who could spread Christianity to other parts of Tanzania, especially Bukoba.

However, the First World War, which was fought between 1914 and 1918, caused much confusion among the Tanzanians, especially the people of Buhaya. The people of *Buhaya* had to fight and suffer from a war they did not declare. In fact, they were merely fighting to defend their Germans, colonial masters. During this war, the British bombed Bukoba Town and the British colonialists eventually occupied the mission center. They made the German missionaries flee to the Roman Catholic missions. When the British overpowered the Germans, the German missionaries were sent to jail camps. According to Joas Kijugo, the war brought a mixture of feelings to the people of Buhaya especially among the chiefs and the Christians (interview, February 10th, 2009). As a matter of fact, the Bahaya began to mistrust the colonialists and the Christians. The Bahaya thought that Europeans merely pretended to preach about God as love, but were not actually practicing what they were preaching (see for example, Hellberg 1974: 123). When the German missionaries left, some of the Christians in the church of Buhaya began to denounce Christianity. The Roman Catholic missionaries from France who were not sent away began working hard to look for believers. Despite the fact that the local chiefs demanded the Church of Buhaya to join the Roman Catholic, this church declined to join the Roman Catholic Church (*ibid.*).

According to Richard Mutembei, the indigenous people who were involved in starting the church in Buhaya reorganized themselves to uphold their church (1993:78-93). Andrea Kajerero became the Leader of the church and he asked the church of Uganda to support them. At the same time, he had to make friendship with the new colonialists and continue having good relationships with the chiefs to avoid threats from them. However, Andrea Kajerero was not a pastor, a position he needed so as to continue baptizing people and administer the Holy Communion. Because he was baptized in Uganda, he had to go Uganda to request to become a pastor. The chief of Buddu, Hamu Mukasa offered him one thousand seven hundred Ugandan shillings for his theological education at

²² According to Wilson Niwagira, Usambara is where the German Missionary Society was based (interview, February 02nd, 2009). For more information about Usambara, please visit the following website: http://en.wikipedia.org/wiki/usambara_Mountains.

Mukono Theological College from the year 1918 to 1919. In his absence, the Church Missionary Society in Uganda sent Ugandan missionaries to support the church in Buhaya. Among them were Athanasius Namuyenda and Shedrack Kibuka, who were pastors. These pastors baptized people, preached and administered the Holy Communion. They worked with the leaders of the six congregations because they needed people to help translate *Luganda* to *Luhaya* and the leaders of the six groups knew *Luganda* (see also Niwagira 1991:12 and Helberg 1974: 126-134). Another influence on the Church in *Buhaya* was from the Methodists Church from South Africa whom I discuss in the following subsection.

4.3.2.2 Methodists from South Africa

According to Mutembei, between 1923 and 1927, there was a change of missionaries working with the church in Buhaya. The Bishop of Uganda, who worked with the CMS, withdrew from Bukoba because he did not have enough manpower and funds to support the church in Buhaya. The Church Missionary Society in Uganda had established a mission in Sudan and Congo, the situation which constrained their resources. Therefore, the CMS handed the church of Buhaya to the Methodists from South Africa²³ (Mutembei 1993:93).

The Methodist missionaries continued with the evangelization and also considered building schools as a strategy for evangelization (Jonathan Hamurungi, interview February 10th, 2009). As a matter of fact, these Methodists were aiming at enabling as many children as possible to go to school such that they could evangelise them from there. Moreso, the Methodists' aim was to introduce an education that would weaken the influence from indigenous teachings of the native religion to the children done by parents in their homes. Moreover, Methodists opened the school in Bukoba town to teach evangelists and teachers. They also built a medical center and as such, their evangelization aimed at both physical and spiritual healing. These approaches attracted many Bahaya people who turned up for baptism lessons and were eventually converted (Niwagira 1991: 173). Further, Niwagira reports that when the Methodists took over the church in 1923, the Christians were 922 but in 1927, the number had risen to 150,900 people (1991:167-173).

²³ The Methodists are members of a Christian Protestant church who broke away from the church of England in the 18th century

Because the people of Buhaya believed Jesus to be the head of their church, they did not want to be under any human control (see Niwagira 1991:175). And yet, the Methodists were more secular in the eyes of the Bahaya Christians. As an example, these Methodists offered Holy Communion to everybody, a practice which annoyed the Bahaya Christians since these Christians believed that only committed Christians are supposed to participate in Holy Communion (see also Niwagira 1991: 174; Hellberg 1974:178). According to Wilson Lugakingira, the conduct of the Methodists was against the culture of the Bahaya and caused the Church in Buhaya to look for other alternatives (interview, June 20th, 2009). In denouncing the Methodists, Andrea Kajerero, a respected Christian in the Church of *Buhaya* mobilized other Christians to reject the Methodists (*ibid.*). Kajerero convinced the Christians not to attend methodists' Sunday services and found another place for these services. Andrea Kajerero was able to convince all the Christians in all four Districts to reject the Methodists. In addition, the scandal was so tough that even the local chiefs were involved in ensuring that preaching in church was done in such a way that the *Kihaya* moral standards were upheld.

According to Hellberg and Niwagira, the rejection of the Methodists was decided during the *olukiko*—the council of the Church in Buhaya which was formed to discuss issues of the church. The members of this council were drawn from various church congregations and these members were those with church responsibilities such as church teachers or elders known in *Luhaya* as *abegesa* or *abagurusi* respectively. These leaders discussed how to unite themselves and oppose the Methodists and ask the German missionaries to come back. In addition, they planned to ask the Church of Uganda to continue supporting them (Niwagira 1991: 179; Hellberg 1980:164-168).

According to Lugakingira, in 1927, the German Bethel Mission responded to the Church in Buhaya and sent Ernest Johansen to Bukoba where he met a big challenge which was the conflict between the Church in Buhaya and the Methodist missionaries. Because the church was still under the Methodists, Johansen had to discuss the issue first with the local leaders of the church so that they will have a common understanding on how to send the Methodists away from the church. Another step was to speak with the British colonial government and the chiefs in Buhaya so that they will help in solving the problem. Moreso, Johansen told these local leaders about the returning of the German missionaries to Bukoba. In that way, Johansen was able to have solutions and the Methodists had to leave Bukoba (interview, June 20th, 2009).

According to Niwagira, another issue which Johansen was to solve concerned the name of the church in Buhaya. This was because the people in Buhaya did not want to be identified with a specific name as could be associated with the Methodists or Lutherans. As I have already pointed out, the Bahaya wanted to be identified with Christ, a living being but not to be identified with humans such as Luther who had died and was not written about in the bible. Just as the Methodists had attempted to name the church in Buhaya as the Methodist, Johansen also wanted this church to be identified with the name of Luther. This was to follow the example of other churches, which were following the Lutheran belief. In order to avoid conflicts and misunderstandings for the reason that the church in Buhaya had been under many denominations, Johansen had to agree with the church elders and suggested that the church in Buhaya should be identified as “The Evangelical Church in *Buhaya*,” literally translated as *Ekanisa ya Obulangilisi Omuli Buhaya*. Moreover, it used the book of Common Prayers they obtained from the CMS from Uganda (Wilson Lugakingira, interview June 20th, 2009).

According to Niwagira, Andrea Kajerero became a pastor in 1929 and worked with the Behtel mission to develop the church. The coming of the German Missionaries brought new strategies of evangelization in Buhaya because these Germans wanted to leave the spirit of Lutheranism in Buhaya. One of these strategies was to bring more missionaries to work with different sections in the church in order for it to grow faster. Therefore, pastors, sisters, decon and doctors were brought in Buhaya from Germany. The new aim of the German missionaries was not only to plant the word of God but also to plant the German image in Buhaya. In addition, the German missionaries educated more pastors including Andrea Karoma and Harmas Joshua who were ordained in 1937. Further, there were other unordained pastors called *abalisa* (trained pastors but not yet ordained) and these included Joel Mulyabuso, Samuel Ishebabi and Paul Kanywa. The above pastors were not given full responsibilities; that is, they were not given their own churches but instead worked as assistants to the missionaries (Niwagira 1991:199).

Another strategy that the German Missionaries used during their second coming to Buhaya was similar to that which was adopted by the Methodists. The German Missionaries built schools for bible teaching and high schools to educate people to develop them as well as work with the missionaries. The aim was to weaken the Islam as well as the indigeneous Kihaya gods. At first, these schools only admitted male students as the Kihaya culture prepared girls only marriage. However, Johansen tried to persuade the people of Buhaya that “to educate a man is to educate an

individual but to educate a woman is to educate a full family” (1991: 210-211) because a woman is more attached to a family than a man. However, the coming of World War II distracted the work of the German Missionaries as indicated in the following section.

4.3.2.4 Impact World War II on the German Missionaries in Buhaya

Before the wounds of the World War I could start healing, World War II broke out in 1939 and continued up to 1945. The young people in Buhaya were recruited again to fight for the British colonial masters. As Laurence Nshombo observes, during this period, the economy dropped and people became hungry. The hunger of that time was called *ikambula mabati* an expression denoting the fact that people dismantled their houses in order to exchange iron sheets for food. According to Niwagira, World War II was started by the German Leader, Adolf Hitler who wanted to regain colonies he lost during the World War I. However, because the British were in control, they arrested and jailed the German missionaries in Buhaya in 1939. The German missionaries were exiled again (interview, February 12th, 2009).

According to Mutembei (1993), after the German missionaries were taken to the internment, an American organization, Augustana Mission Society, under Richard Reusch, came to be in charge of the German mission. Because the Augustana Mission Society had less money and less manpower, it had to develop a way of fulfilling the needs of the missions by sending new missionaries. The Evangelical Church in Buhaya did not want the missionaries who had different beliefs to work as pastors; the church of Sweden which was Lutherans came to work with the Evangelical Church in Bukoba under the Augustana Mission Society. Sundkler and his wife became the first missionaries from Sweden to come to Bukoba in 1942. In addition, the Church of Sweden did not only send Sundkler, but also teachers, doctors, and nurses to work with the Evangelical Lutheran Church in Bukoba. In the 1950s, the Church of Sweden got the full responsibility of the Church of Buhaya and worked with the Church of Buhaya, providing money, constructing houses as well as building relationships with other churches around it. Later, the Church of Sweden shared the work with the Church of Denmark (Mutembei: 123-130).

Then, for the third time, the Bethel Mission came back to Buhaya in the 1950s, but this time under the Augustana Mission Society. In addition, the Church in Buhaya worked with the Church of

Sweden and Denmark although the Swedish and Danish missionaries were controlled by the Augustana Mission Society (see Niwagira 1991; Mutembei 1993 and Sundkler 1980). Up to 1956, the Church in Buhaya was working with the church of Sweden, Denmark and Bethel Mission and these churches (of Sweden and Denmark) helped in building more schools to produce church workers who would teach, preach and lead services in church. Ruhija Evangelical Academy is one of the schools they constructed to train evangelists, church musicians and Afro-artists for the church (Niwagira 1991:298-303, Mutembei 1993: 123-140, Sundkler 1980: 184-189).²⁴

Because of the Africanization movement in 1950s and 1960s, there were fears about the future of the Evangelical Church in Buhaya. The three mission societies: German Bethel Mission, Church of Sweden Mission, and Danish Missionary Society decided that the church of Buhaya should “neither be independent nor dependent but interdependent” (Niwagira; 1991: 300). The church also hand threats from Islam as well as the Roman Catholic Church. In addition, the Evangelical Church in Buhaya did not have enough workers. Because of these reasons, it had to keep its partners in order to feel more secure.

However, in 1963, there was a discussion about building a good relationship between the Roman Catholic and the Evangelical Church of Buhaya. The unity of these two denominations was important because it eased the hatred which existed between them. At about the same time, the Evangelical Church in Buhaya was also united with other German missions who worked in Tanzania. Because of that union, the Evangelical Church in Buhaya was changed to Evangelical Lutheran Church in Tanzania, Northwestern Diocese (Niwagira 1991:364, Mutembei 1993: 135,164). In that way, the German missionary goal of planting Lutheranism in Tanzania and in Buhaya in particular was fulfilled.

During the same period, the church had to decide about its system of leadership. It was then decided that, the church should follow or adopt the apostolic ministry which was to have a bishop as the leader of the church. And in 1961, its first bishop Prof. Gustav Bengt Sundkler from Sweden was elected. Bishop Sundkler led the Church of Buhaya for four years. During his leadership, he faced a lot of challenges especially the problem of other denominations which were also looking for people to convert. These where the Pentecostal churches such as, American Baptists, the Seventh Day Adventists, and Plymouth Brethren. These churches were in Buhaya and made the Evangelical Church in Buhaya to lose some of its members.

²⁴ Ruhija Evangelical Academy is one of the geographical scope I collected her data.

Towards the independence of Tanzania, there were nationalistic movements the factor which went hand in hand with independence of the Evangelical Church in Buhaya and the country. According to Niwagira and Mitembei, the nationalistic movements opened the eyes of the people to be critical of their lives. These movements protested against the British colonialists. In 1954, the TANU (Tanganyika African National Union) party became the peoples' party to show the demand of freedom from the British colonial control. The freedom meant that people should be free to control their political, social and religious issues and demanded the independence of Tanzania. This movement led Tanzania to independence in 1961 (Niwagira 1991: 239-255; Mutembei 1993: 123-141).

Further, in 1963, there was a discussion about building a good relationship between the Roman Catholic and the Evangelical Church of Buhaya. The unity of these two Christian denominations was important because it eased the hatred which existed between these two churches. In addition, the Evangelical Church in Buhaya was also united with other German missions who worked in Tanzania. Because of that unity, the Evangelical Church in Buhaya was changed to the Evangelical Lutheran Church in Tanzania, Northwestern Diocese (Niwagira 1991:364; Mutembei 1993:135, 164). In that way, the German missionary goal of planting Lutheranism in Tanzania and in Buhaya in particular was fulfilled. However, in 1964, a new bishop was elected, Josiah Mutambuzi Kibira who was the son of the founder of the church in 1890s (Niwagira 1991: 341, Mutembei 1993:152-160). In 1980, another bishop, Dr Samson Banjanjabi Mushemba was elected (Mutembei 1993: 161-165). Currently, Elisa Buberwa is the Bishop of the ELCT/NWD, a position he has held since the year 2000. In the section that follows, I address briefly the foundation of the Evangelical Lutheran Church.

4.4 Foundations of Evangelical Lutheran Faith

According to the Oxford Advanced Learner's dictionary of Current English, seventh edition (2005), Lutherans are Christian people who belong to the Protestant church that follows the teachings of the 16th Century German religious teacher Martin Luther. As Wilhelm Pauck (1937) discusses, Martin Luther was originally a Roman Catholic (1937:4). However, he became discontented with some of the tenets of the Roman Catholic faith including the view that God is an angry being who can destroy sinners (see Edward Harvey, 1918). According to Harvey, Luther

viewed God as a loving being who forgives and has a cordial relationship with people. Harvey gives a brief background of Luther's feelings, which influenced his decisions to oppose the Roman Catholic beliefs:

[Martin Luther had] a deep, genuine religious feeling. His decision [was] to flee the world or to become a monk and thereby win greater favor with God as well as make more certain his ultimate salvation ... Luther's profound and oppressive fear of the wrath of God, whom he conceives as an angry judge rather than as a loving and forgiving savior [shaped his beliefs]. In the monastery [,] Luther is represented as surpassing his brother monks in asceticism, subjecting himself to excessive fasting and other forms of self-mortification. He seeks thus to find peace of mind; escape from his overwhelming fear of punishment ... His diligent search for help in the writings of scholastic theologians only increases his gloom and despair. In due course of time, however, aided by the wise and encouraging counsel of the friendly visiting vicar, von Staupitz, by his study of the Pauline epistles, of Tauler's sermons, and of the anonymous German Theology, of St. Bernard, of Gerson, and of St. Augustine, he finally attains the long-sought peace of mind. With such help he discovers what became for him an emancipating gospel-the conviction that sinful man is made righteous or justified and saved, not by any good works he may have done or might do, but alone by faith (i.e., trust) in a God who delights to forgive and save men (1918:329-330).

As demonstrated above, Martin Luther portrayed God as a merciful being. Further, Luther stressed that God's mercy can be obtained only by faith of the individual, unlike the Roman Catholic teaching that sinners have to pay a 'ransom' if their sins are to be forgiven by God (see also Wilhelm Pauck 1937:12). As such, people who followed Martin Luther's teachings were named Lutherans. According to Keshomushahara, the term "Evangelical Lutherans" emanated from the view that people should be persuaded or rather convinced by telling them about the tenets of the Lutheran faith rather than forcing them (interview, June 28th, 2009). In other words, people should be evangelized if they are to follow the Lutheran faith.

According to Claudio Steinert (2003), evangelization is the spreading of the good news, witnessing God's work to people through Jesus Christ or the invitation to listen to the word of God

and be converted. To Steinert, evangelization is the offer of Jesus's message to people with the goal of offering them his salvation. Moreover, Camps discusses that evangelization is contextual and transformational work done with the goal of transforming people to believe in God and get eternal life. As Steinert and Camps stress, the evangelization process can take place during Sunday services, crusades, weddings, as well as morning and evening prayers. In addition, evangelization involves the use of various methods including preaching and music (see Steinert 2003:32-34). Another scholar Samuel Koranteng defines evangelization as the act of "urging believers to spread the gospel fearlessly, graciously and respectfully whenever the opportunity presents itself" (2001:16). Basing on 1Corinthians: 9, Koranteng stressed that Jesus' apostles spoke appropriately to people about the word of God through preaching and witnessing as a way to evangelize them.

Some scholars have argued that the process of evangelization includes carrying out missions. For example Claudio Steinert (2003) argues that evangelists should not only concentrate on preaching their own people but also go to strangers. Missions enable people who have not got God's message to be evangelized. In fact, it is from the concept of mission that the term missionary is derived. Because of the need to take the message beyond one's home area that the early European missionaries came to Africa (2003:77).

Elisa Buberwa, the Bishop of the Evangelical Lutheran Church in Tanzania, Northwestern Diocese, defined the concepts of evangelists and evangelization from the perspective of the New Testament. Buberwa told me that Jesus is the greatest evangelist who preached and baptized so many people (interview, February 20th, 2009). Quoting Mathew 28:1, he added that Jesus made evangelists when he told people to "Go ... to all peoples everywhere and make them ... disciples: baptize them in the name of the father, and the son, and the Holy Spirit, and make them to obey everything" (interview, February 20th, 2009).

Although there are controversies on the use of music in the evangelization process, scholars agree that the bible makes mention of music as a tool of enhancing the understanding of the word of God. For example, Steve Muller argues that the bible portrays the use of music to enhance the understanding of the word of God to "admonish, to praise God, and to confess sins to God" (1993: 84-85; see also Bacchiochi 2000:30). Similarly, Andrew Olly (1983;3) traces the emphasis to the use music in the process of evangelization to Martin Luther. As Olly argues, Luther stressed that music is a gift of God which makes peoples' souls happy. In addition, Luther noted that music

should be used in the evangelization process because it chases away the devil and makes people happy (Olly 1984:77).

To emphasise the importance of singing for God, and especially congregational singing, Martin Luther composed German hymns and used melodies which were familiar to the music of the ordinary people. Such melodies were drawn from children's songs and folk songs. Luther suggested that music which is performed outside the church can have its words substituted with Godly ones to suit church contexts (Steinert, 2003). According to Albrecht, Martin Luther emphasized that "God has made [people's] hearts and courage through his beloved son, whom he had given [them] as deliverance from sin, death and devil. The one who believeth in him seriously ... cannot leave singing, he must sing and say it with happiness and joy, so that the others also hear it and come" (as quoted in Steinert 2003:70). As such, Martin Luther emphasized that music, which people are familiar with can expose them to the word of God and in the end to be evangelized. Martin Luther wanted people to sing for joy after knowing the grace of God. As such, singing enables people to acknowledge and celebrate God's love and grace (Steinert 2003:35).

Wilson Olly also discusses that during the time of Martin Luther, as a way of making music a strategy for evangelization, church musicians had to have music education. This was to enable them compose music which was appropriate for church use. Musical instruments such as the organ were installed in many churches to facilitate worship. Further, choirs were formed to accompany the service with singing and to provide interludes in form of singing. In fact, during performances by choirs, the members of the congregation relax and watch the performing choirs. In addition, choirs provided the congregation the chance to listen the message, which was passed on in form of songs. Music instruments such as stringed and wind instruments were incorporated in the songs so as to support the choir and enhance the hymnal singing (1984:60:63).

Another aspect Luther emphasized was singing songs in the language which people understand (see Olly (1984:12). In this case, like in the communication process, evangelization takes place when the people to be evangelized can draw meanings from and then internalize the message. Meaning is also relational; humans tend to understand things that are familiar. In this case, "disko la Yesu" music would be more attractive to the youth than hymns. In the next subsection, I discuss the development of music in the Evangelical Lutheran Church in Bukoba.

4.5 History of the Evangelical Lutheran Church Music in Bukoba Diocese

At the inception of the Evangelical Lutheran Church, Northwestern Diocese, music was one of the ways the first evangelists used to convince people to join their religious beliefs. As mentioned earlier in this Chapter, the church in Bukoba was influenced by the Church of Uganda in 1890s. As a matter fact, the Church of Uganda did not only introduce the Anglican faith, but also its church music. According to Joas Kijugo, a retired Principal of Ruhija School of Music in Bukoba, the first Christians in the Evangelical Lutheran Church Northwestern Diocese, Bukoba learnt music from the Church of Uganda and one of the songs which was sung in this church is entitled *Tukutendereza Yesu* (We Praise You Jesus). The illustrations in Figure 4 and Figure 5 give the rendition of this song as it is sung in the Evangelical Lutheran Church, Northwestern Diocese.

Figure 4: *Tukutendereza Yesu* (We Praise You Jesus) Song as Sung in Uganda

Tu-ku - te - nde-re-za Ye-su Ye-su o - li-mwa-na gwa ndi - ga o - mu - sa - a - i gu-na - zi - za ne-ba

8
za Ye-su'o-mu-lo-ko - zi

Figure 5: *Ntukutendeleza Yesu* as Sung in the ELC/NWD (Bukoba)

1
Ntu-ku te - nde-le-za Ye-su Ye-su o-mwa-na gwe di - ga o - mu - sa ha-i gu-na - zi - za ne-ba

7
za Ye-su'o-mu-lo-ko - zi

When this song was adopted by the church in Buhaya, some of the syllables and the pitches changed to suit the tonal nature of the language of the Bahaya. In fact, *Tukutendereza Yesu* has become “Ntukutendereza Yesu” in *Luhaya*, which also denotes the expression “We Praise You Jesus.” Similarly, in his views on change and continuity, Alan Merriam (1964) observes that change in a culture can be influenced from either within or from outside a culture. Considering external influences, Merriam stresses that an aspect of the external culture can be incorporated by a particular culture if the two aspects are compatible (1964:34). In view of the song *Tukutendereza Yesu*, one finds the language of the Baganda as similar to the *Luhaya*, the language of the Bahaya people. It can be inferred from this argument that the Bahaya found it convenient to only change the syllable of this song and leave others since the two languages are compatible. In addition, the Bahaya changed the rhythm on the first beat of bar three and seven where they used only eighth notes. To make more changes, the Bahaya added two sixteenth notes on bar seven in where the *Baganda* did not use it. Indeed, the song *Tukutendereza Yesu* (We Praise You Jesus) is one of the influences of Church of Uganda to the church in Buhaya.

Apart from the influence of the Church of Uganda, the early missionaries who came to Buhaya also brought with them the music they used in church worship. For example, when the German missionaries came to Bukoba in 1910, they also brought with them hymns, the music tradition of their own cultures. The idea of using German hymns in church worship in Buhaya was induced by the view that music of the Bahaya was not fit for church worship. As a matter of fact, German missionaries, like other European missionary groups viewed *Kihaya* indigenous music as satanic. Niwagira illustrates the above view by quoting the words of one of the Bethel German missionaries, Döering who likened *Kihaya* indigenous music to pagan worship or childish behaviours. Döering is quoted as having said that “pagans are children” and the dances they perform “have a natural childish innocence” (1991: 126). Such arguments show that the missionaries viewed *Kihaya* music as childish and this disqualified *Kihaya* music from being performed in church worship (see also Judith Bangsund 2001:3).

However, the challenge with music from Germany was that the Bahaya people did not understand the German language.²⁵ As such, the German missionaries had to learn the indigenous language (*Ruhaya*) in order to translate the songs. As Thomas Paschal Kangeizi argues, the

²⁵ Considering indigenous music as being satanic is not peculiar to the Bahaya. Nannyonga-Tamusuza also discusses the same issue in Uganda (2005:171-173). See also Niwagira, 1991:87

translations of German hymns to *Ruhaya* were not done well. This was because the missionaries did not know the tonal nature of the Ruhaya language (2001:18-19). In addition, Bangsund also reports that even the songs which were translated into *Kiswahili* did not follow the *Kiswahili* tonal nature (2001:117-118).²⁶ As a result, Christians sang songs which, did not communicate to them because the meanings were distorted. In fact, up to the time of this study, translated hymns with meaningless texts are still sung in the Evangelical Lutheran Church, Northwestern, Bukoba Diocese. An example of hymns whose texts were not properly translated by the missionaries is hymn 291, entitled “*Asubuhi na Mapema*” (Early in the Morning) found in the Evangelical Lutheran Hymn Book 2000. The textual illustration of this hymn is as shown in Figure 6.

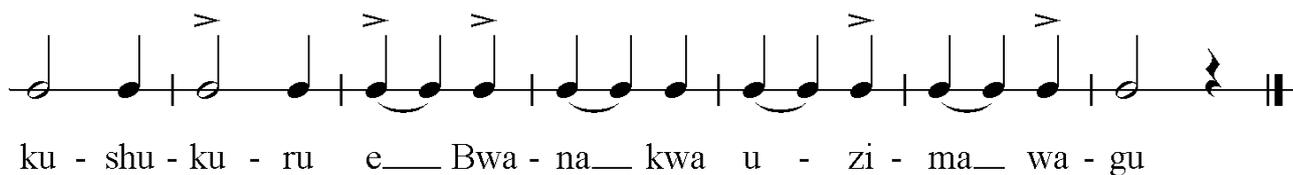
Figure 6: *Asubuhi na Mapema* (Early in the Morning)

A - su - bu - hi na ma - pe - ma na ku - ka - ri - bi - a - ku -
 ku - shu - ku - ru e___ Bwa - na___ kwa u - zi - ma___ wa - gu

As illustrated in Figure 6, by the fact that translators of this hymn put accents on the syllables indicated above, they rendered these words meaningless. As such, people may end up committing blasphemy during church worship. However, if the intended message is to be portrayed, one is supposed to pronounce the text illustrated in Figure 6 as:

A - su - bu - hi na ma - pe - ma na ku - ka - ri - bi - a - ku -
 ku - shu - ku - ru e___ Bwa - na___ kwa u - zi - ma___ wa - gu

²⁶ See also Gerhard Kubic, 1981.



Therefore, for this song to fit into the above time signature, missionaries had to change the words and put the accented syllables on the first beat of the bar.

Further more, Joas Kijugo informed me the missionaries did not only reject the songs in Kihaya style but also, the *Kihaya* drums (interview, February 10th, 2009). The indigenous drum was only used to call people to church, but not used during church worship. The drum was used to call people to church because it was a traditional practice of the Bahaya to use drum rhythms to communicate messages. According to Lawrence Nshombo, the drum beat used to call people for church activities resonate with the text: *tembeiguru tushabe*, literally meaning come to the hill and we pray or *mwije tushabe* which literally translates, come let's pray. In Figure 7, I illustrate the drum rhythm *mwije tushabe*, which is used to call people for church services.

Figure 7: *Mwije Tushabe* (Come, Let's Pray) Drum Rhythm



The missionaries refused the drum in the church worship because it was attached to the *Kihaya* worship of ancestral spirits. Bridget Ngeiyam, Principal of Ruhija School of Music informed I that the missionaries replaced the *Kihaya* instruments with the ones they brought, which include the harmonium and brass instruments (interview, February 10th, 2009). In fact, the missionaries had to teach the Bahaya how to read music and play these musical instruments. Similarly, Joel Byorwango said that German missionaries started Kigarama Teaching School and among the subjects taught there was music. The students used to perform the music in churches

during Sunday services and other church activities (interview, February 19th, 2009; See also Mutembei 1993: 214-218).

Later *Kihaya* music was introduced in church contexts and this was done by Ernst Johansen in 1926. However, the songs which were sung did not have theological messages²⁷ (Kangeizi, 2000:21). Indeed, as Niwagira argued, musicians lacked education thus composing songs which have no biblical words. An example of such songs is entitled “Edward Kabale Yashoma” (Edward Kabale Have Been in Church) and is illustrated Figure 8.

Figure 8 : *Edward Kabale Yashoma* (Edward Kabale Have Been in Church)

Ruhaya	English
<i>Edward Kabale yashoma</i>	Edward Kabale has been in church
<i>Yabatizibwa</i>	Has been baptized
<i>Ati alibatashomile</i>	Now, the one who will not learned the faith will never be in church
<i>alishwera munyanya</i>	He/she will marry his/her brother/sister
(Kangeizi 2000:22)	

However, according to Kyakajumba, Niwagira and Nshombo, the use of indigeneous music in the church of Buhaya did not take root until 1966 (Wilson Kyakajumba, interview February 06th, 2009; Wilson Niwagira, interview February 14th 2009, Layrence Nshombo, interview Feburary 12th, 2009). As these informants argued, German missionaries were chased out of Tanzania on suspicion that they could be connected with Hitler’s aim of recapturing the colonies Germany had lost as a result of World War I. As such, this situation disrupted the activities of the German missionaries including the ambition to indigenize the western hymns. Kyakajumba, Niwagira and Nshombo told me that it was during Sunday services in 1966 when a group of theological students were being

²⁷ In this dissertation, the use of the concepts of theological messages denotes the fact that one is able to discern a biblical message in a hymn or any other musical performed in church contexts. Some informants argued that one goes to the church in order to learn about God through interpreting the bible. As such, the message preached or sang must talk about the bible thus a theological message.

ordained that the students performed drums and sung indigenous songs with Christian words. After the performance, most of the people liked the indigenous *Kihaya* music.

As discussed in this chapter, the church of Buhaya had considerable autonomy in 1960s. This was demonstrated by the fact that the German, Swedish and Danish missionaries became partners and indigenous Bahaya pastors participated in the decision making of the church. A very significant event was the election of Josiah Mutambuzi Kibira as the first Tanzania Kihaya bishop of this church in 1964 (Niwagira 1993:153-160).

Indeed, the events that happened in the church of Buhaya in the early 1960s coincided with the independence of Tanzania as a country. Both the country and the church began to create an “African identity” in whatever they were doing. In the church of Buhaya for example, indigenous music began to take a centre stage. Kwabena Nketia’s views on Christian churches in Africa relate to the situation as was unfolding in Tanzania. In this regard Nketia writes that, “the Christian churches began to explore the resources of African music and consider how Christian worship can be Africanized (Nketia 1974:18).

However, those who did not approve of the use of this music in church argued that indigenous music was attached to *Kihaya* gods. Despite of being connected with indigenous *Kihaya* forms of worship however, indigenous music occupies a significant place in the Evangelical Lutheran Church, Northwestern Diocese, Bukoba. By the time of this study, churchgoers played traditional drums and sang traditional songs along hymns and what I have called “disko la Yesu” music in church activities.

Besides hymns and the indigenous *Kihaya* music as performed in the Evangelical Lutheran Church Northwestern Diocese, Bukoba, in the twenty-first century, this church has adopted a new type of music which I call “disko la Yesu” music. “Disko la Yesu” music has had influence from the music performed outside the church context, more especially from disco hall music. As a matter of fact, the period from 1990s saw a variety of music transcending contexts in many parts of the world including Tanzania. Music which was originally regarded as secular was shifted to church contexts, a situation which has caused a lot of debates among church leaders (see for example Birgit Englert 2008:4; Gregory Barz (2003:7; Thomas Riccio 2001.²⁸ Indeed, many informants told I that “disko la Yesu” music is the music of the new generation; the youths. For example, Samuel Edward

²⁸Robert King, Jean Kidula, James R. Krabill and Thomas A. Oduro (2008) discussion on Kenyan gospel music which is mixed other popular genres and performed in the church offers significant viewpoints to the present study.

and Rosevellar Samuel stressed that “disko la Yesu” music is the music of “*muziki wa kizazi kipya*” (the music of the new generation) and argued that this music is greatly influenced by the mass media and globalization (interview, February 02nd, 2009). In fact, music which is produced by instruments and equipments which are powered with electricity, solar energy and batteries is greatly related the mass media and technology. It is performed in many contexts including the church. The next Chapter therefore discusses “disko la Yesu” music and how it has been used as a strategy for evangelization in the Evangelical Lutheran Church, Northwestern Diocese, Bukoba.

CHAPTER FIVE: “DISKO LA YESU” MUSIC: A STRATEGY FOR EVANGELIZATION

5.1 Introduction

“Disko la Yesu” music is used in the Evangelical Lutheran Church, North-western Diocese, (Bukoba) as a strategy for evangelization, a process which involves attracting, retaining and converting people to its faith. In this Chapter, I discuss the nature of “disko la Yesu” music used in the Evangelical Lutheran Church, North-western Diocese, to examine how it enhances the process of evangelization. I focus on music in terms of melody, volume harmony, and timbre of the music, the song text as well as dance. I also examine the contexts in which “disko la Yesu” music is performed as a basis to understand how and why this music is used to evangelize people. The context of performance examined include: Sunday church service, prayer meetings, open air crusades, church music competitions and concerts. Because of the controversy about the appropriateness of “disko la Yesu” music in the church context, I examine the debates for and against the use of this music in order to enhance the discussion on how and why the Evangelical Lutheran Church, Northwestern Diocese, (Bukoba) uses this music as a strategy for evangelization.

5.2 Nature of “Disko la Yesu” Music

“Disko la Yesu” is a generic used to describe a style of music performance practice which includes any popular music genre in Tanzania. This music is a blend of musics including Tanzanian indigenous musics as well as outside musics. The liberalization of the media in Tanzania in the 1990s accounts in part that increased participation in the appreciation of global sounds as sources of materials for creating music, especially among the youth (Remes 1999:22). In Tanzania, like in other parts of Africa, a lot of music from America is played on local radio and television stations. As a result, American popular music has influenced the way musicians compose music not only outside the church, but also within it. Besides, CDs, DVDs, MP3s, internet and other music technologies have enhanced the sharing of music materials around the world as will be discussed later in this dissertation. As such, “disko la Yesu” music is informed by trends not only within the Christian churches, but also by the development of the popular music industry in Tanzania, in general. In the 1990s, “disco la Yesu” music was introduced to the Church as a response to new

musical tastes by the church members especially the youth, which they acquired from radio, and television as well as dance halls. Since the majority of the church members are youth, certainly their musical tastes had to have an impact on the choice of the music performed if they are to be attracted and retained in the church.

While the development of popular music in Tanzania can be traced from the early 1930s (see Remes1999:4), the development of youth popular music genres like *bongo flava* in the 1990s explains the inclusion of “disko la Yesu” music in the church music practices. *Bongo Flava* is a term used to refer to Tanzanian hip hop type of music, which is identified mainly by the youth. It originates from two Kiswahili terms, that is, *ubongo* and *flava*, meaning "brains" and ‘flavor’ respectively. This music genre is used to denote the “intelligence” of urban people especially the youths, and is sometimes called the “flavor of the brains.” *Bongo flava* is mainly performed in Dar-es-Salaam and incorporates dancehall music and hip hop beats, *Kiswahili* texts and English phrases and also combining aspects of the global hip hop. All the features combine to form what is known as *bongo flava* (Englert 2008:1-5). It is characterized by danceable beats and rhythms and is usually performed loudly. Maria Suriano writes that *bongo flava* confirms the youths’ autonomy and articulates their life through identifying themselves as the children of the “globalized world” (2006:14).²⁹

Besides *bongo flava*, reggae³⁰, soukous³¹ and a blend of different genres whose product cannot be easily categorized in specific genres constitute “disko la Yesu” music. In some cases, for instance, these genres may be a blend of electric and indigenous musical instruments. In Figure 9, for instance, *Kwaya ya Vijana* performs indigenous drums together with the keyboard. Moreover, the performance practice of hymns introduced by the European missionaries has also continued, but in a modified form. Sometimes hymns are also accompanied by electric musical instruments with amplification which is different from the accompaniment of the acoustic piano and organs of the missionaries.

²⁹ For detailed study on *bongo flava* as a youth genre, see for example, Englert 2008, and Reed 1998.

³⁰ Reggae is a musical genre developed in Jamaica and is based on the rhythmic style characterized by accents on the off-beat in four by four time signature.

³¹ The hip-swinging, booty-shaking dance originated in Congo but it has gained popularity in Africa (see for example Englert 2008).

Figure 9: *Kwaya ya Vijana* Performing Indigenous Drums with Keyboard



Photo by the author during field work in 2009

As illustrated in Figure 9, the *Kwaya ya Vijana* adopts a new trend of music, which involves the blending of indigenous and western musical instruments. In fact, the musical performance illustrated in Figure 9 is among the kinds of “disko la Yesu” music. Further in Figure 8, we see that “disko la Yesu” music is not music of a distinct genre; rather it is a hotch potch of different music genres: Indigenous *Kihaya* music, reggae, *soukous*, just to mention a few.

To aid an understanding of “disko la Yesu” music, I discuss its generic characteristics as the music having 1) short and simple melodies that can easily be remembered; 2) simple rhythms; 3) short and very repetitive song texts; 4) basically chord I-IV-V harmonies; and 5) having danceable beats. Moreover, “disko la Yesu” music is accompanied by electric music instruments and equipments, including keyboards, guitars, microphones, amplifiers and mixers. Sometimes, these accompaniments are not played live but pre-recorded on CDs; a style similar to *Karaoke* performances. More so, due to the use of electric music instruments and equipments, this music is associated with “disko la Yesu” music makes the church situation appear as though it were a disco hall. Further, because of the growing diversity in the ethnicity in Bukoba Diocese, the music may be

in many languages including *Kiswahili*, *Kihaya*, *Kihagga* and *Kisukuma*.³² Apart from the above characteristics of “disco la Yesu” music, most choirs performing this music observe certain dress codes. In the Evangelical Lutheran Church Northwestern Diocese in Bukoba, for example, most choirs dress in uniforms which differ from one choir to another. While some choirs have one type of uniform for all choir members, other choirs have different sets of uniform for males and females. Further, the staging of the performances are also different from one choir to the other. In fact, some choirs performing “disco la Yesu” music have a specific place in the church where they sit and perform. On the contrary, some choirs perform from the front part of the church and face the congregation.

As a way of discussing the generic characteristics of “disco la Yesu” music, I analyze the song *Ewe Ndugu Unisikilize Leo* (You Brothers/Sisters Listen to Me Today) as an example showing the nature of “disco la Yesu” music found in the DVD track I enclosed in this dissertation. This song is usually performed during Sunday service in *Kanisa Kuu*. I recorded the particular rendition that is being analyzed here on February 20, 2009 as was performed by *Kwaya ya Vijana* (see track 1 on the accompanying DVD). As seen and heard in the DVD, the performers are accompanied by electrified musical instruments including: a keyboard and guitars and the sound is amplified. However, the song is performed in karaoke style. The accompaniment is not played live; instead it is a pre-recorded accompaniment. This kind of performance is very common in many choirs because many of these choirs do not have skilled instrumentalists to play these instruments live.

The song *Ewe Ndugu Unisikilize Leo* begins with a solo section which is made up of two short repetitive phrases with a descending melodic contour. Although many of the beats fall on strong accents, the song’s rhythm is punctuated with syncopated beats. The refrain has the melodic contour on a higher note and descending after several repetitions of higher pitches. Further, the general harmonization of the song is made out of primary chords and has the following format: I-IV-V-I, also common in popular music songs. The timbre of this song is percussive with the bass beat predominating in the accompaniment. In addition, the song is loud and “dance” driving because of its bass sound, which keeps the first beat of each bar as well as the percussive nature of the accompaniment.

³² As already mentioned, *Kihaya* is the language of the *Bahaya* people, the core population of Bukoba Diocese. While *Kichagga* is the language of the *Wachagga* people originally from north-eastern Tanzania, *Kisukuma* is the language of the *Wasukuma* people whose origin is in Mwanza, northern Tanzania.

Like many popular music genres in Tanzania, “disko la Yesu” music is characterized by dancing, an aspect, which according to a number of informants, attracts the youth. Similarly, dancing was pertinent in the recorded performance of *Ewe Ndugu Unisikilize Leo* song. Gendered dancing can be seen in the recording where men have different dance styles from the women. The song is accompanied by five dance styles. First, when the prelude is played, all the choir members who had been standing shake the bodies while stretching their hands forward. As the song continues, ladies change their dance style and bend forward and stretch their hands. They then move their right feet to the front and sway their hands to the left, then to the right. The third style is a men’s style. While ladies continue bending forward and stretching their hands, men stand upright and move their legs up, beginning with the left leg and “pulling” it up three times before lifting the right leg two times. However, when the soloist begins to sing, men change to the new motif. They bend their upper part of the body to the right and stretch their hands to the same direction. They then dance, pushing their hands to the left. After the soloist has finished his part, all the choir members stand upright and shake their bodies, swing the hand first to the left and then to the right. These dances motifs are repeated when the second stanza is sang.

Indeed, the dancing styles in “disko la Yesu” music are similar to those performed outside the church contexts. As can be heard and seen from track II on the DVD, which is performed by Congolese Dance Hall musicians³³, “disko la Yesu” music is similar to disco hall music (see also Figure 10). As matters of fact, performers of “disko la Yesu” music have several dance styles which are mainly adopted from disco hall music performances (see track I in the DVD). There are also similarities in the music performed in disco halls and “disko la Yesu” music: high volume, music being accompanied by pre-recorded electric instruments, throbbing beats and percussive nature of the music. In Figure 10, I illustrate people performing music outside church contexts so as to enhance an understanding on the similarities between disco hall and “disko la Yesu” music as performed in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba).

³³ Because of the high rate of piracy in the music industry, it is very hard to establish the real owner of the music. People just duplicate from friends and many other sources. In this case, however, the DVD included in this dissertation shows Congolese musicians performing dance hall music.

Figure 10 : Dance Performance outside the Church (Congolese Dance Hall Musicians)



From a video (unknown source)

In Figure 10, I illustrate Congolese men performing dancehall music. To demonstrate how elements of disco hall music have influenced “disko la Yesu” music, I discuss the similarities between Figures 10 and 11. Comparing the photograph in Figure 10 with Figure 10, we find similar dancing styles especially the dance styles of women. For example, the three female dancers on the right in Figure 11 display the same styles as the dancers illustrated in Figure 10. Their arms, for instance, are put in similar positions. Further more, these performers have bent their bodies in the same posture. Listening and watching the DVDs which have the music accompanying the dancers in both Figure 10 and 11, one finds similarities in the throbbing base beats, volume, and the accompaniment. For example, the style of playing the guitar is the same. From these comparisons it can be inferred that “disko la Yesu” music is an extension of disco hall music to church contexts. See Figure 11 for an illustration of people performing “disko la Yesu” music in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba).

Figure 11 : *Kwaya ya Vijana* Performing “disko la Yesu” Music during Sunday Service



Photo by the author during field work in 2009

As illustrated in Figure 11 above, female choir members are performing “disko la Yesu” Music in the church context. The movement of the hands, as well as the bending of their bodies resembles the styles displayed in disco hall music as illustrated in Figure 10. In the sections which follow, I discuss the contexts under which “disko la Yesu” is performed in the Evangelical Lutheran Church, North-western Diocese (Bukoba).

5.3 Contexts of Performance of “disko la Yesu” Music in the ELC/NWD

There are several contexts in which “disko la Yesu” music is performed in the Evangelical Lutheran Church in Northwestern Diocese (Bukoba). However, I have focused on Sunday church services, evening and morning prayers, crusades (open air preaching), church music competitions and church music concerts as the major contexts for present discussion. In the section which follows therefore, I examine “disko la Yesu” music performed in these contexts. She examines the instruments played, performers, of this music and the impact “disko la Yesu” has on these contexts so as to establish how it enhances the process of evangelization in the ELC/NWD.

5.3.1 Sunday Church Service

Like many other Christian denominations, the Evangelical Lutheran Church in Bukoba Diocese holds its major service on Sunday.³⁴ Depending on a particular Sunday, these services are led by pastors; people who study theology and are ordained by the bishop. Working with pastors during church services in the ELC/NWD are evangelists and these are people who are trained in theology but are not ordained. Actually, evangelists only help pastors in reading the bible, making church announcements as well as preaching.

To enhance an understanding on how “disiko la Yesu” music participates in the evangelization process in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba), it is important to describe the major sections of a Sunday service. Moreover, not all Sunday church services are organized in the same way in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). Sunday services are organized with regard to the activities of a particular Sunday. For example, the organization of Sunday services, which includes the Lord’s Supper³⁵ (Holy Communion), is different from those, which do not include it.³⁶ As opposed to Sundays, which include the Lord’s Supper, an ordinary Sunday service in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba) has six sections. The first section is the procession to the church by the members of the congregation and the pastor. The second section, which in Kiswahili is referred to as *Maandalio: Ungamo na Ondoleo la dhambi* deals with the confession of peoples’ sins. The third section of the Sunday service is referred to as *Maombi na Sifa kwa Mungu*, a phrase denoting Prayers and Praise to God. The fourth section is called *Huduma ya Neno la Mungu*, a section dedicated to preaching or sharing the word of God between the pastor and members of the congregation. *Matoleo na maombi* (offerings and Prayers) is the fifth section and finally the sixth section involves dispersing people back to their homes, with the message “*Nendeni kwa Amani*

³⁴ Sunday services are normally held from 10:00 am to 12 noon for the rural churches. However, some churches in Bukoba have two services with the first service beginning at 7:00 up to 9:00 am. The second service starts at 10:00 and may end between 12:00 and 1:00 in the afternoon.

³⁵ The Lord’s Supper is a ritual performed to symbolise the body and blood of Jesus Christ. It involves eating bread and drinking wine. This ritual imitates the last Supper Jesus had with his disciples before his death on the cross (see for example Luke 22:14-23).

³⁶ The ordinary service is called *Ibada Kuu ya Siku ya Bwana* which is the every Sunday service and it focuses on preaching which is translated as *ibada ya mahubiri* in Kiswahili.

Mkamtumukie Mungu” (go in peace and serve the Lord). In the ELC/NWD, the last section of Sunday service is known as *Utume*, which means mission.

Music is an integral part of the any Sunday service in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). Indeed as Samuel Bacchiochi observes, the performance of music in church services enhances the understanding of the word of God. Moreover, the music which is to be performed in the particular church, must relate to the theme of that particular Sunday (2000:13) (see also John P- Frame 1997:14). As such, the Evangelical Lutheran Church in Bukoba Diocese has several church choirs which perform to enhance the message preached during Sunday services.

Moreover, a number of choirs in a parish or a Cathedral depend on the size of the congregation and therefore, the number of services on Sunday. For instance, because some churches like *Kanisa Kuu* (The Cathedral) have big congregations, they have more than one choir unlike their counterparts in rural areas (Jackson Ruguma, interview June 18th, 2009). In fact, there are four choirs at *Kanisa Kuu* including: 1) *Kwaya ya Wanawake* (Women’s Choir); 2) *Kwaya ya Bukoba* (Bukoba Choir); 3) *Kwaya ya Kanisa Kuu* (Cathedral Choir); and 4) *Kwaya ya Vijana* (Youth Choir). Apart from performing European choral music, these choirs also perform indigenous music. Depending on the membership composition, these choirs specialize in particular musical styles. For example, *Kwaya ya Bukoba*, which has a trained music director and its members have basic musical knowledge—performs mainly Western choral church music. Figure 10 shows *kwaya ya Kanisa kuu* performing western choral church music.³⁷

³⁷ *Kwaya ya Wanawake* performs mainly indigenous music and the other two choirs, the *Kanisa Kuu* and *Kwaya ya Vijana* perform mostly “disco la Yesu” music as I will illustrate in figure 9.

Figure 12 : *Kwaya ya Bukoba* Rehearsing a Western Choral Song in Bukoba Cathedral



Photo by the author during field work in 2009

As illustrated in Figure 11, members of *Kwaya ya Bukoba* are rehearsing a song to be performed during a church service. Choir members are reading the music from a book with a collection of western choral church songs and have a conductor who leads them.

Apart from Western choral church music, European hymns are also a major musical style performed during church services in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). Like western choral church music, the choir and members of the congregation use hymnbooks during the singing of these hymns. In the Evangelical Lutheran Church, Northwestern Diocese (Bukoba), hymns have been translated into *Kiswahili* and are sometimes accompanied by brass musical instruments as illustrated in Figure 13.

Figure 13: Brass Musical Instruments Accompanying Hymnal Singing during a Sunday Service in Bukoba Cathedral



Photo by the author during field work in 2009

As illustrated in the above Figure, choir members are accompanying hymnal singing with trumpets, trombones and tubas.

Apart from hymnal singing and the performance of indigenous *Kihaya* music during church services in the ELC/NWD, “disko la Yesu” music occupies a significant place in these services. Informants told I that the Evangelical Lutheran Church, Northwestern Diocese (Bukoba) adopted “disko la Yesu” music in its church services specifically to: 1) break the monotony of the service characterized by hymns and western choral church music; and 2) compete favorably with other Christian denominations especially the Pentecostal churches in attracting, retaining and converting people to the Lutheran faith. In the ELC/NWD, “disko la Yesu” music is in form of modified hymns, modified indigenous drums imitated on the keyboard and *pambio* (short choruses) accompanied by the keyboard. To articulate the concept of modified hymns in this study, I relate with that she calls traditional hymns. Normally, traditional hymns are sung accapela or may be accompanied with the piano or harmonium. However, the church services I attended during fieldwork I observed that keyboards accompany these hymns. Moreover, these keyboards were set to drum beats thus enhancing dancing in the church. The rhythm of the hymns of traditional hymns are sometimes altered to sound like hip-hop music, changing hymns to what informants referred to as *muziki wa kizazi kipya* (music of the new generation). According to Rebecca Kibonge, aged

about twenty-three and Jonathan Mutakyawa, a deacon and trained musician, modified hymns have attracted many youths to the ELC/NWD (interview, June 19th, 2009). More so, informants told me that the technique of setting traditional hymns to new rhythms has enhanced participation of the youths in hymnal singing. In fact, despite the fact that some youths may not afford hymnbooks they can merely follow these performances through dancing.

As mentioned earlier, the indigenous *Kihaya* music has been “recreated” with the keyboard and performed in church services. Forms of *Kihaya* drums and the tube fiddle (*eningiri*) are imitated on the keyboard and this has led to a new form of music with disco like movements. Another form of “disko la Yesu” music are the *pambio* (short choruses) which are performed during the procession to and from the church building as will be discussed later in this section.

As discussed earlier, a typical church service in the ELC/NWD comprises of six sections. During the different sections of the service, “disko la Yesu” music is performed to communicate the message of each section. During the procession to the church for example, “disko la Yesu” music is performed and is used to lead members to the church. Being led by the pastor and choir members, the performance of “disko la Yesu” music during church processions involves short choruses called *mapambio*. These choruses are in call and response form and are very short. In fact, the *mapambio* may have only one word for the leader and one for the chorus such—Hallelujah (sang by the leader) and Amen (sang by the respondents)—are some of the words in the *pambio*. The “disko la Yesu” music performed during processions is always accompanied by electric musical instruments. Sometimes, the procession sings alongside the pre-recorded music especially when instrumentalists are not in the choir. As illustrated in Figure 14, the procession enters the church in lines with the pastor and choir members leading.

Figure 14: *Kwaya ya Vijana* in Procession to the Church for Sunday Church Service with the Pastors in the Lead in the Cathedral Bukoba

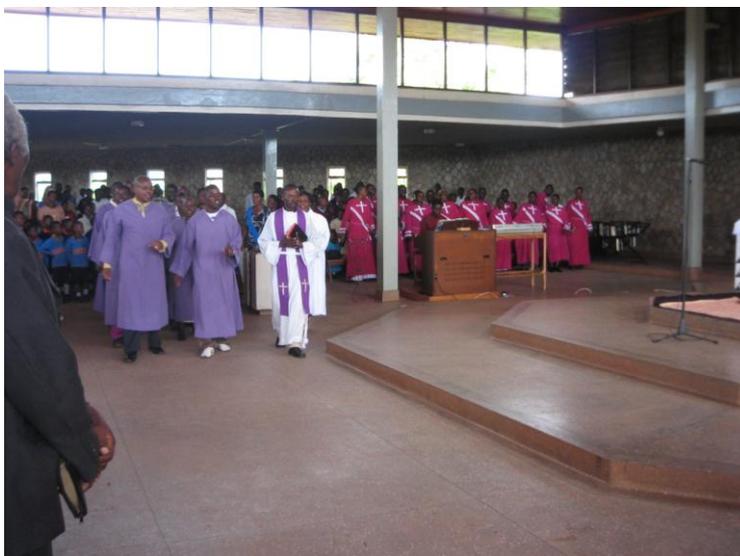


Photo by the author during field work in 2009

In Figure 14, members are in a procession to a church Sunday service. They are moving in three lines. The pastor is leading the line on the extreme right while choir members are leading the second and third lines.

During the confession section of the Sunday service, “disko la Yesu”, which are mainly modified hymns—the hymns that are accompanied by electric music instruments (keyboards and guitars)—is performed. Sometimes, these instruments are played to accompany the indigenous Kihaya songs. Similarly, “disko la Yesu” music is performed during the prayer and praising, third section of the service. During this time, most choir members dance with joy and the congregation may ululate and clap their hands to show their happiness to God. Fidon Mwombeki, one of the pastors at Church center in Bukoba told me that, “disko la Yesu” music is always chosen during the third section of Sunday services because this section is core to the Sunday service (interview, February 19th, 2009). Indeed, prayer and praise time defines the purpose for which people go to church- to pray to God for his guidance and praise him for whatever he has done for them (*ibid.*). The fifth section of the Sunday service is particularly “dedicated” to the performance of “disko la Yesu” music because this section comes when people are taking offerings-- money, clothing, food, animals to their “God.” During this time, “disko la Yesu” music is performed in order to stimulate

and motivate people to give more to “God.” During fieldwork, I observed more people joining “disko la Yesu” music performance during offertory time than the other sections discussed above.

When I attended a service in Bukoba Cathedral, for example, as soon as the pastor announced that it was time to take offerings and asked the *Kwaya ya Vijana* to perform some music, people were so excited. I even saw some old women and men dance to “disko la Yesu” music. They could carry their gifts, which were mainly in form pineapples, oranges and bananas and took them to the altar while dancing and responding to “disko la Yesu” songs performed by the choir. The whole church was thrown into frenzy as most people were singing, dancing and ululating. Since the last section of Sunday church services is a conclusion as well as a time when members are told by the pastor to “Go in Peace and Serve the Lord”, “disko la Yesu” music is performed as a farewell to the church members. It is also used during the procession out of the church building.

5.3.2 Morning and Evening Prayers.

While most churches in rural areas organize one service, the practice of having morning and evening prayers is limited to urban churches. Further, church founded schools (boarding schools) and colleges organize morning and evening prayers to enable students attend church services before and after their academic work every day. There are also District churches³⁸ and church health centers where evening and morning prayers are organized. It is important to note that the organization of morning and evening prayers in the ELC/NWD is influenced by the number of people in a place. As such, the more the number of people in a school, District Church or health center, the higher the possibilities of having morning and evening prayers. Indeed, because boarding schools have many people in form of students and teacher as well as other workers, they have become appropriate places where morning and evening prayers are organized.

At Ruhija Evangelical Academy, for example, there are more than two hundred students majoring in music and evangelization. Moreover, these students have to practice their skills (performing music and preaching) not only during Sunday services but also during morning and

³⁸ In the hierarchy of the Evangelical Lutheran Church, District churches come before the Diocese. They embrace all the parishes in a particular District while the Diocese embraces all the Districts and Parishes.

evening prayers. Coupled with the number of students as well as the objective of this academy—to teach and produce church musicians and evangelists is convenient for morning and evening prayers.

Apart from Ruhija Evangelical Academy, Iremera Parish also organizes morning and evening prayers. Iremera Parish comprises of African art students, the church District center and the dispensary. The dispensary is part of Church District, which is the centre where people acquire treatment. Further, still, the Art students at Iremera Parish also attend morning and evening prayers.

Unlike Sunday church services, morning and evening prayers are normally short. In some places in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba), these prayers can last only for twenty or thirty minutes, the major activities of the services being reading some verses from the Bible, praying and preaching. Like Sunday church services, morning and evening prayers integrate with music, especially “disko la Yesu” music. This music is also in form of modified hymns, and *pambio*. However, Sylvia Wilberd one of the local representatives at Ruhija Parish told I that modified indigenous *Kihaya* music may be performed during morning and evening prayers. How then is “disko la Yesu” music performed during these services, and what is the implication of this music during morning and evening prayers? I observed that “disko la Yesu” is performed as soon as preaching is over and this is intended to prepare people for the final prayer for the service. At the end of the message, “disko la Yesu” music is performed as a way of saying farewell to the people who came for the service.

During fieldwork, I attended a morning service at Ruhija Evangelical Academy and have experience as discussed below may enhance un understanding on “disko la Yesu” music in these services. The service, which started at 7:00 in the morning, was led by one of the evangelist students. As soon as he entered the church, the leader of the choir began playing the keyboard and leading the *pambio*. The *pambio* was entitled *Nitamwimbia Bwana Kwakua Yeye Ameniona* (I will sing to the Lord Because He has Seen me). This *pambio* was in question, answer form, and was repeated several times as the leader of the service proceeds to the pulpit.

After the reading of the day there was preaching after which the choir sang a hymn, which was accompanied by the keyboard. This hymn, number 220 of the Evangelical Lutheran Church in Tanzania hymnbook, was integrated in the service with the drums imitated by the keyboard. The hymn was sand by the whole choir with some dancing. Hymn 220 was followed by the Lord’s Prayer and the service was summarized with another *pambio* and the congregation went out of the

church. As a matter of fact, “disko la Yesu” music participates in connecting the various sections of the morning and evening prayers. Moreover, this music enhances the mood during prayer meetings.

According to Prisca Geofray, one of the choir members in Iremera Parish explained the different moods created by “disko la Yesu” music during morning and evening prayers. Ernest noted that it is good to perform “disko la Yesu” music at the beginning of these prayer meetings to initiate them in prayerful moods and prepare them to listen to the word of God. As Ernest noted, songs performed during the beginning section do not necessarily relate to the word to be read. They can include any song but the main aim is to stimulate people into happy moods (interview, January 19th, 2009).

During morning prayers described above, I established that most of the members of the congregation were youths. During the performance of “disko la Yesu” music, they actively participated and one could see the church into frenzy. I was imagining if “disko la Yesu” music ceases to be performed in these prayers meetings, could these youths attend? In fact, most of the members of the congregation at Iremers Parish told me that “disko la Yesu” music attracts youths to prayer meetings, for those who are sick, it entertains them and make enables them to forget their sufferings. As such, “disko la Yesu” music participates in attracting and retaining people to the Evangelical Lutheran Church, Northwestern Diocese (Bukoba).

5.3.3 Church Crusades or Open-Air Preaching

Apart from prayer meetings and Sunday church services, crusades form another site for evangelization. As a matter of fact, the messages communicated during crusades reach many people, believers as well as non-believers. Crusades or open air preaching is a church service, which involves taking the Word of God outside the church building. Crusades involve preaching, praying, giving testimonies, and singing and dancing as a means of reaching Christian messages to more people beyond the members of a particular church. The main aim of crusades in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba) is to attract more believers to the Lutheran faith. These crusades are prepared at the parish, district and diocese levels.³⁹ While the Parish crusades

³⁹ The Evangelical Lutheran Church in Tanzania, North-western Diocese, is organised in different hierarchies. The Parish is the lowest level and may have many different small congregations which are called *enteko* in *Luhaya*. District

may take a few hours or the whole day, crusades at the diocese levels may take a number of days. However, crusades are not organized so frequently since they involve a lot of preparations. Instead, they may be organized once or twice in a year. However, Dennis Babyegeya, a pastor at Nyabugera Parish, told me that sometimes his congregation organizes crusades twice a year because they make joint crusades with other Christian denominations (interview, February 11th, 2008).

Therefore, in order to make crusades more effectively, prior preparations have to be done. As such, preparing the venue, setting up the tents and the stage for the preachers and the choirs is done. Moreover, the organizers get permission from local authorities to provide security. According to Gatahyentale, a member of the women's choir at Nyabugera Parish told me that crusades begin in evening hours, normally at 4:00 o'clock (interview, December 28th, 2008). Gatahyentale described to me the activities which are incorporated into the crusade among them is music and dancing. First, the organizing team prepares the venue where the crusade takes place—, which can be under a tree or under a tent. It is under this tent or tree that the musicians and preachers stand during the crusade. In addition, Dennis Babyegeya, a pastor who had also organized crusades told me that “disko la Yesu” music is the only musical performance during crusades. This music is performed during the opening, as interludes during preaching and testimonies (interview, February 11th, 2009).

According to Babyegeya, at the beginning of the crusade, “disko la Yesu” music is performed to “call” people for the crusade. As such, instrumentalists and singers perform at a very high volume so that the sounds can reach people in distant places. More so, “disko la Yesu” music is also performed as interludes during testimonies and preaching to reinforce the message.

During crusade, *pambio* are the main nature of “disko la Yesu” music performed. Innocent Habyalimna, a member of *Nyabugera* Parish told me that *pambio* are preferred during crusade due to the fact that they are short and easy to sing. As such, many people during crusades easily join and sing together with the choir members (interview, December 28th, 2008). Indeed, Anachrista Gatahyentale told me that, choirs use huge speakers and amplifiers as well as electric musical instruments to reach distant people (interview, December 28th, 2008). Similarly, Michael stresses that music stimulates and attracts people to a particular gathering (2002:13), a view which relates well with the context of crusades during the evangelization process. The singing and dancing during “disko la Yesu” music performance during crusade creates the celebrative feeling appropriate for

is the next hierarchy and includes different parishes. The last level is the Diocese and is the overall controller of the Districts and Parishes.

the event. Because of the celebrative mood created by “disco la Yesu” music during crusade, the youth who come to attend these crusades end up becoming members of this church. In addition, Babygeya told me that choirs strive to perform the same music in other church services contexts (prayers and Sunday services) so as to retain people who come for the crusades.

5.3.4 Mashindano ya Kwaya (Choir Competitions)

Mashindano ya kwaya refers to the choir competition which was started in the 1960s with the aim of fostering the process of evangelization in the ELC/NWD. These competitions are organized once a year because the singers need time to prepare for them. There are two types of competitions including *mashindano ya kwaya za vijana* (youth choir competitions) and *mashindano ya kwaya za wanawake* (women choir competitions). *Mashindano ya kwaya za vijana* involve only youth choirs while *mashindano ya kwaya za wanawake* involve women’s choirs. However, men do not have choirs because, as Sam Lutakubwa told me, men view singing as something very irrelevant. In fact, among the Bahaya, men consider themselves people of higher status and do not value things like music. As such, men leave choir singing to the youth, women and children (interview June 20th, 2009). It is important to note that, the two *mashindano ya kwaya* do not take place at the same time. They alternate the years because the choirs are always many. For example, because *mashindano ya kwaya ya wanawake* took place in 2009, in 2010, it will be *mashindano ya kwaya za vijana* to perform. The competition is organized at three levels, beginning at the parish level from where the best choirs are selected to compete at the district level. The best choirs from the districts then compete at the Diocese level. At each level, choirs that win get trophies, which are intended to strengthen the group as well as encourage others to continue participating.

The *mashindano ya kwaya* mainly involve competing in indigenous music set to biblical texts. Sometimes, organizers pick a hymn—especially the hymns which many church congregations are not familiar with—and put it as the main item for the competitions. When choir learn this hymn, it is included on the repertoire of the songs to be performed in church services. Another aspect enforced during the competitions is the focus on a set theme. For instance, during fieldwork, I attended women choir competitions whose theme was “*Tuvunje Ukimya Dhidi ya Ukatili translated*

as “Speak Out against Hatred” based on Isaiah 40:9.⁴⁰ The major aim was to let people be aware of the hatred in their communities and fight against it so that they can live in peace and love. Hymn number 62 was chosen from the ELCT hymn book was chosen for this event.

However, before discussing how “disko la Yesu” music is integrated in church music competitions, it is pertinent for me to discuss the general set up of the competition day. According to Stanslous Kawalya, one of the organizers for these competitions, the organizing committee sits and chooses the day for the performance (interview, June 18th, 2009). On this day, choirs go to the venue and make processions to the church. Then, they attend a short service which may be conducted by the bishop or by any another pastor chosen by the bishop. The choir members are then allowed to go for lunch and return to the church after one hour to begin the competition.

As mentioned earlier, “disko la Yesu” music is not among the items for church music competitions in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). Informant told me that, many choir cannot afford electric music instruments, which are used to accompany this music. More so, most churches do not have instrumentalists for “disko la Yesu” music. As such, “disko la Yesu” music merely performed to “add color” to these competitions, more especially processions to the church, the short church service, interludes during competitions and during the awarding of trophies.

Like in Sunday church services, *pambio* and modified hymns defines the nature of “disko la Yesu” music during the day of church music competitions. The *pambio* are performed especially during the procession to the church. The song leaders sing a few lines while the choirs respond and just like in church services, these *pambio* are accompanied by either live or pre-recorded electric music instruments. During the short church services, the choirs perform hymns but can be accompanied by the keyboard and brass instruments. Moreover, “disko la Yesu” music performed as choirs are off stage preparing for their items are *pambio*.

For purpose of illustrations, I refer to the competitions of 2009. She attended *Mashindano ya Kwaya za Wanawake* which took place on June 20th, 2009 in Bukoba Cathedral. Nine choirs participated in these competitions. The choirs came to the venue in a procession from the Women

⁴⁰In his prophesy, Isaiah 40:9 stresses that “Jerusalem, go up on a high mountain and proclaim the good news. Call out with a loud voice, Zion; announce the good news. Speak out and do not be afraid. Tell the mountains of Judah that their God is coming” (Good news Bible, 1994:735).

Center to the Cathedral accompanied by Rose Muhando's⁴¹ song (Nibebe-Carry me). According to Bertha Samuel, a leader of women's organizations in the ELC/NWD (Bukoba), Muhando's music was chosen because the organizers wanted the women competitors to identify themselves with a fellow woman to know that they can be prominent (interview, February 21st, 2009). The music was played on the car with loud speakers so that it can reach far away places. As the music was playing, choir members were following, marching to the beats of Muhando's music. In Figure 15, I illustrate the procession of Women during the *Mashindano ya Kwaya ya Wanawake* in 2009.

Figure 15: Women Preceding for *Mashindano ya Wanawake* in June, 2009



Photo by the author during field work in 2009

In the above Figure, women are marching to Bukoba Cathedral, the venue of the *Mashindano ya Wanawake*. These women in Figure 15 were accompanied by “disiko la Yesu” music, which was enhanced with loud speakers, mounted on the car.

⁴¹ Rose Muhando is one of the prominent gospel singers in Tanzania. Her music is interpreted as “disiko la Yesu” music because it has danceable beats, repetitive lines and simple texts.

During the competitions, which I attended in 2009, she also observed that as choirs were marching to the stage, they were accompanied by “disko la Yesu” music. An illustration in Figure 16 shows *Kwaya ya Jimbo la Mashariki* moving to the stage and the choir leader in front.

Figure 16 : *Kwaya ya Jimbo la Mashariki* proceeding to the Stage during Competition



Mashindano ya wanawake in 2007 from ELCT/NWD Archive

Considering the fact that “disko la Yesu” music pervaded the whole occasion from the time choirs moved to the church through the competitions, to the time of awarding trophies, one would argue that this music is the main item during these competitions. If “disko la Yesu” music it not so significant and therefore not included on the list of items for competitions, why is it used through out these competitions? Informants told me that this music attracts many people to these occasions, especially youths who certainly end up being attracted to the ELC/NWD.

5.3.5 “Disko la Yesu” Music Performed during Concerts

In church contexts, music concerts are public musical performances, which are not only limited to only members of a particular congregation or schools, but also other people outside the congregation of that church. Concerts are organized when choirs from different churches visit each other and stage a performance. They form a stage where members of a particular faith may take their church values to the general public. In the Evangelical Lutheran Church, Northwestern Diocese (Bukoba), music concerts are among the venues through which they evangelise people. During these concerts, choirs may perform hymns, indigenous *Kihaya* music, and in the twenty-first century, “disko la Yesu” music. During fieldwork, I attended a concert organized by Nyabugera *Kwaya ya Vijana* and the Ruhunga Parish *Kwaya ya Vijana*. Nyabugera *Kwaya ya Vijana* was the one visiting and therefore travelled to Ruhunga Parish—a distance of about two hundred kilometers. The concert was held in an open area, under trees where the two choirs and the audience sat. During the concert, the two choirs performed “disko la Yesu” music, and was accompanied by a pre-recorded music accompaniment.

During the performance, Nyabugera Parish Youth Choir divided the group into two parts (see Figure 17 and Figure 18). The first group (Figure 17) was comprised of four people who sang through the microphones. Among the four performers, two females sang the first voice (soprano) and one sang the second voice (alto). The other two singers were males, with the third from left singing the third voice (tenor) while the one on the extreme left sang the bass part. As they sang, the other group (Figure 18) was dancing and ululating a technique, which attracted many people from the nearby villages.

Figure 17: Members of Nyabugera Parish Youth Choirs (*Kwaya ya Vijana*) Performing “disiko la Yesu” Music during a Church Concert



Photo by the author during field work in 2009

In Figure 17, the four singers of Nyabugera Parish Youth Choir are performing “disiko la Yesu” music in an open area.

Figure 18: Performers Mainly Dancing



Photo by the author during field work in 2009

In Figure 18, performers are mainly dancing. As discussed already, dancing is among the salient features of “disko la Yesu” music, a view which also demonstrates that this music is greatly related with disco hall music. Like in the church music competitions, I observed that “disko la Yesu” music in the church concerts is mainly in form of *pambio*, modified hymns, modified indigenous Tanzanian music as well as songs accompanied by mixed indigenous music instruments and electric music instruments. In addition, brass instruments also accompany these indigenous songs.

According to Dennice Babyegeya, a pastor and leader of Nyabugera Parish Youth choir, “disko la Yesu” music performed during church services is homogeneous to that performed in concerts. The musics are similar in terms of tunes, dance styles, volume and accompaniments (interview, February 11th, 2009). To justify the homogeneity of “disko la Yesu” music during the two contexts, Babyegeya stressed that church goers need not to be confused. He observed that when people are attracted by “disko la Yesu” music during church concerts, they normally get “second thoughts” and follow the group of the church. When they find the same music has been performed earlier, they keep on coming to that church. Babyegeya said that:

Yes, these choirs perform the same music wherever they go. They dance similar styles everywhere. You cannot differentiate between what they are singing here (during the concert) and what they sing when they are in the church at home (interview, February 11th, 2009).

When I visited Ruhunga Parish to attend the concert, she established that the performing choirs were using pre-recorded accompaniments. Choirs had recorded sounds of guitars and keyboards and played to accompany singers. Moreover, “disko la Yesu” music, which she had witnessed at Iremera Parish and Bukoba Cathedral during a Sunday service, was similar to what was performed at Ruhunga during the church concert. In this case, I argue that some churches under the ELC/NWD take their music to the public a strategy of “exporting” the Lutheran beliefs to the outside people. As such, when people who are not members of the Lutheran faith hear this music, they are attracted and eventually come to church to experience more music. By constantly coming to church to enjoy “disko la Yesu” music, some people end up being retained in this church. In this way, one can argue that “disko la Yesu” music enhances the evangelization process in the ELC/NWD.

5.4 Evangelization through “disko la Yesu” Music

As Nannyonga-Tamusuza has argued, music as sound does not communicate meaning, it is the people who consume this music that give it meaning (2002:1). As such, “disko la Yesu” as a sound does not evangelize; it is the meanings that people assign to it that participate in the evangelization process. In this section, I examine how “disko la Yesu” music is used as a strategy for evangelization in the Evangelical Lutheran Church in Bukoba Diocese. I address the following questions: 1) How does “disko la Yesu” music enhances praying and connection to God? 2) How do “disko la Yesu” music settings enhance sharing of the word of God? 3) How does “disko la Yesu” music participates in attracting people to the Evangelical Lutheran Church? 4) How does “disko la Yesu” participate in conversion to and retention of the congregation to the church? As Abednego Keshomshahara explained, the technique of performance facilitates the process of evangelization. In other words, the appearances, facial gestures, movements made by the “disko la Yesu” music performers participate in the process of evangelization. When such gestures and smiles of the performer are seen, listeners appreciate the music and develop meaning from it which results in motion driving (Timothy 2001:94-100). As such, I examine how “disko la Yesu” music attracts, retains, and converts people to the Evangelical Lutheran Church, North-western Diocese.

5.4.1 “Disko la Yesu” Music: Medium of Attracting and Retaining People to the ELCT/NWD

“Disko la Yesu” music participates in the evangelization process which is to attract, retain and convert people to the ELC/NWD. During interviews with members from *Kwaya ya vijana* of *Kanisa Kuu* for example, I found out that the entertainment nature of “disko la Yesu” music is what attracts most of the people to come and participate in performing this music. Shedrack Muganyizi of *Kwaya ya Kanisa Kuu*, for instance, told me that the musical sounds, rhythm, as well as the style of playing instruments are the elements that attract people to enjoy “disko la Yesu” music. In *Kiswahili* language Muganyizi said:

Muziki huu wa vyombo kwetu ndio tumefika. Kwanza, kwa sababu ya mapigo yake, sauti za vyombo, hata na wachezaji wa vyombo wanavyoonekana wakati wanapokua wanavicheza, sisi waimbaji tunajisikia kulisimuka, mssisimko unaotufanya kufurahia kuuimba na hata kujisikia kucheza. Na katika kikundi chetu hapa haiwezekani

kwamba mtu ataimba bila kucheza. Kucheza kunakuja kwenyewe hata bila kukurazimisha. Na wala hatutumii vyombo vya umeme tu, tunachanganya na goma za kihaya. Mambo yanapendeza sana. Hiyo ndio sababu muhim inayowafanya hata vijana wasikilizaji waufurahie muziki huu wakiwa hapa kanisani kumwabudu Mungu (interview, February 14th, 2009).

By performing “disco la Yesu” music, for us we feel satisfied. First, because of its rhythm, [secondly] “disco la Yesu” musical sounds, even the way “disco la Yesu” musical instruments are played [attracts people]. We singers feel stimulated, and [it is] the stimulation which makes us feel attracted during singing and even leads us to feel like dancing. And in this group, one cannot sing without dancing because dancing comes automatically. And we do not use only electric musical instruments. We mix them with the *Kihaya* drums and keyboards or sometimes guitars. And the music sounds fantastic. Those are the major reasons which make other youths who are listening to “disco la Yesu” music feel happy when attending church worship.

Indeed, Wilson Olly (1986) has also contended that because enjoyment is connected with the embodied music, its rhythm, sound, timbre, body movements, music in church performance also functions as a medium of entertaining Christians during Sunday services (1986:45). Therefore, the pleasure that the choirs and the congregation get when performing and listening to “disco la Yesu” music may also make them come to church every Sunday church services and eventually become permanent members. Further, his discussion on black music as performed in American churches, Olly Wilson asserts that the kind of music performed in American churches fascinates people thereby providing immediate satisfaction and offer amusement to its listeners during Sunday services (1983:6).

Although the rural congregations are not as much exposed to “disco la Yesu” music as the urban ones, whenever they get a chance, more people are attracted to the church. In fact, Denis Babyegeya, a pastor in Nyabugera Parish said that “disco la Yesu” music also adds color to services in rural churches. He continued to say that because most choir members are youths, they do not feel that they have actually performed music or even worshipped God if they do not include “disco la Yesu” music on the day’s program (interview, February 11th, 2009). As such, there is a great desire to perform “disco la Yesu” music even in rural churches. For instance, Mpewa Nkamuhabwa Joseph, a member of Nyabugera Kwaya asserted that:

Sisi watu wa vijijini tunapenda sana muziki was vyombo katika kanisa letu kwa sababu kanisa ni mahali tu ambapo tunaweza kuona na kusikia muziki huu. Vijiji vyetu havina umeme kwamba watu wangepata nafasi ya kuuangalia katika tivi au kusikiliza DVD ya kwaya na kuangalia katika majumba yetu. Kusikia muziki wakati wa jumapili ni furaha yetu na tunapenda kuusikiliza na hata waimbaji wanapenda kuuimba (interview, December 28th, 2009).

We who live in villages, also like “disko la Yesu” music to be performed in our church[es] because the church service is the only chance we have to listen and experience “disko la Yesu” music. We are not able to have a screen so as to use DVDs of “disko la Yesu” music. Our villages have no electricity to enable us watch music on television. Therefore, “disko la Yesu” music being performed during Sunday church services is our happiness and the “disko la Yesu” music performers like to perform this music.

Despite of the fact that Mpewa points out the desire of listening to “disko la Yesu” music in rural churches, he does not demonstrate whether this music entertains or merely attracts people to the ELC/NWD. However, I stress that it is because “disko la Yesu” music is a phenomenon which entertains the youths that they desire to perform and listen to this music in their churches. Unlike hymns and indigeneous Kihaya music, disko la music has throbbing beats, high volume, rhythm and its simple texts make lively and easy to perform.

Inspite of the fact that “disko la Yesu” music entertains the congregation during church activities, the entertainment also depends on the context of the prayer. For example, if the prayer is about thanking God for curing someone among the congregation, this music creates the happy mood during the service. In this way, the performance of “disko la Yesu” music participates in creating a happy mood enabling the congregation to share in the joy of the person being healed. The happy mood of the congregation can be identified by smiles, moving of heads, or tapping of legs, hand gestures and ululations. According to Keshomushahara, when performers on stage are in happy mood, this induces other people to follow the message thus leading to attraction and retention of members to the ELC/NWD (interview, June 28th, 2009). In addition, music performed during prayer meetings enhances of soothing or curing process. As a result, people strive to listen to the message being shared (Wilson 1983:10).

By entertaining the members of the congregation, music attracts membership. Aodax Ntwala told I that:

Hua ninajisikia kua na furaha na kua na ham ya kuendelea kua katika maombi. Pia, huu muziki unaweza kua unawaandaa watu kuingia katika maombi kabla ya muombeshaji hajaanza kyomba. Hua hata mimi najisikia hiyo hali wakati nikiwa katika maombi na wengine. Hali amboyo hunifanya nijisikie visuri (interview February 17th, 2009).

What I feel is, this music makes me happy and I don't feel bored when I am praying. Also, this music may prepare people in prayers before the priest or the pastor starts the service. With this music, I also feel connected to God when I am with the members in prayers. This situation makes me feel good.

According to Denice Babyegeya, the Pastor of Nyabugera Parish who has organised crusades in his church, "disko la Yesu" music performed during crusades attracts people to the crusade. During crusades, "disko la Yesu" music is another way of preaching the word of God. In addition, Babyegeya said that during testimony giving, music helps people to connect their minds to what is being talked about during crusades. The music and dancing helps the congregation to remain awake especially when the preaching is long. Babyegeya said:

It cannot work if one wants to make open air crusade without "disko la Yesu" music. Anyway, how will you make or convince them [the people] to come and how can they know where the crusade is taking place? Some people may come to listen, but others want to talk and not to listen, but when the choir performs "disko la Yesu" music, people keep quiet and listen. Therefore, "disko la Yesu" music is another way of preaching and more so, it makes people communicate with their God in a personal way. We can say that, music is a special way of preaching and preachers cannot do without it. You know, music is a very good way of communicating to God especially when preparing for prayers. Music changes a person spiritually and makes him or her to communicate with God during that time. Therefore, it may be impossible to convert people during crusades without music. And I have got new people in my church, but of course, I cannot tell how they came to be evangelized because I never asked them.

But I can say that music alone may not work may be preaching has to work along with music.

Indeed, as Babyegeya has noted, music alone does not make the process of evangelization complete. I argue that “disco la Yesu” music only participates in this process by attracting and retaining people to the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). Moreover, musical sounds may generate multiple meanings and as such may not communicate a homogeneous message (see for example, Nannyonga-Tamusuza, 2005:138). However, when someone is attracted and retained to the church due to the music, the words of the preacher may convert him or her to the Lutheran faith, thus making the evangelization process complete.

While preaching and giving testimonies may play a role in attracting people to become Christians, music plays even a bigger role as it is able to ‘call’ people from far and wide. Because of the music’s power to attract attention, music playing softly and slowly in the background as the preaching and testifying about God is going on, keeps the congregation awake. Rachael Lulabuka is one of the people who gave testimonies during the crusade that I attended at Nyabugera Parish. In an interview, she told me that:

“Unapokua unatoa ushuhuda kwanza unakua na woga rohani na wakati mwingine sisi kama wanawake hatukubaliki sana tukitoa ushuhuda. Kwa sababu watu wanaweza kuzomea au kupiga kelele. Lakini kitu nilicho kiona katika mahubiri yaliopita, nilitoa ushuhuda na watu walisikiliza na hata wengine kutoa machozi wakati nilipokua nikitoa ushuhuda. Kitu ambacho kilifanya hali ya usikivu kuwepo ni muziki. Kwaya ilianza kuimba wimbo abao ulikua na maneno ya kusihi watu kumfuata Mungu kwa sauti ya chini na wakati sauti za waimbaji zilipoacah sauti za vyombo ziliendelea na wakati huo ndipo nilipewa nafasi kutoa ushuhuda wangu. Wakati ninatoa ushuhuda, muziki uliendelea nyuma ya maneno yangu kitu ambacho kiliwagusa wengi nahata wengine kutoa machozi (interview, January 3rd 2009).

When you give a testimony, first you feel nervous and sometimes people do not value you that much. But, I think what enhanced people to listening to me was the music being played during testimonies. Before I was called to give my testimony, the choir started to sing a song whose words were telling people to follow God and stop their

wrong behaviors. As I gave my testimony, the soft music was played-backing up my testimony. The “disko la Yesu” music with my testimony made many people to be touched and even others cried.

In spite of the fact that Lulabka believes that both music and testimonies made the public to be touched, one cannot know whether it was the music which made people to cry or the testimony. Since disco la Yesu music was performed together with the testimony, one can say that this music may have participated in passing the message. However, even though some people cried, that does not indicate that they changed their way of life by following message.

Further, I found out that “disko la Yesu” music attracts people to attend Sunday services. For instance, Rebecca Kibonge, a youth told me that she attends Sunday services often because of the music performed there. For Kibonge, it is not the messages passed on by “disko la Yesu” music communicates that matters, but the way the music is performed and its performers. She said:

Mimi nakuja kanisani hapa kila jumapili. Na nina marafiki zangu ambao hua tunakuja pamoja kusali. Hakuna kitu ambacho kinaweza kutufanya tusije kanisani na unajua sisi watoto wa kike hua tuna kazi nyingi za kufanya nyumbani. Lakini mimi naamka mapema hasubuhi kama saa kumi na mbila kila jumapili kufanya kazi za nyumbani ili kabla ya saa nne niwe nimefika kanisani. Na mala kwa mala niseme ukweli hua ninapenda kuisikiliza kwaya ya vijana. Hua ninapenda kusikia sauti ya Yule muimbishaji anayeimba solo, Jowabu (nimesahau jina lake la pili) anapokua ameshika maiki na kuimba kwa furaha. Waimbaji wa kwaya ya vijana hua wanimba kwa kucheza na kufurahi. Mimi napenda sana kuwasikiliza na nikijua kwamba hawapo, wakati mwingine siji kanisan (interview June 19th, 2009).

I always come to church here at the Cathedral almost every Sunday and I always come with my friends. There are no reasons which can make us not to come to church on Sundays. And you know, we girls always have a lot to do at home, but for me, I always wake up early in the morning at about six to do the work and before ten o'clock, I have to be in church. And most of the time, I always want to listen to the *Kwaya ya Vijana*. I always want to listen to that solo singer Joabu when he is holding his microphone and sings with joy. I feel so happy. The *Kwaya ya Vijana* singers

always sing for joy. I like how they sing and if they are not performing, sometimes I don't come.

Of course, in this case, it is not clear whether Kibonge is attracted by the music or Joabu the musician. However, what is clear is that she is attracted to the church every Sunday because the Church offers music that she likes.

As demonstrated above, most choir members who perform “disko la Yesu” music are youths. It is the incorporation of such music genres like reggae, soukous and other Congolese music and dance styles that youths enjoy “disko la Yesu” music in church. Similarly, Jean Kidula discusses how gospel music composers have integrated features of reggae, soukous and other popular music genres in their music to attract the youth to the church (2000:409⁴²). Most members of *Kwaya ya vijana* whom I interviewed confirmed the fact that they include popular music genres in their music because it is a fashion in most churches. Considering the above assertions, it is clear that most congregations perform “disko la Yesu” music during their services because without this music, people go where such music is performed. In fact, the adoption of “disko la Yesu” music in the ELC/NWD is a result of its members, especially the youth, joining the Pentecostal churches. “Disko la Yesu” music is a counter strategy which is used by the church to attract and retain its (see also David Basoga 2006).

Further, in an interview, youths from *Kwaya ya Imani* of Iremera Parish told me that most rural youths who go to church perform “disko la Yesu” music because it resembles what they perform in discos. In their discussions, youths from *Kwaya ya Imani* stressed that “disko la Yesu” music satisfies their disco discussion thus calling this music “*disko la Yesu*” (disco of Jesus). They enjoy dancing and dancing makes them happy with Jesus in church. Elbert Hellman, one of guitarists of *Kwaya ya Imani* stressed that:

“Unajua sisi kwetu hapa nikijijini tukitaka kwenda kutembea na kujiburudisha katika disco za nje, ni lazima kuchukua taxi kwenda mjini na nauli ni pesa nyingi. Kwa hiyo, tukitaka kujiburudisha tunakuja hapa na kufanya mazoezi na wakati huo tunaburudika. Na wakati wa jumapili hapo ndipo tunaburudika na wakristo kanisani”
(interview February 01st, 2009).

⁴² Kidula discusses the gospel music in Kenya which is performed and consumed by the youths. The gospel music in Kenya has the characteristics of other styles such as reggae, South African music styles and American popular musics.

You know, we live here in the village where there is no leisure and nothing for us to enjoy. If we want to have a good time with disco music, we have to take a taxi and go to town and you know transport is very expensive. Therefore, if we want to enjoy ourselves, we come here in the church and rehearse the music at the sometime enjoying ourselves. And during Sunday services, we enjoy the music with the congregation here in the church.

In this case, “disko la Yesu” music does not aim at communicating the Word of God; rather, it is an entertainment to those who come to church. As such, music is a compensation for the disco experience the youth miss because they cannot afford the transport costs to go to town and the entry fees to disco halls. To these youths, the Sunday service offers them a disco experience, which attracts them to keep coming to church on Sunday. “Disko la Yesu” music offers opportunity for the youths to fulfill their disco music desires. Similarly, Samuel Bacchioni notes that church musicians and leaders have adopted (“disko la Yesu” music) so as to keep the youth in church (2003:25).

During music competitions, winning choirs are given trophies by the ELC/NWD. In fact some of the trophies include silver medals which are given together with money. During her tenure as a music instructor at Ruhija Music School, I participated in church music competitions and her group won a trophy and money. Out of the money, the group bought three sewing machines. As a result, some many people joined the Lutheran church in order to learn sewing. In fact, the people who came later on joined the choir and were retained in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). However, as has been discussed in this dissertation, a lot of debates have ensued as to whether “disko la Yesu” music is appropriate in church activities. In the next section therefore, I discuss some of the views which have been advanced for or against the use of “disko la Yesu” music in church activities in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba).

5.4.2 Debate About the Appropriateness of “Disko la Yesu” Music

Throughout the history of the Evangelical Lutheran Church in Bukoba Diocese, there has been an ongoing debate about the appropriate music to be used during church services. As already mentioned, when the missionaries came in the late nineteenth century, indigenous music was

discarded for being “satanic.” Later, when the European song texts were translated into the local languages while maintaining the music, the local congregation could not make sense of the messages because these translations did not cater for the tonal nature of the indigenous languages. Although indigenous musical styles were introduced in the 1920s to enhance church services, they did not succeed until the 1960s. Even when these musics were re-introduced in church contexts, some members of the local congregation rejected them while others accepted them. Further, when “disko la Yesu” music was introduced in the 1990s, it also stimulated a lot of debates. There are mainly two camps: those who are against it and those who are in for it. However, in both camps, the Bible has been used as the support for the views.

The camps of those that are against “disko la Yesu” music are mainly members of the congregation who were born before 1970. Those who are in for “disko la Yesu” music are mainly members of the congregation born after the 1970. In this study, members of the congregation born before 1970 will be referred to as the “old congregation” and those born after 1970s will be called the “young congregation.” Therefore, music such as hymns and indigenous music is more identified as “old congregation” music and “disko la Yesu” music is identified as the “young congregation” music.

The old congregation wants to maintain the hymns which were introduced by the German, Swedish, and Danish missionaries. Therefore, for the old generation, music which is not hymns is not true Evangelical Lutheran Church music and should not be performed in church. Zakaria Iriganisa told I that the old congregation prefer to sing hymns *accepella* because this nature of music is quiet, calm and are not loud. That, the hymns have detailed theological contents and their rhythms do not drive people to dancing is what Iriganisa stressed (Interview, February 01st, 2009). The old congregation complains about the loudness of the sound of “disko la Yesu” music. As a matter of fact, sound from electric musical instruments overshadows the voices of the singers thus preventing members of the congregation from hearing the words. Sometimes, the sound is so unbearable that some people have to go out of the church and pray from outside during church activities. As such, some believers feel that “disko la Yesu” music is only fit for concert halls since such places are free from strict rules and performers can play music to any volume unlike in the church. More so, people in concert halls are free to react to the music being performed in any way which is not appropriate in the church context.

Similarly, Samuel Bacchiochi notes that church musicians should not perform music in the church just for the sake of entertaining people but should instead aim at passing God's message to people (2000:6). Bacchioch argues that the volume produced by the loud speakers does not please God because even people in the bible did not use amplifiers to make more sound but could communicate to their God. According to Bacchioch, loud music does not pass the message of God since performers and listeners cannot get the message embedded in the music. According to Bacchiochi, people who advocate for "disco la Yesu" music under the pretext that it makes people in the presence of God forget that the joyful noises in the bible were not joyful noises were not amplified. As Bacchiochi observes, loud music lead to health hazards as peoples' eras may be "hurt", something which God does not like. Moreover, as Bacchiochi also observes, the music performed in churches in the twenty-first century is derived from disco halls and yet disco hall music is primarily performed for entertainment and arousal of physical feelings (2000:7). From the above observations by Bacchiochi, "disco la Yesu" music is not intended for church activities but for personal enjoyment, excitement and physical stimulation. (see also Johannes Eurich 2003:60).

Further, a number of informants against "disco la Yesu" music argued that this music only excites the young congregation, but does not teach them about God. For instance, Leopold P. Molise, an evangelist at Nyabugera Parish said:

I asked the youth one Sunday what they liked about the service. They said, the music was so wonderful and that they will keep coming to church. I asked them what they specifically learned from the music and they kept quiet. They just like how the "disco la Yesu" music sounds and that is it (interview, December 20th, 2008).

Further David Kagera supports the idea that much as youths enjoy "disco la Yesu" music, this music does not teach them anything about God. As Kagera stresses, this music merely entertains the youths during church activities. What attracts the young folk is mainly the volume of the sound as played on the bass guitar (interview, June 19th, 2009).

The above argument was supported by Joseph Mpewa who thought that;

"Nafikiri vijana na hata watu wa makamu wanapenda muziki huu wa vyombo Lakini hata wazee wanaenda katika vilabu vya pombe na tena wao ndio wana pesa za

kununua pombe na muziki wa vyombo katika vilabu hua una sauti ya juu pia. Kwa hiyo kwangu mimi ninaona kwamba vijana wao wanapenda sauti na kucheza na wazee hawapendi sautikubwa na kucheza maana wao wanapenda kusikiliza maneno zaidi na wanapenda muziki wa kanisa kuonyesha heshima, sio kucheza. Na zaidi ni kwamba wazee wamezoea kusikia muziki wa sauti ya chini na kwa kawaida hakuna kucheza. Kwa hiyo mazoea yao ndio yamewafanya wazee wawe na mawazo ya namna hiyo. Pia wazee wanasema kwamba vijana hawana mazoea ya kujua muziki upi unapaswa kucheza kanisani. Wanpenda kusikiliza na kuimba muziki wanaopenda wao” (interview December 28th, 2008).

I think both the youths as well as grown-ups love this “disko la Yesu” music performed in the church. However, the old people want to listen to the words while the youth want to listen to “disko la Yesu” music and dance and be happy. The old generation differentiates between music which they know that is church music and that which they believe is outside the church. They base their views on the on the fact that church music needs to be low in volume and that it should not induce dancing if members of the congregation are to get any message from it. The youths do not have any experience on how church music should be, they just want to sing and hear what satisfies them.

From Mpewa’s views, the youth and old people have different feelings about music which is appropriate for church use since their tastes are different.

And yet, the informants who debated against the use of “disko la Yesu” music in church activities argue that this music is not biblical. For example, Melensiana Bakendaki, a pastor’s wife stressed that:

Mimi ninaelekea kufikisha miaka sabini. Na katika maisha yangu ya ibada na maombi sijawahi kuona kwaya zinaimba kwa kuruka na kwa sauti kubwa kiasi cha kuwaondoa wakristo kanisani. Na la zaidi sijawahi kusoma maneno ya Mungu katika biblia yanayosema kwamba watu wanapaswa kuimba kwa kuruka na kucheza makanisani kwakati wa ibada. Muziki huu unatupeleka wapi? (interview January 25th 2009)

I am going to be seventy years old. In my life of worship, I never experienced choirs singing and jumping or dancing like the way it is done today; the music is too loud. I

have never read anywhere in the bible where it says that people should jump and dance during choir performance in church worship. Where is this kind of music taking us?

Considering the above excerpt, many old people do not regard “disko la Yesu” music as church music. As such, I assert that old people have not experienced the performance of “disko la Yesu” music in church contexts; it is therefore not fit to be performed in church contexts. However, some people argue that dancing and playing instruments is enshrined in Psalm 150 which reads as:

Praise God in his temple! Praise his strength in heaven! Praise him for the mighty things he has done. Praise his supreme greatness. Praise him with trumpets. Praise him with harps and lyres. Praise him with drums and dancing. Praise him with harps and flutes. Praise him with cymbals. Praise the Lord, all living creatures! Praise the Lord (Good News Bible-second addition, 1994). Of course, the Psalm is not silent about the nature of the music and the kind of dancing that praises God.

Those who support the use of “disko la Yesu” music in the church argue that the church should not be a place where you have to remember all your troubles, and that music performed should help people to forget their trouble, at least as long as you are in the church worshipping. James Almas, a congregation member of *Nyabugera* Parish said:

“Kwanini tupende kusikiliza muziki unaoongeza majonzi katika mioyo tetu, hizi sa Mwimbieni Bwana? Kwa mfano mimi ni Baba wa watoto sita na mke wangu ameenda kujifungua mtoto wa saba lakini mtoto amefariki. Nikija kanisani sihitaji kuimba nyimbo za kunisikitisha na kuongeza kusunoneka moyoni. Muziki wa vyombo unafurahisha hata kama una shida angalau utafarajika na kuburudika wakati ukiwa kanisani” (interview January 21st, 2009).

Why do we have to listen to the music which would contribute to the suffering of our hearts, these hymns? For example, I am the father of six children and my wife has gone to the hospital to have the seventh child but then it has died. If I come to church to worship, I do not need to listen to the songs which will increase my pain in my heart. Instead, “disko la Yesu” music is nice music because it stimulates happiness and one can feel entertained when in church.

Because of the nature of “disco la Yesu” music, Almas feels comforted when he listens to it. However, even though he does not say what comforts him, I attribute this to loudness and the throbbing beats of this music as opposed to hymns. Besides Almas who thinks that “disco la Yesu” music makes people forget their problems, Joseph Mesiana, a youth and one of *Nyabugera* Youth Choir members told I that:

“Sisi tunapenda kuimba muziki unaoendana na hali yetu kwa ajili ya hamu yetu. Kama watu wengine wanapenda kuimba muziki mwingine basi waimbe. Muziki ulioletwa na wasungu sisi hatuufurahii kwa sababu ni muziki ambao una miaka mingi hauendani na maisha yetu, tunapenda muziki wa kizazi kipya” (interview January 04th, 2009).

For us we are performing the music we like and which we feel fulfils our desire. If other people want different music, more than this, they should do that. Music which was introduced by the missionaries for us we don’t enjoy it because it is the music which was introduced many years ago and it does not give us anything in our hearts and we feel it is not applicable to us. We want music of our generation which sounds the way we want.

The views of Messiana indicate that “disco la Yesu” music fulfils the desire of the youth. According to Messiana, “disco la Yesu” is the music which fits the youths’ tastes and fits their minds regardless of the texts. As Englart Birgit (2001) discusses, the twenty-first-century church music has taken Martin Luther’s stand because it is the music that people, especially the youth understand and appreciate (2001:11). The Evangelical Lutheran Church, Northwestern Diocese (Bukoba) has adopted “disco la Yesu” music because of its power to speak the “common language” of the youth and communicate to them with the aim to, attract, and retain them to its beliefs.

In addition, a number of the members of the young congregation interviewed argued that it is much better to enjoy such music in church than to go to dance halls or night clubs because of the problems, which one might get including getting drunk and being involved in wrong sexual behaviors. They also stressed that performing “disco la Yesu” music makes them think of God as one not only to be praised, feared, respected, but also one with whom they can share joyful and happiness through musical performances.

In support for “disko la Yesu” music, Miller stresses that the twenty-first-century church musicians have adopted the ideas of Martin Luther, the founder of the Lutheran Church. Martin Luther’s concern was the use of a language which is known to the congregation as well as music to express God’s presence to people. For Luther, music was not only to emphasize the teaching of God’s word, but also expresses people’s happiness to their God. According to Luther, “outside the church are many beautiful songs while in the religious field we have some rotten, lifeless stuff [...] ... the devil has no need of all the good tunes for himself” (as quoted in Poyer 1988:11-14). By using the word “tunes”, Martin Luther must have meant that music performed outside the church is lovely and danceable and therefore should be used in church activities.

From the above discussion, the use of disco la Yesu music in church activities has caused a lot debates in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). While the old generation argues that this music is not appropriate for church use, youths enjoy “disko la Yesu” and advocate for its use in church activities. However, Elisa Buberwa, the Bishop of the Evangelical Lutheran Church, Northwestern Diocese (Bukoba) told me that hymns, indigenous *Kihaya* music and “disko la Yesu” music are all appropriate for church use. As Buberwa stressed, so long as music passes over the message of salvation to Christians, then it is fit for church use (interview, February 20th, 2009). According to Buberwa, Christians who would like to sing hymns should have the chance to sing them because that is the music they understand and which can enhance their communication with God. Similarly, the youth should also perform “disko la Yesu” music because it “speaks” their language. In addition, those who appreciate indigenous *Kihaya* music should be left to perform if it helps them to communicate with their God.

5.4.4 Debate about Dancing during “disko la Yesu” Music Performances in Church

People who argue for the performance of “disko la Yesu” music in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba) assert that dancing during church music performances fits the indigenous musical practices, specifically the *Bahaya* people. According to Keshomushahara and Mahamba, the *Bahaya* take dance as part of their music. These people argue that during church weddings or concert performances, the congregation both old and young appreciates “disko la

Yesu” music because of dancing aspect (interview, June 28th, 2009).⁴³ According to Abednego Keshomushahara, dancing is an aspect, which defines any celebrative mood among the *Bahaya* people. As such, when performing “disko la Yesu” music outside the church context, the old generation may dance and enjoy the music unlike when this music is performed in church services (interview, June 28th, 2009). Why then do people appreciate the dancing aspect in “disko la Yesu” music when performed in different contexts? According to Samuel Edward, this music generates different meanings to different categories of people in disco hall contexts and the church. As such some people appreciate, dancing nature only if it is performed in particular contexts.

Godfray Kashaga, a music student studying at Ruhija School of Music looks at “disko la Yesu” music performed in church contexts as a way the youth express their spirituality in the twenty-first-century (interview February 18th, 2009). This idea is also shared by Timothy Rice (2001:20) who discusses the implication of context in understanding why certain music is performed. Rice argues that people should look at music and its environment in order to understand the people who practice that music (See also Dennison Nash 1961: 10). As such, dancing during the performance of “disko la Yesu” music may be a way by the youth to identify themselves as believers in relation to other people around them. In other words, youth may dance to their God and the old people sing and listen to what is preached.

Further, I stress that “disko la Yesu” music is connected with technology, globalization, mass mediation, creativity, business, fashion, and free market of the twenty first century (See also Olley Wilson, 1983:6, Barz 2004, Birgit Englert, 2001:3, 2008:2). These conditions are the main forces, which inform “disko la Yesu” music performed in church activities. In other words, the nature of forces influencing the performance of “disko la Yesu” music in churches also influence the impact of “disko la Yesu” music on the youths who perform and listen to it. Therefore, because of the background of “disko la Yesu” music, the youth have coordinated “disko la Yesu” music performed in churches as entertaining and physically stimulating (see also Bacchiochi 2003:16). Youths think of and experience “disko la Yesu” music they perform in church as fun, convincing, happy and something which makes them “feel good.” It makes them exited through its dancing aspect.

⁴³ This issue relates to what Andrew Wilson Edward (1988) discusses when he writes about contemporary church music in American churches. Wilson-Dickson argues that African Americans have the tradition of dancing during music performances due to the influence of their African origin (1988:78).

Disagreeing with the performance of “disko la Yesu” music in the church, Kambole argued that electric musical instruments were and are used in discos places where immoral acts like fornication, smoking, vulgar language are common. “Disko la Yesu” music is therefore, not fit to be performed in the church because it conflicts with biblical teachings. According to Kambole, “disko la Yesu” music makes the mood of being in church change. Instead of “disko la Yesu” music creating the mood of concentrating to God, it creates the atmosphere of dancing as if people are in the disco halls. This has made many choir groups to dance without limit thus affecting the respect of the church as a holy place (interview February 16th, 2009).⁴⁴ On the contrary, however, Aneth Paul argued that:

“Kwa sababu musiki huu umeishatumika makanisani, hakuna lingine la kufanya. Badala yake tunapaswa kuufanya uwe mzuri ili uendane na matakwa ya kanisa badala ya kulaum ulitoka wapi na ni wa namna gan” (interview February 16th, 2009).

Since “disko la Yesu” music is already in place or performed in churches, let us make it better so that it will communicate as it is intended instead of blaming it on where it comes from and the behaviors of people who use it.

In a counter-argument to Aneth’s view, Kambole continued to say:

“Ndio nakubali kwamba muziki huu umeisha tapakaa katika makanisa yetu na hata mengine, lakini watu wanapata nini kutoakana na muziki huu? Nenda uulize watu wanaosikilia muziki huu kama unabadilisha maisha yao! Sioni tofauti duniani kwa sababu ni watu haohao tunaowasoma katika magazeti na kuwaona katika television kwamba wanaua albino, waniba pesa za progam kamaza ukimwi na wizi mwingi umetapakaa na tabia nyingine mbaya. Lakini jumapili, utawaona watu wengi sana wamejaa makanisani wakiimba na kuusikiliza muziki huu, lakini hauwasiliani chochote” (interview February 16th, 2009).

Yes, I agree that “disko la Yesu” music is already practiced in the ELC/NWD and other churches, but what do people get from it? Go and ask if people who are listening to it whether they have changed their way of life. I do not see the difference in the world, because the same people are the ones whom we read in the newspapers and see

⁴⁴ see also Daniel R. Carfrey 2006, David Ledgerwood: 4,⁴⁴ Bacchiochi 2000: 15.

on televisions that they are killing albinos,⁴⁵ stealing money for programs such as HIV/AIDS, corruption is everywhere and many other evil behaviors. On Sundays, you will find churches parked with people singing and listening to “disko la Yesu” music, but it does not communicate anything.

As such, Kambole’s argument is that “disko la Yesu” music is not only a part of evangelization, which is to convince and attract people to churches but also it does not change people’s whole life. In other words, the evangelization process is not completed if people are only attracted, retained but not converted.

5.4.5 Debate about Lack of Message in “Disko la Yesu” Music

Text in music is a very important tenet in the communication of God’s message to people to enhance the process of evangelization. As such, as this study has revealed, those who argue against “disko la Yesu” music base on its limited theological content in the song texts. The “disko la Yesu” music is characterized by short choruses or phrases, which are limited in evangelical content. The “disko la Yesu” music is characterized by the so-called *pambio* or *mapambio* (short choruses). For example, the song “*Tembea na Yesu*” (walk with Jesus) has as its call as: *Tembea na Yesu* and its chorus as *amen haleluya amen*. These two phrases can be sung for more than five minutes. This phrase does not tell how to walk with Jesus or who Jesus is. The text of these phrases only tell the need to walk with Jesus, but does not tell who Jesus is or even what it means to walk with Jesus. The use of *pambio* is not only specific to Lutheran churches in Bukoba Diocese, but also characteristic of musics in many contemporary churches as mirrored in the youth music genres. For example, Bohlman Philip (1997) report that the contemporary music performed in American Protestant churches is “sound-like-slogan” because it has limited information that it communicates (1996:18).

Explaining this limited content, a number of informants argued that it is a result of the lack of music education for the pastors and theology education to the church musicians and composers. They note that if proper music and theology education was offered, “disko la Yesu” music could not

⁴⁵ There has been a lot of public outcry that albinos were being killed during the period this study was conducted. It was alleged that these abinos were killed in order to obtain their body parts to make people rich. In fact, human rights groups came up to fight for the rights of these albinos and the debate is still going on as to whether the government of Tanzania should accord these albinos special protection or not.

have entered the church (see also Bacchiochi, 2000:13-30). However, Innocent Habyalimana, looks at the *mapambio* characteristics as the strength for “disko la Yesu” music and indeed, “disko la Yesu” music is easy to listen to and the learning process is very simple which makes the performance of it easy. Because they have few words and their melodies are very short, a person can learn them very quickly. Further, when they are performed and repeated several times, the process of internalizing them is made very easy. Because music stimulates feelings of the listener, by the technique of repeating the phrase several times, the feelings are developed (interview, February 06th, 2009). In support for *mapambio*, Malicelina Zuberi, a member of the *kwaya ya wanawake* at Nyabugera Parish also said:

“Pambio ni nzuri zinapoimbwa kufuata hali ya jambo linalohusiana na hiyo pambio. Kwangu mimi, tunapoimba pambio kwa mfano lile la kukuandaa uingie katika maombi, kwa mfano pambio za kusifu au kuomba msamaha, ninajisikia kua nimeandaliwa na pambio hilo likiwa na mchanyato wa vyombo na wimbo unaenda taratibu. Kweli najisikia kusafili, naona malaika weupe, naona ninabebwa angani. Na ninajisikia kwamba niko katika mazungumzo na Roho matakatifu na kwa namna hiyo wakati mwingine najikuta ninalia. Hiyo ni kwa sababu nakua nimeona maisha mazuri huko na sitaki kurudi na kulia kwangu kunakua kunaashulia kwamba ningependa kukaa ninakokua nimefika (interview January 07th 2009).

Pambio are very good when they are sung following the context related to that *pambio*. When I sing *pambio* for example when preparing for prayers, *pambio* which are for praising God or asking for forgiveness, I feel like I am being prepared by that *pambio* with its “disko la Yesu” musical accompaniments, which go in a slow motion. I sometimes feel like, I am traveling; I see very white angels and I am lifted in the sky. I feel like I am in discussion with the Holy Spirit and when I come back to my normal feelings, I find out that I am actually crying. I sometimes want to stay where I am during that trip.

Considering the above revelations by Zuberi, “disko la Yesu” music is meaningful to some people in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). Indeed, through its repetitive nature, the *pambio* lifts Zuberi to another state and connects her to her God. By crying, Zuberi reacts upon a message she has received and given meaning to. In this case, as Sylvia Nannyonga-Tamusuza (2005) has also emphasized, music on its own does not communicate

meaning, it is the interpretations that people give resulting from their experience of the music that gives meaning to any music (2005:138).

Besides musical meaning, some people, especially youths, pastors and evangelists that “disko la Yesu” music is the kind of music which was supported by the founder of the Lutheran church Martin Luther. According to them, if one wants to evangelize people he or she has to look for strategies, which match with the life of the people at a particular time (see also Howard and Streck 1996:36). Therefore, they support the application of “disko la Yesu” music in the Evangelical Lutheran Church in Bukoba as a strategy for evangelization because it fits to the people’s minds in the twenty-first-century.

The research revealed that “disko la Yesu” music plays an important role in the evangelization process in the Evangelical Lutheran Church in Bukoba Diocese. However, since evangelization does not only involves retaining but also attracting and converting members to any church, “disko la Yesu” music does not complete the process of evangelization. As discussed in this study, while “disko la Yesu” music is able to enable people share the word of God, attract members and actually retain them to the ELC/NWD, it does not enhance conversion of the members to this church. This research has revealed that due to its short and repetitive phrases, “disko la Yesu” music does not offer a lot of theological messages. As such, while “disko la Yesu” music is indeed an important strategy for evangelization, there is need for a complementary strategy to complete the evangelization process. In Chapter Six, I summarize, conclude and make recommendations for future research about “disko la Yesu” music.

CHAPTER SIX: SUMMARY, CONCLUSION AND RECOMMENDATIONS

6.1 Summary

In this study, I examined how “disko la Yesu” music is used as a strategy for evangelization in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). I examined “disko la Yesu” music in terms of the instruments played, musical sounds, texts, contexts and how these participate in the evangelization process in the ELC/NWD. In the Evangelical Lutheran Church in Tanzania, Northwestern Diocese, Bukoba, the evangelization process takes place during Sunday services, church choir competitions, open air preaching (crusades) and morning and evening prayers as well as concerts. As such, I examined how “disko la Yesu” music enhances the evangelization process in the above contexts in the ELCT/NWD.

This study is positioned in the ethnomusicological discussions that envisage music as a form of communication. Through use of Steven Feld’s (1994) theory that communication is based on meaning and interpretation, I have argued that “disko la Yesu” music has different meanings to young and old people. Further, meaning in music is just constructed by people who listen and consume the music. More so, the way the message is received and reacted upon also depends on the context of evangelization. In this research, I have argued, music enhances the process of evangelization while the contexts of evangelization inform the nature of music to be performed in the ELCT/NWD.

To have knowledge on what other scholars have written in relation to music and evangelization, I reviewed literature by other scholars and this discussion is presented in Chapter Two. I examined the trend, methodologies as well as the nature and content of the literature written by other scholars. I reviewed literature on 1 ;) Music in the Lutheran Church in Tanzania: 2) Music in Tanzania: and 3) Music and evangelization. Since knowledge is cumulative, scholars’ views helped me to establish the point of departure for my discussions. And since there were inadequate scholarly writings about music as a means of evangelization, this study contributes to the scientific study of the relationship between music and evangelization.

Carrying out research about the relationship between “disko la Yesu” music and evangelisation needed a qualitative research methodology whose details are discussed in Chapter Three. This methodology yields to explanatory information through ethnographic studies. I also discussed the various sampling techniques and the tools, which enabled her gather data as well as how she analysed my data. In addition, I discussed the ethical issues as well as the limitations I experienced in the course of collecting data and how she overcame them.

In Chapter Four, I discussed the context of “disko la Yesu” music by examining the historical background of the Evangelical Lutheran Church in Tanzania, Northwestern Diocese and the music performed in this church since its inception. Because “disko la Yesu” music as performed in this church is a development of its past, I have discussed the nature of music performed in this church since its inception. I have discussed the different missionaries who influenced the development of the ELCT/NWD since the 1890s. This discussion presents the German missionaries as the people who have had the greatest influence on the ELCT/NWD.

In order to understand how “disko la Yesu” music participates in the evangelization process in the ELCT/NWD, I examined the nature of “disko la Yesu” music in Chapter Five. I examined the melodies, harmony and timbre of “disko la Yesu” music as well as the text to understand how these components participate in evangelization process. In addition, in this Chapter, I examined the contexts such as Sunday services, morning and evening prayers, crusades, and concerts in which “disko la Yesu” music is performed so as to understand how and why this music is used to evangelize people. In addition, because of the arguments about the use of “disko la Yesu” music in the church context, I examined the debates for and against using “disko la Yesu” music in the ELCT/NWD. These arguments have enhanced the understanding of the use of “disko la Yesu” music as a strategy for evangelization.

6.2 Conclusions

This study confirmed the hypothesis that “disko la Yesu” music participates in the evangelization process in the ELCT/NWD. As I have demonstrated, “disko la Yesu” music has enhanced an influx of young people (the youth) to the ELCT/NWD because this music entertains them. The throbbing sounds associated with “disko la Yesu” music resembles the music performed

in disco halls—the music which the youths enjoy most. On the contrary, the old generation discards “disko la Yesu” music. As a matter of fact, the old people associate “disko la Yesu” music with immorality, one of the features of disco life. Because they discard “disko la Yesu” music, the old generation appreciates hymns as well as the indigeneous Kihaya music. However, this study reveals that the old generation prefers hymns to “disko la Yesu” music due to the theological content associated with hymns.

Furthermore, this study revealed that evangelization in the ELC/NWD takes places in different contexts. These contexts include Sunday church services, open air preaching (crusades), church music competitions, morning and evening prayers as well as concerts. In addition, these church contexts are enhanced by music and most specifically “disko la Yesu” music. Lastly, this study reveals that there is a dialectical relationship between music and evangelization. I argue that while music enhances the process of evangelization, the contexts of evangelization inform the nature of music to be performed in the ELC/NWD. More so, the way the message is received and reacted depends on the context of evangelization.

In addition, this study discloses that any music can be church music so long as it has the words which relate to the bible. As such, indigeneous music, hymnal singing and “disko la Yesu” music can be appropriate in church contexts so long as they portray the message about God. Similarly, different people appreciate different musics and as such, it is not appropriate to limit people, even in church contexts to only particular musics.

Lastly, this study has shown that “disko la Yesu” music does not facilitate a complete process of evangelization. As demonstrated in this study, the process of evangelization is only complete when a person is converted to a new faith. However, “disko la Yesu” music only participates in attracting and retaining people to the Evangelical Lutheran Church, Northwestern Diocese (Bukoba) and there is no way we can establish whether the people attracted to this church are converted to the Lutheran faith.

6.3 Recommendations

Despite the fact that “disko la Yesu” music is an important strategy for evangelization, there is need for more investigation on this subject by future scholars. Since the present study did not get

the evidence that “disko la Yesu” music converts people, future scholars need to find out how “disko la Yesu” music participates in converting people. As such, future scholars should establish how “disko la Yesu” music converts people to the ELC/NWD. Researchers can find out how long someone keeps coming to this church; as influenced by “disko la Yesu” in order to be converted. In addition, some people including music producers have been engaged in producing “disko la Yesu” music or merely burning CDs so as to get money. Further, some people have wondered whether “disko la Yesu” music really participates in the evangelization process or it is merely used to lure people to the ELC/NWD to earn more money. As such, scholars need to investigate on how churches can use “disko la Yesu” music to lure more people to their churches in order to earn more money. Can it be that “disko la Yesu” music is used mainly to attract people such that churches can earn more money in form of offerings? This question can be very significant for future researchers. Similarly, there is need for an investigation on how choir members can use “disko la Yesu” music as source of income since this music can be easily sold outside church contexts converts people or not.

Lastly, during the performance of “disko la Yesu” Music, women have taken on roles which were reserved for men during the inception of Christianity in Africa. For example, for women to play instruments or lead songs in church contexts was considered a taboo. As a matter of fact, church music was considered sacred and for women to be at the fore front was as servious as tantamounted to secularizing church music. This view is very significant for future scholars. Can we say that “disko la Yesu” music has offered a new stage for emancipating women, a situation which has led to sharing in men’s restricted space?

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APPENDIX I: LIST OF EVENT ATTENDEND

EVENT	DATE	PERFORMER	PLACE	ROLE OF THE RESEARCHER
Choir Rehearsal	02/01/2009	Nyabugera Choir	Nyabugera Parish	Observer, taking notes
Choir Rehearsal	09/01/2009	Nyabugera women choir	Nyabugera Parish	Observer, taking notes and pictures
Choir Rehearsal	16/01/2009	Nyabugera women choir	Nyabugera Parish	Observer, playing keyboard
Choir Rehearsal	23/01/2009	Kwaya ya Imani	Iremera Parish	Observer, recording music, taking pictures
Choir Rehearsal	30/01/2009	Tumaini choir	Iremera Parish	Observer taking notes
Choir Rehearsal	20/02/2009	Kway ya Vijana	Bukoba Cathedral	Observer, recording some music
Choir Rehearsal	27/02/2009	Kwaya ya Bukoba	Bukoba Cathedral	Observer, taking notes and pictures
Choir Rehearsal	06/02/2009	Congregation	Iremera Parish	Observer recording music,
Choir Rehearsal	17/01/2009	Biharamulo Congregation	Biharamulo Parish	Observer recording music interview district pastor
Concert	13/01/2009	Nyabugera Parish and Ruhinga Parish choirs	Rwantege Parish	Observer taking notes, pictures and recoding music
Concert	14/01/2009	Nyabugera Parish and Ruhunga Parish choirs	Ruhinga parish	Observer playing guitar, singing and taking pictures
Sunday Service	07/02/2009	Congregation	Iremera Parish	Observer taking notes
Sunday Service	10/02/2009	School choir	Ruhija Parish	Observer taking notes
Sunday Service	31/01/2009	Music School Choir	Ruhija Parish	Observer, recording music taking pastures
Sunday Service	10/01/2009	Nyabugera Women Choir	Nyabugera Parish	Observer playing keyboard and recording some music.
Sunday Service	03/01/2009	Women's Choir	Nyabugera	Observer

			Parish	recording music and observing
Sunday Service	14/02/2009	Congregation	Ruhija Parish	Observe and taking pictures
Sunday Service	21/02/2009	Congregation	Bukoba Cathedral	Observer, taking pictures
Sunday Service	28/02/2009	Congregation	Bukoba Cathedral	Observer, recording music
Women's choir Competition	20/06/2009	Congregation	Bukoba Cathedral	Observe and taking pictures

APPENDIX II: LIST OF INFORMANTS

NAME OF INFORMANT	DATE OF RESEARCH	POSITION/STATUS OF INFORMANT	PLACE OF RESEARCH
Ajuaye Stephano	23/12/2008	Nyabugera Youth Choir member	Nyabugera Parish
Alfayo Edward	23/12/2008	Nyabugera Youth Choir member	Nyabugera Parish
Amelia Nkya	27/12/2008	Nyabugera Women Choir member	Nyabugera Parish
Anna Emmanuel	28/12/2008	Nyabugera Women Choir member	Nyabugera Parish
Anneth Paulo	04/01/2009	Nyabugera Youth Choir member	Nyabugera Parish
Almas James	06/02/2009	Nyabugera Parish member	Nyabugera Parish
Bijumi Stellar	01/10/2009	Video Producer	Bukoba Cathedral
Keshomshahara Abednego	09/06/2009	Pastor	Bukoba Cathedral
Amos Kameli	27/12/2008	Nyabugera Youth Choir	Nyabugera Parish
Amos Kahesi	27/12/2008	Choir Leader at Mwenge Parish	Dare-es-Salaam
Annastellar Ishengoma	28/12/2008	Nyabugera Women Choir	Nyabugera Parish
Anneth Babyegeya	04/01/2009	Nyabugera Youth Choir member	Nyabugera Parish
Andrew Edward	21/01/2009	Iremera Parish Tumaini Choir Leader/Guitarist	Iremera Parish
Anneth Nkwim	04/01/2009	Nyabugera Parish member	Nyabugera Parish
Bageka Bagisha	07/01/2009	Traditional healer	Nyabugera Village
Beatris Emmanuel	02/02/2009	Iremera Women Choir leader	Iremera Parish
Berther Samuel	18/02/2009	ELCT/NWD Women leader	Bukoba Cathedral
Babyegeya Denis	11/01/2009	Pastor	Nyabugera Parish

Babyegeya Anneth	18/01/2009	Nyabugera Women's Choir member	Nyabugera Parish
Bijumi Stellar	20/01/2009	Iremera Youth Choir member	Iremera Parish
Britt-Innger Einerson	03/ 02/2009	Swedish Church Musician	Church of Sweden (contacted by phone)
Byorwango Joel	12/02/2009	Church Musician	Bukoba Cathedral
Bwanuma Elias	17/01/2009	Retired ELCT/NWD Youth leader	Kemondo Parish
Buberwa Elias	17/01/2009	ELCT/NWD Bishop	Bukoba Cathedral
Bachuba Elias	19/01/2009	Pastor	Kashula Parish
Bwemero Jackson	10/02/2009	Village Representantative	Ruhija Parish
Conjester Saimon	10/01/2009	Member of Nyabugera Parish	Nyabugera Parish
Elifuraha Sululu	27/02/2009	Ruhija music student	Ruhija Parish
Eshebabi Yoesha	19/06/2009	Musician	Bukoba Municipality
Elivila Bonefas	21/01/2009	Ilemera Parish Member	Iremera Parish
Gatahyentale Zulia	04/01/2009	Nyabugera Women Choir member	Nyabugera Parish
Georgia Joseph	27/01/2009	Iremera Parish member	Iremera Parish
Hamurungi Jonathan	10/02/2009	Pastor, Director of Ruhija Evangelical Academy	Ruhija Eangelical Academy
Halmashauri James	04/02/2009	Christian Musician	Mwanza
Helman Elbert	16/01/2009	Guitarist	Iremera Parish
Ishabalongo Yelemia	19/06/2009	Video Producer	Bukoba Municipality
Ishengoma Annastellar	04/01/2009	Nyabugera Youth Choir member	Nyabugera parish
Jack Melensiana	16/02/2009	Bukoba Cathedral Women Choir Leader	Bukoba Cathedral
Johansen Jonson	12/02/2009	Church Musician	Sweden (Contact by Phone)
Kasembe Elivan A,	21/01/2009	Ruhija music student	Ruhija Parish
Kajuna Ernest	23/01/2009	Ruhija music student	Ruhija Parish
Katiikiro Geoffray	27/01/2009	Tumaini Choir member	Iremera Parish
Kashaga Godffray	01/02/2009	Ruhija music student	Ruhija Parish
Kaizilege Eliazari	17/01/2009	Pastor	Ntoma Parish
Kashegwa Grace	02/02/2009	Ruhija Parish memembr	Ruhija Parish
Kijugo Joas	10/02/2009	Retired Principal of Ruhija School of Music	Ruhija Prish
Elia Ndimbwa	19/01/2009	Ruhija music student	Ruhija Parish
Geneviva Mbishi	01/02/2009	Guitarist	Iremera Parish
Mutahangarwa Frederick	27/01/2009	Leader of Tumaini choir	Iremera Parish
Kahesi Joas	10/02/2009	Pastor	Ruhija Evangelist School

Kaluchumila Jonais	11/02/2009	Nyabugera Women Choir member	Nyabugera Parish
Kayamba Jonas	11/02/2009	Evangelist	Nyabugera Parish
Katatu Joseph	12/02/2009	Nyabugera Parish member	Nyabugera Parish
Kigembe Elimeleki	19/01/2009	Pasto	Bukoba Cat Ruhija Parish hedral
Kavula Joseph	12/02/2009	Traditional healer	Kibetha –Bukoba
Kagisa Sospeter	14/02/2009	Guitarist	Bukoba Cathedral
Kazaula Koletha	16/02/2009	Nyabugera Parish member	Nyabugera Parish Women Choir
Kisiri Loii	16/02/2009	Ruhija music student	Ruhija Parish
Kambale Sambona	15/02/2009	Ruhija music student	Ruhija Parish
Kameli Melensiana	16/02/2009	Postor's Wife and Nyabugera Parish Women Choir member	Nyabugera Parish
Kaimukirwa Meraby	16/02/2009	Musician and a BA music student	Makumira University
Kashaija Nelson	18/02/2009	Bukoba Cathedral Youth Choir member	Bukoba Cathedral
Kazaula Nestory	18/02/2009	Nyabugera Parish member	Nyabugera Parish
Kaihage Pheres	20/02/2009	Ruhija Parish member	Ruhija Parish
Karugendo Prosper	21/02/2009	Traditional music instruments maker	Bukoba Municipality
Kibonge Rebecca	21/02/2009	Bukoba Cathedral member	Bukoba Cathedral
Kalumna Ndalugiliye	19/02/2009	Musician	Ruhija Parish
Kaluchumila Paskazia	19/02/2009	Nyabugera Parish Women Choir member	Nyabugera Parish
Kalikawe Roseline	23/02/2009	Kwaya ya Vijana member	Bukoba Cathedral
Kiandiko Sospiter	26/02/2009	Biharamuli District Pastor	Biharamuli District
Kahigwa Stanslaus	27/02/2009	Ruhija Evangelical Academy Pastor	Ruhija Parish
Kawalya Stanslous	01/02/2009	Member of Iremera Women's Choir member	Ilemera Parish
Kagem Wilberd	05/05/2009	Pastor	Kamachumu
Kyakajumba Wilson	17/06/2009	Pastor	Biilabo Parish
Kahes Yoel	20/06/2009	Pastor	Dare-es-Salaam
Melensiana Joseph	16/02/2009	Bukoba Cathedral Women Choir member	Bukoba Cathedral
Mushaija Melensia	21/02/2009	Church Elder	Iremera Parish
Mushaija Mariana	16/02/2009	Nyabugera Parish Youth Choir member	Nyabugera Parish
Merina Mulyakazi	16/02/2009	Bukoba Cathedral	Bukoba Cathedral

		Women Choir leader	
Mtakya Jonathan	11/02/2009	Deacon and Musician	Kashula Parish
Mpewa Joseph	16/02/2009	Nyabugera Parish Youth Choir member	Nyabugera Parish
Mugisha Mushaija	18/02/2009	Musician	Bukoba Cathedral
Mwombeki Fidon	25/01/ 2009	Leader of Africa and Asia in the United Evangelical Mission (Germany), Pastor and former General Secretary of ELCT/NWD	Germany
Matovu James	08/02/2009	Evangelist	Iremera Parish
Mtakya Jonathan	11/02/2009	Deacon and Musician	Kashula Parish
Mushi Martha	06/02/2009	Ilemera Parish Women Choir member	Ilemera Parish
Mbezi Ronald	23/02/2009	Ruhija music student	Ruhija Parish
Niwagira Audax	18/02/2009	Ruhija music student	Ruhija Parish
Rulabuka Frederick	27/01/2009	Guitarist in Nyabugera Youth Choir	Nyabugera Parish
Mulyakazi Martha	16/01/2009	Nyabugera Parish Women Choir member	Nyabugera Parish
Mashauli Martha	06/02/2009	Iremera Parish Women Choir member	Ilemera Parish
Muganyizi Shedrack	01/02/2009	Bukoba Cathedral Member	Bukoba Cathedral
Mbale Wiliam	17/06/2009	Musician	Bukoba Municipality
Mshumbwa Wilson	18/06/2009	Pastor	Dare-es-Salaam
Mbwenu Zakalia	16/01/2009	Christian Musician	Rutunguru Village
Niwagira Wilson	03/02/2009	Pastor	Ruhija Evangelical Academy
Nzige Theodozia	03/02/2009	Bukoba Cathedral Women Choir leader	Bukoba Cathedral
Nkamuhabwa Mpewa	28/12/2008	Kashula Parish Member	Kachura Parish
Pepmbe Paulo	19/02/2009	Ruhija music student	Ruhija Parish
Peter Spesioza	01/02/2009	Musician	Kashula Parish
Rwakatare Phinias	19/02/2009	District Pastor	Iremera District
Samuel Edward	25/02/2009	Ilemera Parish member	Ilemera Parish
Samuel William	25/02/2009	Iremera Parish Tumaini Choir member	Ilemera Parish
Samuel Joyce	12/02/2009	Ruhija music student	Ruhija Parish
Sadock Saimon	24/02/2009	Ruhija Village local musician	Ruhija Village
Shedrack Yona	28/02/2009	Ruhija music student	Ruhija Parish
Samuel Rosevellar	24/02/2009	Nyabugera Parish Women Choir leader	Nyabugera Parish
Stephano Malensiana	16/02/2009	Kashula Parish Women Choir leader	Kashula Parish
Shanduka Alipio	27/12/2008	Nyabugera Village	Nyabugera Village

		Leader	
Shasha Alison	14/02/2009	Ruhija Village Leader	Ruhija Vilaage
Shanduka Elieza	14/01/2009	Nyabugera village member	Nyabugera village
Shubayo Yusta	16/02/2009	Bukoba Manicipality Shop Keeper	Bukoba Manicipality
Tiziita Samuel	14/01/2009	Nyabugera Village member	Nyabugera Village
Tibaijuka Wiliam	22/02/2009	Ruhija Parish Village Leader	Ruhija Parish
Tiibayo Yoshua	22/02/2009	Ryhija Parish Youth Leader	Ruhija Parish
Tihwayo Wilson	20/02/2009	Ruhija Village leader	Ruhija Village
Weiyam Shedrack	28/12/2008	Nyabugera Parish Leader	Nyabugera Parish
Wilberd Sylvia	27/02/2009	Ruhija Village women leader	Ruhija Village
Yoyo Iseya	18/06/2009	Bukoba Choir member	Bukoba Manicipality
Yoshwa Isael	19/06/2009	Evangelist at the Methodist Church	Nyabugera Village
Yoesham Pascary	18/06/2009	Musician	Bukoba Municipality
Yoshwam Msanisa	18/06/2009	Bukoba Cathedral member	Bukoba Cathedral
Zahoro Khawa	10/02/2009	Traditional music performer	Ruhija Village
Zali Zakalia	16/01/2009	Musician	Muganza
Zizukiza Blasio	19/02/2009	Bukoba Cathedral Member	Ruhija Village
Ziwanda Jackson	19/02/2009	Video Producer /Member of Cathedral	Bukoba Municipality
Zuberi Maliselina	16/01/2009	Nyabugera Parish Women Choir member	Nyabugera Parish

APPENDIX III : RECOMMENDATION LETTER

MAKERERE

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Department of Music Dance and Drama

15th December 2008

TO WHOM IT MAY CONCERN:

RE: JENITHA ABELA KAMELI

Jenitha Abela Kameli is a student of Makerere University. She is on a Masters Programme in the Department of Music Dance and Drama Makerere University.

She is doing research on the topic: *Electronic Music in the Evangelical Lutheran Church; A Strategy of Evangelization in the North Western Diocese Bukoba Tanzania.*

I will be grateful if you can render her the necessary assistance she needs.

Yours sincerely

Dr. Mercy Mirembe Ntangaare
Head of Department



In future correspondence please quote the reference number above

APPEDIX IV: SAMPLE QUESTIONS

Sample questions for pastors

1. When did the ELC/NWD begin?
2. Can you talk about the kind of people who began this church?
3. Why did people begin this church?
4. How did the ELC/NWD preach the message to the people during the time of its inception?
5. Which kind of music was performed in this church at the time it was began?
6. Why was indigenous music adopted in church contexts?
7. Why did the missionaries introduce music from their countries to the ELC/NWD?
8. Since you deal with preaching the word of God, which kind of music do you think is fit for church contexts?
9. How do people who perform music in your church acquire training?
10. What kind of music is performed in the ELC/NWD today?
11. What kind of music do you think should not be performed in church contexts?
12. What are your views about the kind of music performed in the church today?
13. Which type of musical instruments do you think should be played in church?
14. Are there particular musics for particular groups of people in your church?
15. Do you as pastors sing songs when preaching the message about God?
16. What type of music do you sing to the people during church services?
17. How many services do you have in your church on a particular Sunday?
18. What kind of music do you perform in each of the church services?
19. How many choir groups do you have in your church?
20. Apart from people coming to pray from your church, do you have other occasions where you preach to people? Can you name them please?
21. What is the nature of music performed during the occasions you have mentioned in 19 above?

22. Can tell me the major stages of a church service?
23. What type of music is performed in each of the stages you have mentioned in 22 above?

Sample questions for musicians

1. What kind of music do you think should be performed in church?
2. What kind of music do you perform in this church?
3. How did you learn to play piano/guitar?
4. How did you become a member of this choir?
5. Why did you choose to become a choir member?
6. How do you choose the music repertoire for a particular Sunday?
7. What role does your choir play in this church?
8. Are there moments where you do not perform music in this church?
9. If yes, how do you find the services of such days?
10. How do you carry out the rehearsals?
11. Who trains you on how to perform music in church?
12. Do you enjoy the music you perform in this church?
13. What do people say about the music you perform in this church?
14. Can you tell me the difference between the music performed in the church and that performed in disco hall?

Sample questions for members aged below 40 years in the the ELC/NWD

1. For how long have you been a member of this church?
2. What made you to come and pray from this church?
3. How many times do you go to church in a month?
4. What can you tell me about the music performed in this church?
5. What can happen to you if the kind of music performed in this church can be stopped?

6. Which church service do you attend in this church?
7. Apart from coming for prayers on Sunday, are there any other activities of the church you participate in?
8. How do you spend your leisure time?
9. Have ever been to a disco?
10. What differences do you see between the music performed in disco places and that performed in the church?

Sample questions for the ELC/NWD members who are above 40 years

1. For how long have you been a member of the ELC?
2. What attracted you to this church?
3. What makes you come for Sunday services?
4. Which Sunday service do you normally attend?
5. Do you play any other role in this church?
6. What kind of music do you think should be performed in this church?
7. Why do you think certain musics are not fit for church services?
8. Certain churches employ dance-like music in their services, what comment can you make on that?
9. What is good church music to you?
10. What do you think can happen to your church if people stop performing music there?
11. Whom do you think should lead songs during church services?
12. Which type of music do you enjoy when you are in church?

APPENDIX V : INFORMANT CONSENT FORM

Thank you for allowing me to share your views about “disko la Yesu” Music as performed in the Evangelical Lutheran Church, Northwestern Diocese (Bukoba). I am conducting this study as part of the requirements for the Award of the Degree of Master of Arts in Music (Ethnomusicology) of Makerere University. As such, when you sign this form, you permit me to use these materials (interviews, photographs, songs and dances) in my dissertation. This dissertation may be published in future and as such, can be read by many people. You will also reserve the right to access and read the book.

I, _____ hereby

(Please use block letters to print the name)

allow Jenitha Abela Kameli to use the data she has collected from me on _____ for her dissertation entitled: **“Disko la Yesu” Music in the Evangelical Lutheran Church: A Strategy for Evangelisation in the Northwestern Diocese, Bukoba Tanzania.**

I authorize Kameli to edit, use and re-use these materials whole or in part during public presentations and publications.

I understand that I will not receive any monetary compensation now or in future for the materials offered.

Signature _____ Date _____