LITURGY-MUSIC DYNAMICS

Church in Igboland and the Challenges of Liturgical Inculturation

Introduction

Your Eminence, Peter Cardinal Okpaleke, Very Rev. Fr. John Umeojiakor (Chairman Liturgy/Inculturation Commission Ekwulobia Diocese) and my dear brother-priests, Good morning all!

Liturgy-Music Dynamics, the topic of my lecture today with you is about the contemporary trends in the age-long symbiotic relationship between liturgy (Catholic worship) and music. A relationship described as symbiotic because the history of the development of Christian liturgy and its music has shown both to be consistently mutual and complementary. The subtitle of this paper sets up the context of our discussion. It examines critically the way the Roman liturgy relates to the music of the host culture the Local Church in Igboland. It looks also at the state of things at the early times.

In the early ages of humanity, music was intrinsic to life. As Erik Werner would say, "It was an organic part of daily life."[1] Music was natural to human existence starting from birth to death and covering all human activities such as play, dancing, work, and worship. You are all aware that our ancestors did not go to concerts to get music or hear it through CDs, headphones or MP3 at will. They simply sang as they put their children to sleep (lullaby), rowed (fishermen in the riverine areas), tilled the soil with others for farming season, played, danced, prayed.[2]

From the primal humanity through many centuries, music has remained an inescapable part of human cultures and essential component of worship, a handmaid of liturgy as some Popes have described it. In pagan and Mystery cults, and in Judeo- Christian antiquity, music indeed constituted an indispensable part of cultic ceremonies. In the Greek and Roman sacrificial ceremonies, libations and offering of incense, music, believed to possess magical power to drive away demons or the evil spirits who could destroy the ritual efficacy, was always associated with worship.[3] Based on this belief in the power of music in worship, members of ancient mystery cults consider dance very important in the rites of initiation of new members and their subsequent cultic bath.[4]

Reminiscences of the belief in the inextricable connection between music and worship continued in Judaism. In the Old Testament, instances are many. Think of the apotropaic bells on the hem of the priests garment (Exodus 28: 33-35; 39: 25-26), or the use of music as an incantation tool to manipulate God by the prophets of Baal (1Kings 18: 26-29), and the apostasy of revelling around the golden calf with music (Exodus 32: 1-18). In the spirit of repentance, the Israelites' fundamental orientation about music changed radically. Led by Miriam, Moses and a choir of women, they sang to God the doxological story of their deliverance from Egypt (Exodus 15:20).

In the Jewish temple, music was also "associated inseparably with the sacrifice"… so that liturgical music was elevated to "an equal plane with all other ritual ceremonies."[5] Think also of the trained choir of Levites who provided the Jewish temple music. The Levitical songs' content was God's marvellous deeds in their salvation history. That constitutes the focus of the content of church music and leads to the central importance of the Psalms for the music of the

church. Besides the Psalms, the New Testament Community or the Jewish Christians inherited the Jewish synagogue service, which, "unlike the temple sacrifice, involved singing or chanting of the scriptural texts with no musical instruments except the *shofar*, which was only used for purposes of signalling."[6] The content of the synagogue chants then again was God's marvellous work of deliverance.

Thus, canticles and hymns became the musical tradition of the New Testament. Before they "went to the Mount of Olives," Jesus and His disciples sang a hymn (Mark 14:26). Since then singing has characterised the post resurrection Christian community. The daily celebration of the Lord's Supper included song (Acts 2: 46-47). Paul and Silas sang in prison (Acts 16: 25). Ephesians 5: 19 and Colossians 3:16 encouraged the early Christians in everything to give thanks to God through Jesus Christ and address one another in psalms, hymns, and spiritual songs, and making music to the Lord.[7] Therefore, the two musical forms of canticles and hymns are inextricably linked to the scriptural-liturgical text right from the time of the apostles.

Today, however, music tends to be regarded as extrinsic to life and worship, as something that does not necessarily belong, a foreign entity. Perhaps, this manner of thinking looks an inheritance from the commercial culture all around us. We hear music on the televisions, radio, at shopping malls, in elevators, on telephone hold lines, in headsets, and in cars and buses. Thus, music looks to be extrinsic to life - "an entertainment we can tune out or turn off, or an annoyance – which brings us back to where we started," or something "we can do without even though we might not buy so much without its seductive lure,"[8] as Paul Westermeyer would say.

The same is the case in the modern times with the understanding of how music relates to liturgy. Amateur church musicians that have no idea of what liturgical music is, see music as an extrinsic feature of worship, which can be introduced into the liturgy at will. Going by this assumption, any kind of music that suits the ear finds its way into the liturgy. Whether it was picked up from the radio, television, local beer parlours or movies, the source does not matter. The main concern of those who indulge in this practice is usually the melody. Once it is sonorous, it is a good material for liturgical adaptation.

Abuses of the "public worship of the Church,"[9] the liturgy, which has its own kind of music referred to as liturgical music, is the central problem this paper intends to discuss. That constitutes one of the greatest challenges of liturgical inculturation in the Church in Igboland today. Therefore, the starting point of the paper is a detailed definition of liturgy and its music. The second task of the paper is identifying the challenges the Church in Igboland faces today in respect to the use of indigenous musical compositions in the Roman Catholic liturgy. Finally, it concludes with an evaluation and some recommendations.

Concept of Liturgy

The word liturgy literally translates the Greek compound word *λειτουργία* (comprising *λαος*, people and *εργον*, work), meaning public works or state projects. In the classical sense of the word, it signifies "official function held by the society's nobility." Thus, it connotes "the levitic cult as a divine institution entrusted to the care of Israel's nobility, the levitic priests." [10] Both notions, secular and cultic appear in the New Testament Greek Bible (about fifteen times) but in three forms:

1. *λειτουργία* (Rom 13:6), which refers to "a secular function of magistrates.

2. *λειτουργειν* (Lk 1:23) designates the Old Testament priestly office of Zecharia, and

3. *λειτουργός* (Heb 8:2) refers to Christ's sacrificial or priestly offering whereby he became the λειτουργός of the sanctuary (Heb 8:2), as well as the spiritual sacrifice of Christians (Rom 15:16), and the cultic celebration of the Christians who "made liturgy to the Lord" at Antioch (Act 13:2).

As the early Christian writings such as Didaché and Apostolic Tradition indicate, early Christians retained the cultic meaning of liturgy (*λειτουργία*), and this subsequently formed the basic meaning of liturgy. The liturgical encyclical *Mediator Dei* (Nov 20 1947) no 25 defines liturgy as "the public worship which our Redeemer as head of the Church renders to the Father, as well as the worship which the community of the faithful renders to its Founder, and through him to the heavenly Father. In short, it is the worship rendered by the Mystical Body of Christ in the entirety of its head and members."[11] The influence of this article of *MD* on the definition of *Sacrosanctum Concilium* no 7 is very evident. Here liturgy is seen as an exercise of Christ's priestly office, as "the whole public worship performed by His Mystical Body, that is, by the Head and his members," and as "an action of Christ the Priest and of his Body which is the Church."

Implications of the above Vatican II's definitions of liturgy are many. First, the basic presence of Christ in the liturgical celebrations – Mass, sacraments (and sacramental), the word of God, and the divine office – confers on liturgy its sacramentality.[12] In other words, liturgy "by means perceptible to the senses," that is signs and symbols containing and revealing the presence of Christ, continues in perpetuity the work of our salvation. The definition also underlines the ministerial role of the Church in the liturgy, and then the understanding of liturgy as an action of Christ and the Church, "a sacred action surpassing all other actions of the Church. Being the public worship and an action of the whole Church clearly distinguishes liturgy from private, which you can organise as it suits you or public devotions (SC 26 § 1 & 2), but as for liturgy, it must be according to the directives and regulation of the Church.

How does the Church regulate her liturgy? Throughout the centuries the tridentine liturgy lasted, the power to make law that concerns or governs the Church's liturgy was reserved to the Supreme Pontiff alone. He was the sole legislator for liturgy. (With the Second Vatican Council, the Roman See conceded some of its legislative power over liturgical matters to diocesan bishop unless the Roman Pontiff withdraws that power by reservation,[13] and to the "territorial bodies of bishops" such as episcopal conferences of bishops and regional conferences that in practice are part of the former (SC no 63). With Vatican II, therefore, the Pope remains the legislator of the universal liturgical law (concerning substantial elements of faith and worship, e.g. matter and form of the sacraments). Such legislative power he carries out through various papal documents such as apostolic constitutions and letters (motu proprio) and variety of curia documents. While the diocesan bishop, conferences of bishops- national or regional - make particular law (concerning possible legitimate variations of liturgy e.g. gestures, arts, song and others) regulating liturgy in their diocese, region or country.

The Supreme Pontiff's devolution of some of his liturgical legislative power to diocesan bishop and conferences of bishops opened the way to a conversation between the tridentine rigid liturgical uniformity and the Vatican II's liturgical flexibility.

Although there is overlapping between the universal norm of celebration and the church discipline of the sacraments, the distinction between both of them is important (see canon 2 of the Code of 1983) here. The former is found in the formally and officially approved liturgical service books in two forms, rubrics running over prayer texts and rites and the substantial introduction to each book known as prenotes (*praenotanda*) or in the most important books General Instruction (*institutiones generales*). The latter, concerning the discipline of the sacraments you find in the Code of Canon law (Chapter IV, on the Sanctifying Office of the Church). The knowledge of the former is very important for the licit celebration of the sacraments and the latter for the validity of the celebration.

Liturgical Music

In my view, any serious discussion on liturgy is incomplete without emphasis on music of liturgy or liturgical music. Before the Second Vatican Council, about last two centuries, the Church preferred using the terminology sacred music for music used in her liturgy. Official Catholic documents then frequently used the term sacred music to refer to music used both during the liturgy and in popular devotion. There was then no strict distinction between what constitutes liturgical actions and popular devotion. According to Joseph Gelineau, sacred music is that which "by its inspiration, purpose and destination, or manner of use has a connection with [Catholic Christian] faith."[14] In this wider sense, sacred music includes religious music, which denotes "all music that expresses religious sentiment but which is not designated for use in the liturgy." In the popular usage, sacred and religious musics frequently overlap.

Meanwhile the term liturgical music was almost non-existence during the pre Vatican II era. It only took on prominence after the Second Vatican Council as a specific term for the music integral to [Catholic Christian] liturgy." Thus, Gelineau defines liturgical music as that "which the Church admits, both in law and in practice, to the celebration of her official and public worship."[15] Throwing more light on Gelineau's position, Edward Foley sees liturgical music as that "which weds itself to the liturgical action, serves to reveal the full significance of the rites and, in turn, derives its full meaning from the liturgy."[16] To speak of music linked to the sacred rites points back to the ancient relation between music and liturgy, which inspired the Pope John Paul II to call [sacred] music "an integral and necessary part of liturgy"[17]and Paul VI the "*ancilla liturgiae"*[18] the handmaid of liturgy.

Following the above definitions, we can now attempt a classification of different levels of liturgical music. Moving from the top to bottom, we have

- the liturgical chant texts and prayer texts of the celebrant, which begins with the sign of the cross and runs through till the end;
- the *Ordinarium Missae*, the part of the Mass that is usually constant regardless of the date on which the liturgy is celebrated. It contrast with the *proprium* (proper) of the Mass, which varies according to the date, observance within the liturgical year, feast, memorial or *common* of the saints.
- Antiphons: ad *Introitum*, Psalmus Responsorius, Psalmus Alleluiaticus, (in Lent antiphona acclamationis), ad offertorium and ad communionem
- Scriptural or liturgical textual paraphrase (by individuals), which may be an exaltation in faith, catechetical in character, admonition, lamentation etc.

Therefore, the more closely a musical piece is united to the sacred rites the more liturgical it becomes. Pope Pius X in his *motu proprio*, Encyclical *Tra le Sollecitudini* listed the qualities of sacred music, which every song written and intended for use in the liturgy must possess: holiness, beauty and purity of form and universality. Musical styles considered to have passed this test are Gregorian chant, Sacred Polyphony as practised by the 16 century Roman school led by Giovanni da Palestrina and then, with the advent of Vatican II, music styles from other cultures such as Igbo music, Yoruba music, Hausa music of Nigeria that are good and suitable for liturgy. This conciliar gesture was a welcome idea but at the same time, it raised some critical issues that not all cultural musics are suitable for the Roman Catholic liturgy. How then should Roman liturgy and musics of other cultures relate?

Liturgy-Music Dynamics. Challenges of Inculturation

Pope John Paul II states, "a faith which does not become culture is a faith which has not been fully accepted, not thoroughly thought through, not fully lived."[19] How profound is the dialogue between the Catholic faith and the Nigerian cultures. To what extent has the Roman Catholic worship become the Nigerian Catholic worship, speaks the Nigerian diverse ethnic languages, expresses itself through Nigerian cultural music and gestures, and explore Nigerian dance steps and rhythms in response to moments of joy and jubilation. We throw similar questions to the Church in Igboland. How far has she gone in developing its own type of worship songs? How are the songs written and who writes them? What are the textual sources? How helpful are the songs in rendering the message of Jesus Christ more meaningful to the *Igbo* people? Are the songs appropriate for liturgical celebrations?

Liturgy and Igbo Culture

Articles 37-40 of SC discuss inculturation of liturgy on two levels. First, the legitimate variations or adaptations to different groups, regions and peoples within the "substantial unity of the Roman rite." The second level is more profound or radical developments, for example evolving almost a new rite partially or completely different from the Roman rite for a particular region (cf. Zairean rite). With regard to liturgy, the church in Igboland is on the first level, of translation and adaptation and revision. A translation, of course, is always more than a simple transcription of the original text. The passage from one language to another necessarily involves a change of cultural context: concepts are not identical and symbols have a different meaning, for they come up against other traditions of thought and other ways of life. (e.g. reference to the translation of the new Igbo version Usoro Emume Mịssa, the Issue of *Fratres* = ụmụnna/ ụmụnne; *Audemus dicere*! Ka anyị werenụ nkamobi kpee)

Igbo Music in the Liturgy: From the Cradle to Maturity

The declaration of the Second Vatican Council of the church's desire to admit into her Liturgy the indigenous compositions of other non-western cultures was the reason for an unprecedented boom in indigenous liturgical music writing in Igboland. In the wake of the revision of the liturgical books after Vatican II, the new Igbo musical repertoires started budding. Between the late 1970s and the late 1980s, the Igbo local church has already started ripping an ever-increasing harvest of liturgical songs. Priests, religious men and women, seminarians and lay faithful all began to test their talents in music composition. Thus, compositional energy was no longer devoted to translation and adaptation of ecclesiastical western songs and melodies, but to writing in native air and rhythm songs they could really

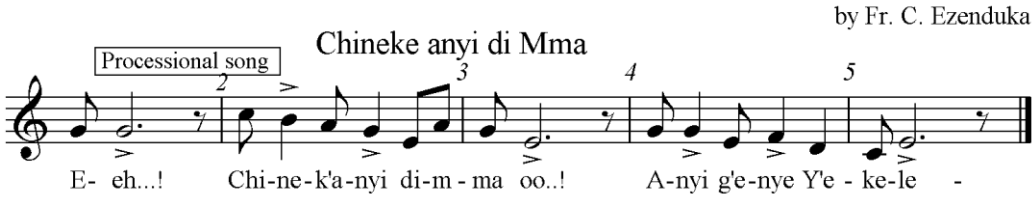
appreciate as a product of their own culture. These songs were arranged to synchronize with the people's native way of speaking, singing and dancing. For the most part, they were written in the common language, spoken, understood and used for other transactions among the people. In fact, they were songs born out of a zeal for musical inculturation and a desire to translate into practice the wish of the Council to introduce into the Church's liturgy "anything in people's way of life, which is not indissolubly bound up with superstition and error" (SC 37) and which harmonizes with the true and authentic spirit of the liturgy.

Encouraged and motivated by the same declaration of the Council therefore, the Catholic Bishops of Igboland began to emphasize the need, in our worship, for songs written in Igbo language and by an indigenous composer who, surely, is better at home with the semantics and phonetics of the language than a foreigner. Recommending such songs as an authentic means of our religious self-expression, the Bishops took a step forward to immortalize their interest in indigenous music writing by creating in their respective dioceses a liturgical music commission independent from liturgical commission. However, on general liturgical deliberations it confers with the latter to ensure a sound theological content and quality of the new music repertoires that were written. These are the springboard for the flowering of indigenous music creativity in Igboland.

That the natives, today, can write songs which reflect their own native music style has developed into a religious-cultural pride which has further metamorphosed into varied forms of liturgical groups, liturgical choir associations, liturgical music competition (both set-piece competitions and composition competitions) and festivals of liturgical music and culture. All these constitute the essential components of the treasures of *Igbo* liturgical music.

Examples of Igbo Worship Songs

Igbo Processional song



This song is always accompanied by a continuous snappy syncopated hand clapping or by a special type of traditional drum ensemble (called in Igbo *Akwunechienyi, or igba eze*). In view of its textual content, it can serve dual-purpose. It is appropriate for entrance procession as well as for the presentation of the gifts procession. If the voices and the instruments synchronize well during the performance, the liturgical scenario is simply that of a perfect announcement of the movement of the entire worshipping community. Priest, minor ministers and few members of the assembly represent as one people and one race united in heart and voices, into a state of celebration, into the celebration itself.[20]

In his exploration of the interplay of music and ritual, Edward Foley describes ritual music in general terms as music wed to human rituals. According to Foley, the numerous ways in which music unites itself to various human rituals can be classified into four categories. First, "music alone" devoid of lyrics is a form of ritual music. Here it is the textless music or the act

of music making itself that is a self-contained unit of meaning. For Foley, this could be called "pure ritual music." An example is the playing of taps at military funeral. A second type is a "music wed to ritual action." In this case, the music, though often textless, is intimately united to a particular ritual action. Another example is the arrival of the president of the United States to the strains of "Hail to the Chief." [21]A third type of ritual music is a "music united to a text" without any accompanying ritual action. For example, apart from the standing posture that is assumed, there is no other activity during the singing of a country's national anthem except the act of singing itself. A fourth type of ritual music is a "music wed to a Text, accompanying an action." Here, music, text and action are essentially united in a single ritual moment.[22] This last category seems to summarize the other three and is also well known in the Igbo liturgical celebrations.

Igbo ritual songs consist of liturgical songs and many borrowed religious repertories adapted today to various liturgical exigencies in Igboland. Thus, the list of Igbo ritual songs include: *Nyelum Aka, O Maria ka m wee debe ihe m kwere na nkwa* (Help me, O Mary, that I may keep to my baptismal promises.) *Were mmiri n'obara saa m Eze di nso* (sprinkle me with water [or hyssop] and blood, Holy God, *asperges me*); *Nwanyi biara uka nwa* (she is blessed the woman who comes for churching); or *Dubatanu nwa chineke n'ime ulo nso chukwu* (bring the child of God into the temple of God) etc.[23] Except *Were mmiri n'obara saa m* that was borrowed from religious song repertories for use in the liturgy, the rest were specifically written for liturgical purposes. These songs are never sung without an accompanying ritual action.

Igbo Religious Music

Igbo Religious Music constitutes the greatest percentage of the musical creativity of the Igbos. The composers range from ordinary man and woman in the church, on the streets to the top stars in Nigerian music and movie industries. According to A. K Achinivu,[24] to late Harcourt Whyte (record albums date from early 1960s to late 1970s) should be ascribed the title "Father" of Igbo religious choral works.[25]

These songs appeal more to the Igbo populace because of their utility nature. They are very functional; they have themes relevant and easily adaptable to various day to day life experiences; but above all, they fill the entire Igbo land with perfume of religious sentiments. Thanks to the rise of recording technologies, they can be found virtually in every home and are played to the listening pleasure of passengers in public transports and in commercial centres. Very amazing about these songs is that their melodies are very simple, short, and catchy, yet they are replete with Igbo idiomatic, onomatopoeic and alliteration phrases, especially in reference to God and Satan, heaven and Earth, faith and magic etc. In fact, the solid root of Igbo religious songs in the traditions of the people endears most of the people to religious songs more than to liturgical. There are other numerous types of Igbo religious songs. It is here that we have the real problem of proliferation of types, for new forms keep evolving on daily basis. Thus, a classification becomes an enigma.

These "**catchy choruses"** can be classified into many types depending on the form the rhythm takes. The first and early brand of Igbo religious music is Igbo religious choral songs,[26] for example the works of late Harcourt Whyte. The second type is the "youth songs" or "choruses."[27] The third type is "Gospel duet,"[28] for example, the works of the Voice of the Cross Singers. The fourth type comprises of all Igbo songs performed in modern style, that is, with western instrumental accompaniment as one finds, for instance, in white and Black

American gospel tunes.[29] Often this latter type resembles an imitation of the West. This classification, besides being a personal evaluation, is not exhaustive of the different types in which Igbo religious music could be classified. One can still identify as many types as possible depending on the criteria preferred.

Texts

The text, in the words of Lucien Deiss, is, along with the music, "the path that leads the faithful into the heart of the liturgical celebration."[30] The song text, together with other liturgical texts, in a Mass articulates in clear terms the mystery being celebrated. Through participation in the singing, the worshipping assembly has repeated chances of memorising and reflecting on the message-content of the day's celebration. This is why, as we have already observed in the dialogue between music and anthropology, song texts, as an embodiment of people's poetic, religious and cultural expressions and part of sound communication, are very significant in Christian ritual.[31]

Textual Sources

The Igbos have demonstrated their zeal for inculturation in the translation of the Bible into Igbo language. Thus from Igbo *Baibụlụ Nsọ* the Igbo composers draw their material for music composition without having to go through the crucible of translation again. The next important source for Igbo liturgical music is the liturgical texts. It is clear that a greater part of liturgical texts is taken from the bible, think of the readings, the responsorial psalms, biblical allusions in the prayers etc. The "Igbo Masses" are liturgical texts that are not tempered with, either by way of addition or subtraction of a word. Rather, in a polyphonic setting, a portion of the text may be repeated to suit the melodic lines of the voices. The Alleluia and its verse before the Gospel and communion antiphon constitute another liturgical source for Igbo music compositions. Mrs Dorathy Ipere's collection of songs titled *Ukwe Advent na Christmas* offers a good example of song-texts drawn from the liturgical well. All the songs in this hymnbook, but the *Ordinary of the Mass*, are either a responsorial psalm, an Alleluia chant before the Gospel or an antiphon.

Biblical Paraphrase

Note also that some of the Igbo liturgical and religious songs have texts that could be considered as paraphrases, or adaptations of biblical texts, liturgical texts, and previously existing song texts. Fundamental to the origin of a text is its nature. Some texts are in forms of acclamations, proclamations, psalms, hymn or prayers. Usually how the composer intends to set the music for a text bears much on the textual form, but sometimes, to suit a composer's preference for a certain musical form, biblical or liturgical texts are cut from its original context and joined to another to form a new song-text. Other times the alteration may be by way of adding new word or phrases to make up the desired textual form. Thus is borne a new Igbo song-text, which we refer here as biblical paraphrase or adaptation. Some of the Igbo song-texts that originated as a result of this practice are often homiletic, penitential or praise-like in character. Sometimes, they conclude with a doxology as was customary in the traditional prayers of the early Christians.

The song *Tobe Chukwu Nna* (Praise God, the Father) is a typical example of a paraphrase or adaptation. The phrases such as: praise God the Father, the Son and the Holy Spirit; By sacrificial death of Christ we are set free (Eph.1:7; Heb.9:23; 10:9-14) are all biblical themes

or my own composition *Ejina onyinye Chineke eme ngala* (a paraphrase of Pauline theology on divine gifts).

Igbo	English
(Refrain)	
Tobe Chukwu Nna	Praise God, the Father
na Nwa na Muo Nso	the Son and the Holy Spirit
n'uwatuwa.	world without end.

Individually Composed Text

In compositions of this kind, personal experience of God and the depth of their knowledge of the Catholic doctrine, faith and morals bear as much on its content. Once the texts are free from theological errors and conform to the spirit of the liturgy, they are accepted for use in Igbo liturgical celebrations and are prohibited if otherwise, for instance, some of the song-texts composed by individuals are often not suitable for use in the Catholic worship because of doctrinal shortcomings. However, the liturgical commissions of different dioceses, more insistently, should encourage the use of Catholic choruses that are well-rooted in the scriptural sources, especially the psalms, or based on liturgical sources.

The Church in Igboland has Chants of the celebrant, Ordinary of the Mass (such as Kyrie, Gloria, Credo, Sanctus, Agnus Dei), seasonal hymns (for Advent, Christmas, Lent, Easter, and Ordinary Time of the Year), biblical psalms to personally composed texts set to music, including the Proper of the Mass (*Introitus*, entrance, *ad offertorium*, offertory, communion) and dismissal. One must remark that the personally composed texts set to indigenous musical idioms no doubt reflect the culture of the people. However, the problem with them, according to Father Lawrence Mmadubuko,"[32] is that most of them do not reflect the rich theology the Church expresses in her liturgical texts, prayers and chants such as *Pie Pellicane*, *Panis Angelicus*, *O Sanctissima*, *Alma Redemptoris Mater* and others.

In the Proper of the Mass of Sundays in ordinary time, solemnities, feasts and memorials, the Church articulates her faith in the mystery that is celebrated on the day. So if the texts of the Proper of the Mass are translated into vernacular and set to music, the composers are saved the danger of writing a text that is against the spirit of the liturgy or incompatible with the Catholic teachings. Consequently, choirs and choirmasters making use of these compositions face the challenge of not being able to select songs that are proper for a particular liturgical celebration, reflect the general liturgical theme of the day or are suitable to the different parts of the Mass such as entrance, offertory, communion and dismissal. This and other issues constitute a big challenge to proper celebration of the liturgy according to the mind of the Church.

Translated sources also form one of the biggest and earliest fonts from which many Igbo composers draw their texts. Some of the traditional Catholic prayers and Latin hymns translated into Igbo and produced in pamphlets during the missionary era help facilitate private devotions. *Obi Nso Maria* is an Igbo translation of a Marian text and prayer, *O Immaculate and amiable heart of Mary*, likely connected with the Marian apparition at Lourdes are songs originating from Enugu. In the later missionary days in Igboland the text was sung into such a famous tune

known in Catholic world as *Ave Maria* of Lourdes. The melodic and harmonic aspects of the tune were so beautiful and loved by the people but the text-music rapport was not so wonderful. Hence, there arose a need for a culturally tuned *Ave Maria*, in which Igbo words will have their proper intonation and meaning. During the occasion of the first indigenous vocal music composition competition in Enugu,[33] *Obi Nso Maria* musically arranged by a couple, C.C and L Iwobi, emerged as one among the best indigenous pieces.

In addition to all these sources, biblical, liturgical, paraphrases and adaptations, translations of previously existing song texts, and spontaneous collective creativity at prayer meetings, Igbo indigenous sacred songs, especially religious songs, have texts that could be considered original. These are purely catechetico-moral texts often condemning the evils of our society. The emphasis on this source tracing is not so much to prove something about individual piece neither is it geared towards demonstrating that Igbo indigenes can compose music in their own native idioms, but rather to begin developing a wider consciousness about the efforts of the Igbo local church so far towards inculturation of music in the liturgy.

Evaluation in Light of the Preceding Criteria

In acknowledging the concrete situation of the worshipping community in which the liturgy is celebrated, Vatican II takes into consideration the culture and traditions of the worshipping community. From this springs forth the greatest challenge of liturgical inculturation, that is, how the Roman liturgy can be truly inculturated without losing its "substantial unity." What the Church celebrated all through the centuries of Vatican I until the promulgation of SC on 4 December 1963 constitute the liturgical unity. While that brought by various cultures of the world after Vatican II stand for the liturgical diversity. Therefore, the major task of every inculturation effort is to find the balance between the liturgical unity and diversity.

To be able to pass our judgement on the work being done so far on inculturation, and specifically on the inculturation of music in the liturgy among the Igbos of Nigeria, it seems logical to recall some important principles that guide the interplay between liturgy and music within cultures as reiterated in the magisterial pronouncements. Music used in the liturgy, whether in Europe, America, Asia, Africa etc., must be closely configured to liturgical action. It must be artistically suitable such as to aid a profound understanding of the mystery that is celebrated in the liturgy. It must be universal in the sense of being singable by the majority and comprehensible enough such as to facilitate the participation of the assembly in the mystery that is celebrated. As these four principles are heavily loaded with meanings, it stands clear then that no authentic music inculturation effort must ignore them.

Now we want to see these principles as inculturation questions for the music examples presented in this work. Are these examples well-integrated into the overall liturgical celebration? Can the musical forms outlined in these examples, on hearing them, be appreciated as artistically good and beautiful, first, by the Igbos themselves and, second, by other music cultures? Are they capable of facilitating the participation of the majority of the worshipping Assembly in Igbo land? Finally, can these songs be confirmed by the Igbo society as "functional" in its worship? Do they fulfil their liturgical purpose? Are the songs intimately united to the liturgical action or text, which they serve as handmaid?

The advent of the missionaries to Igbo land and the subsequent evangelization of the people helped to plant among the Igbos viable seeds of inculturation. Here we acknowledge

immediately the early attempts, in the area of liturgical music, made by the missionaries, before Vatican II, to translate into Igbo some liturgical signs and symbols such as Latin hymns, prayer books and manual of Catholic doctrine as the first seed of inculturation sown in Igbo land. At the same time, we are thinking that the germination of this seed finds evidence in the fact that textual sources of most of the indigenous liturgical songs, which we have shortly analysed, were the translations dating back to missionary era.

Since the departure of the missionaries from Igbo land, one must confess, it has not been easy to translate some other liturgical texts not done during their years. Even, to revise the already translated texts has not been easy too. The new Catholic Igbo Bible was just published not earlier than the year 1999/2000. *Ordo Missae* published in Igbo language since the early 1970s has just been recently revised, and the Breviary not yet translated into Igbo. What we have today, is the English translation of these books and perhaps Igbo translations by individual Igbo dioceses in form of Sunday Bulletin and by other individuals like the Igbo Missal by Rev. Fr. Jinehu, for instance. It is on this ground that the honest efforts of the missionaries towards inculturation of the Christian message, the liturgical curb of Vatican I notwithstanding, could be more appreciated.

However, Igbo culture, like every other culture affected by "modernity", "post modernity" and "globalization", is not static rather very dynamic. It has witnessed many internal transformations since the departure of the missionaries. To meet with the inculturation challenges the post missionary Igbo culture poses to the liturgy, especially in the context of music, a serious revision work on the already translated Igbo liturgical texts and the translation of other texts yet to be done is an inculturation imperative. For these texts, along with the Bible, constitute the primary sources for Igbo liturgical music-writing.

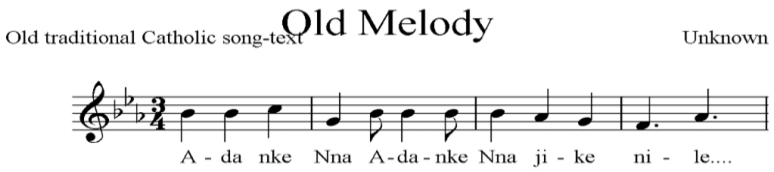
The complex-tonal nature of Igbo language could not allow the missionaries to be more effective. They needed the services of interpreters, that is, the natives who have also learnt a bit of Latin and English, to be able to translate some of the early manuals of catholic doctrines, hymnals, etc. The translation as one would expect of course, was not very wonderful. There are some Igbo words in the Old Igbo hymnals, for instance, that were badly spelt or written. This has always rendered their pronunciations difficult and almost impossible. There are also old Igbo words that have fallen out of use and the new Igbo generations no longer understand them but are still found in these old liturgical texts. Another serious problem with these old translated liturgical texts is the question of literal translation. Most words that were literally translated into Igbo do not immediately produce to the listeners' ears the exact meaning intended in the original text.

Today some of the words have gotten better dynamic equivalences that could come in during the revision exercise. One of the song-texts cited here, even its new melodic version believed to be a good product of an inculturated liturgy, still carries a Latin title. In as much as we recognize Latin as one of the remaining unique symbols of Catholicism, we feel there is no schism or heresy involved in translating such Marian hymn titles as "*macula non est in te*", otherwise we sing it through in latin As little altar boys we sang and enjoyed the old missionary melody of the above hymn, especially the refrain "*macula non est in te*", but without any little imagination of what the meaning of the song-text could be. It is not translated. Hence, the message is almost lost. Thus, we fear that if revision work is not carried out as soon as possible,

the Igbo local church may run the risk of losing completely the enormous liturgico-catechetical treasures stored in these texts.

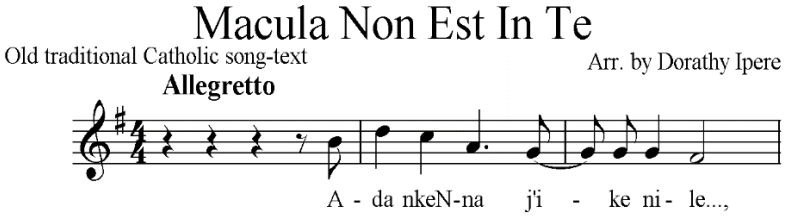
Another infringement on the principle of adherence of sacred music to the liturgical action it is destined to serve has been spotted out in the old and in some new melodies used in Igbo liturgical celebrations. Some Igbo liturgical and religious music do not adhere to the prosodic features of the Igbo text, especially music composed on the old translated liturgical sources. A good example is found in the song "*macula non est in te*." In one of the phrases in the song-text like *Ada nke Nna ji ike nile* (the Daughter of the Almighty Father) a word such as *Àdá* (daughter) when sung according to the old melody loses its real meaning to gain a new negative sense – Ádá (fall). Thus, the old melody translated the phrase into *Ádá nke Nna ji ike nile* (the Fall of the Almighty Father). The new music settings of this hymn and of other similar ones were presented at a *Liturgical Music Composition Competition* organised by The Catholic Diocese of Enugu in the late 1980s. To reach the requirements of the competition, a new music setting of the old traditional catholic hymns must correspond exactly to the meaning of the words composing a liturgical, devotional or prayer text. Find below an example of the old setting and a musical resetting of the same piece.

Music Example No.1



Take notice of the musical notes that compose the melodic line of the word *Ada*. Each time the Igbo word *Ada* appears in the above example the melodic line is straight, but then compare it with this other version of the music setting of the same text. The graphic representation of the melodic curve is not and will never be the same, because of the interplay between the music tones and the Igbo language. In the literary style of most Igbo culturally-tuned liturgical songs, the use made of unequal textual meter (Meter in this context refers to the number of syllables used in each line of a stanza or verse) is very outstanding, because each textual line or stanza has its own melodic line. In this regard, it would be inappropriate to use the same melody to sing two different lines. Besides, the wedding of music to the textual language tones requires a new melodic curve for a new phrase or sentence as the case may be.

Music Example No.2



In the second example the music tones that compose the word *Ada* are well placed on the staves, one lower than the other. Thanks to the inculturation effort initaited by some diocesan

liturgical and music commissions in Igbo land, most of these problems created by text-music incongruence are being tackled tremendously.

Recommendations

Liturgy celebrates the mystery of God and the beauty of this mystery in human history. The text, together with the music, constitutes the path that leads the worshipping assembly into the heart of the liturgical celebration. Thus, "we need [in liturgical celebrations] popular and vibrant texts, without theological or metaphysical complexity, that reflect the splendour of the word."[34] Igbo song-texts that are well-written or translated, and the music artistically well-composed, as the case may be, are usually simple and beautiful such as to facilitate a profound understanding of the mystery celebrated in the liturgical signs and symbols. Therefore, such should be encouraged among indigenous composers.

Igbo liturgical music is by no means a special prerogative of only the specialist composer. Instead it appears, "that casual *one shot* compositions are contributed by what is probably a considerable variety of non-specialist individuals,"[35] like in the case of *Otito diri Nna* by the Aguleri choir or *Tobe Chukwu Nna* by Bigard team of composers. Granted that a song is often a product of a group-composition, by specialist or non-specialist individual composers, more important and urgent with regard to the beauty of Igbo worship songs I recommend a liturgical and music-oriented formation of the clergy, religious men and women, seminarians, novices, aspirants and other lay members of the faithful.[36] At least, if one is not able to become a professional liturgist or musician, according to one's own cultural exigencies, one will be able to acquire or develop a deep sense of appreciation of the divine worship. At Godfrey Okoye University, we have a music department that offers degree in music and certificates in other music programme, such as training in Church musicianship. I hope that soon Awka and Ekwulobia dioceses will do the same in the new Peter's University.

Igbo traditional music instruments that were not allowed during the missionary era or rather considered as having link with fetish elements, except aerophones, have found their way into our liturgy. Though the use of these instruments has really enhanced the people's participation in the celebration, care must also be taken not to allow the arbitrary use of them such as to obscure the meaning of the mystery that is celebrated by distracting the attention of the faithful from the desired personal and collective response to the voice of God. For as Ralph Keifer noted "Music can only make its contribution if it does not become a distracting and dissipating force which renders incoherent the celebration as a whole,"[37] but adds to the intelligibility of the liturgical rites it carries and expresses. On this note, I suggests you watch very closely this ugly development in our liturgy today: the issue of Choir/band relationship. In some places, they usually fight over who plays at what time in the liturgy.

Igbo inculturated liturgical music really manifests a simple literary style, but it does seem this is not its exclusive feature. Songs of other Christian denominations, such as Lutheran hymns and songs share the same literary quality and are thus considered "congregational songs." [38] Certainly, Igbo liturgical songs have passed the test of simplicity but what of monotonous repetition often associated with the songs? Unnecessary repetition or as the Council calls it "useless repetition" in a piece of music can usually lull into monotony and

boredom at crucial moments in the rite. However, not all repetition is useless. Some repetitions are necessary in spoken words to help remind a listener or to reemphasize an important point. No amount of repetition, as we have experienced for instance, makes the Roman Catholic Mass monotonous, except the way each celebrant conducts the celebration. "Repetition and contrast provide the two fundamental characteristics for identifying musical form. Repetition reinforces in the listener a memory of what has already been heard and may arouse anticipation of what is to come."[39]

With careful reading through the lines of the chapter on Sacred Music in the Constitution on the Liturgy of Vatican II and subsequently through further clarifications on the subject in *Postconciliar* documents, there is no much doubt that the universality of Gregorian chant and the sacred polyphony now expresses itself in local forms. Universality can now be understood in terms of liturgical effectiveness of a musical piece in the actual celebration. It consists of beauty of form which enables and elicits spontaneous involvement in the singing of the majority of the worshipping assembly. The emphasis is no longer on uniformity of liturgical music but on pluralism of forms, provided these forms are suitably linked to the very nature of liturgical action and can help liturgy become more intelligible to a particular community gathered here and now for the celebration of the mystery of their faith.

Therefore, if a piece of music should exclude some persons in a specific liturgical assembly or denies some the possibility of participating in the singing, and hence in the mystery being celebrated, such music then lacks in its universal role to help gather voices, hearts and minds of the whole worshipping assembly into "one bread, one body." In this regard, Mark Francis would add that such music, having failed to unite an assembly in prayer and praise, in a way that other liturgical languages do not, can also divide an assembly.[40] May we pay attention to this.

As example of a balance song possessing the general characteristics of present day Igbo liturgical songs, we recommend the processional song of Late Fr. C. Ezenduka that we saw previously as one of those new trends in Igbo liturgical songs. The chorus-refrain is short, simple and catchy. The melody is harmonically and artistically supported with other three voices. The artistic beauty shines forth all the more if the whole song is accompanied by rhythmic clapping or by traditional liturgical music instruments. The text-music rapport is excellent. The call-response structural pattern borrowed from Igbo folk music is noticeable. The textual source, in addition to being scriptural and liturgical paraphrases, portrays also original, personal expressions of Igbo religiosity. Catchy liturgical melodies such as these, which combine the quality of intimate link with the liturgical action, beauty in simplicity, unity in diversity with functionality, is what "culturally tuned liturgical music" signifies for the Igbo church. In the views of Mark P. Bangert's, it is an "inculturated Gospel [that] gives rise to culturally tuned liturgical music."[41]

Conclusion

It does seem to us that the situation of things today in Igboland, Nigeria and the world at large regarding the church's liturgy, and particularly as it concerns what and how music is to be used in the liturgy, remains that of locating a balance point between the use of "art music" and the "so-called congregational music" or "catchy melodies." Today, the tension between

these two poles, which we consider as being complementary, is still very strong. In some parts of the world and among many pastor-liturgists, church composers, other pastoral workers and the rest, there is a strong option for return to the "so-called actual" church music tradition – Gregorian chant and the art music represented in the sacred polyphonies of 15th to 17th centuries. While in some others, the craze for catchy melodies is very high.

However, our call to salvage this imbalance in the use of this music or that other one in the liturgy is not even our invention. If one attempts a re-reading of the pages of *Sacrosanctum Concilium*, specifically the section on Sacred Music, one will notice that the Council called for the preservation of the "treasury of Sacred Music,"[42] establishing "higher institutes of sacred music,"[43] and continuing with the practice of polyphony.[44] On the other hand, the desire of the Council to see a liturgy and liturgical singing in which the faithful, hierarchically take "active participation"[45] was also clearly manifested. The desire perhaps was concretized in the welcome-invitation into the church's liturgy extended to musical forms from other nations,[46] and of course, the so-called catchy melodies included. Some church theologians who have painstakingly gone through the pages of the above Constitution on the Sacred Liturgy confirm that there is equilibrium in the document with regard to how and what music is suitable for liturgy. Commenting on this, Joseph Cardinal Ratzinger writes: "

> In its struggle for unanimity, the Council document maintains a difficult balance; what happens then is that it is read one-sidedly in the interests of a particular concern, and the original balance becomes a useful rule of thumb: the liturgy needs utility music, and "actual church music" must be cultivated elsewhere – it is no longer suitable for the liturgy.[47]

Besides, we think that the pastoral, liturgical, and music inculturation difficulties engendered by either misrepresenting or narrowing down to one side the Council's unequivocal stand on the subject are only exacerbated when they are added to the often-disinterested attitude on the part of some members of the clergy and the lay faithful towards church music and liturgical practices in general. The consequence then becomes the situation in some local churches today, where Sunday Masses or big feast day Masses are celebrated virtually without any singing or when there is singing at all it appears to be a one-man rescue operation.[48]

On this note, therefore, I beg you my dear brother –priests, to take control of the liturgy and its music. Celebrate it devoutly according to the mind of the Church. It is our primary duty as priests. It is our vocation and profession. If we leave it at the mercy of the lay faithful, they will destroy it in their ignorance and consequently the church. Our liturgy is our pride. To ensure always its licit celebration, you need to consult and celebrate regularly with the relevant liturgical service books. Universal and/ or particular liturgical calendar, for example, will direct you on when and how to celebrate universal and/or particular national feasts. Using liturgical books to avoid errors that may occur in the print outs such as brochures, pamphlets, bulletins and rest of that. I, therefore, encourage you always use the relevant liturgical books for liturgical celebrations. In moments of doubt about the valid celebration of a sacrament, consult the section of the Code already mentioned in this paper (Book IV of the Code 1983).

Seriously, inculturation, especially as it concerns music and worship and music, has posed serious challenges to the Church in Nigeria and Igboland today. Under the cloak of inculturation, so many unorthodox practices have reared their ugly heads into the liturgy, trying to edge off the authentic Catholic practices of several centuries of long inherited unbroken traditions. What one witnesses in many Catholic Churches in Nigeria today cannot really be

tagged a true act of inculturation in light of the magisterium. Authentic liturgical inculturation is neither a one-man show nor a spontaneous innovation by an individual priest celebrant in a liturgical celebration. Creations of this kind can best be described as liturgical abuses or aberrations against which the Nigerian Catholic Bishops Conference have never ceased to legislate:

> We are seriously concerned about the growing misguided sense of creativity and adaptation during liturgical worship. Such innovations include: unduly lengthy Eucharistic celebrations, excessive monetary collections, and the near absence of silence and decorum during liturgical celebrations. We observe arbitrary alterations of the text, singing between the Gospel and Homily and indecent dressing on the part of the minister, and the lay faithful. Others are the exposition of the Blessed Sacrament as if it is a magical and theatrical display, and indiscriminate and indiscrete use of sacramental. These practices obscure the very essence of Catholic worship and are gradually eroding the true Catholic identity. We are duty bound to correct these anomalies. We insist that "Christ's faithful have the right to worship God according to the provisions of their own rite approved by the lawful pastors of the Church…" (*Sacramentum Redemptionis*, 12; Canon 214). In addition to genuine pastoral freedom, we re-affirm that the liturgical books, approved by the competent authority, are to be faithfully followed in the celebration of the sacraments (Can. 846, § 1: *Sacramentum Redemptionis*, 21).[49]

Consequent on these liturgical aberrations is the emergence of neologisms such as "Mass of Father this and Father that," "special healing Mass", "liturgy of deliverance", "prayers for tithes offering" different from the normal offertory rite. There is also a fast growing attitude to worship in Nigeria, which the author of this article elsewhere calls the "liturgy a la mode of Pentecostalism."[50] This is a complete modelling of every liturgical celebration after the Pentecostal worship form.

When the attention is shifted from the essence, which the paschal mystery of Christ celebrates in the liturgy, to any single aspect of the celebration, for example, on the offertory collections or lunching, the liturgy can no longer be seen as the liturgy of the Eucharist but perhaps as the "liturgy of money." Kate Kingsbury and Andrew Chesnut, quoting Fr. Donald Sagoré's experience of Nigerian liturgy, reports:

> After the post-Communion prayer which should mark the end of the Liturgy of the Eucharist – and evidently the end of the whole Mass, save the closing rites – another liturgy starts, sometimes even longer than the Liturgy of the Eucharist: the liturgy of money…. No one can deny the fact that money is necessary for the wellbeing of all structures, but making it the centre of our liturgical celebrations is, frankly, exaggerated.[51]

One may not be surprised to hear some priests recognizing this kind of an unorthodox practice as part of the Nigerian way of life and hence a cultural value worthy of integration into the liturgy. Every people and culture has a way of raising fund for common purposes but certainly not within the context of worship. Fund raising is a social affair. Therefore, there is no justification for bringing it into the liturgy. It is an abuse of the liturgy.

The danger of all these abuses, aberrations, or innovations as their proponents may call it, is the tendency to create new families of rites totally different from the Latin Roman rite that only beckons for a genuine inculturation. If Catholic liturgy is completely disrobed of everything that is Roman, in the bid to vest it with another cultural outfit, a serious problem is inevitable. There liturgy becomes exclusive. That defeats the underlying principle of Vatican II's liturgical renewal – *participatio actuosa*, for which inculturation is supposed to play a booster role. Such liturgies will definitely exclude people from other cultural backgrounds who

may not be able to understand the new cultural signs and symbols that are introduced into the liturgy in the name of inculturation. One of the greatest challenges of liturgical inculturation is, therefore, the ability to manage the binomial of faith and culture, the liturgical unity (Roman Rites) and diversity (cultures). Besides, too much inculturation might shift people's attention more to celebration of cultures than faith. Therefore, the teaching of the Church with regard to the aim of liturgical inculturation must be borne in mind. It is clearly stated in *VL* thus: "the work of inculturation does not foresee the introduction of new families of rites."[52]

According to one of the methods of liturgical inculturation known as *organic progression*, the starting point of inculturation is the already existing rite out of which a new rite develops. Citing SC 23, *VL* observes further that the same principles that apply to modification of the rites also apply to inculturation. It clearly states: "innovations should only be made when the good of the Church genuinely and certainly requires them; care must be taken that any new forms adopted should in some way grow organically from forms already existing."[53] This implies also that no priest has the right to alter the liturgical texts officially [54]approved by the competent ecclesiastical authority and only such texts are exclusively allowed for use in the liturgical celebrations.

The gospel has been planted in a great diverse Nigerian cultural terrains. It has taken root and germinated. In some places, the sewn has grown into a big flowering tree bearing fruits in season and out of season. Since the evangelisation of Nigeria, vocation to priestly and religious life is on the boom, with Nigeria housing one of the world's most populated seminaries, the Bigard Memorial Seminary Enugu with about 860 Senior Seminarians in this formation house. Nigeria has produced five cardinals, four living and one late. Today the number of dioceses in Nigeria has risen to 49, Archdioceses 9, with over 58 Bishops (including the auxiliaries and excluding the emeritus).Thus, it is evident that Catholicism has found a home in Nigeria and now speaks Nigerian languages. However, the nagging question still remains: how profound is the conversion that presumably has taken place in this encounter between Catholicism and Nigerian cultures and people? Are Nigerian people better Catholics today than they were at the dawn of evangelisation?

Of course, in some areas, the roots of the sewn are still not deeply anchored in the soil and hence the shaky and stunted growth experienced in her pastoral and evangelizing mission. Lack of continuity is a common Nigerian attitude that affects every facet of her life, religion, politics, social and economic activities, retarding further developments. With great zeal and enthusiasm we begin a project today, tomorrow it becomes an abandoned property. The inculturation activity in Nigeria, especially in the area of liturgy, has suffered the same fate. Translation of the rites in accordance with the *editio typica* of the Roman liturgical books into vernacular is not enough. For a good revision work in future, it is good to note that a translation that is not from the original text (in the case of liturgy from the Latin texts) is not an ideal. There is need to create, on inter-provincial levels, a permanent study group of experts in ecclesiastical Latin, Sacred Scriptures, liturgy, cultural anthropology, canon/civil law who will be able to work with original texts (biblical and liturgical) and ensure a perfect correspondence of the texts. Thus, we can ensure a continuity with the inherited unbroken apostolic traditions. Besides, the vernacular text of the order of the Mass is not the only liturgical text that requires revision. Other texts, such as *Usoro Emume Sacrament Asaa*, are not only more than due for revision but are out of print.

Without a collective interest and an approbation of the bishops of a province/s or a region/s in the inculturation project, the proposals made in series of studies already carried out by individual scholars on the possible new Christian marriage rites for the Church in Igboland will remain an intellectual exercise in futility. For a real adaptation of Catholic worship to "native genius"(SC 119) can only be initiated by the conference of Bishops of a country, region or provinces and in certain cases by a diocesan bishop within his own ecclesiastical jurisdiction. The joint conference of bishops of Onitsha and Owerri ecclesiastical provinces has already in existence a strong body known as Inter-Diocesan Liturgy Commission for Igbo Speaking Areas of Nigeria (IDLC-ISAN), of which the author of this paper is a member. The membership of this body comprises representatives from different diocesan liturgical commissions. If this group is given a maximum support by the Bishops of the provinces (and of course the various diocesan commissions by their respective bishops), no doubt, the work of inculturation, particularly as it concerns Catholic worship and its music in Igboland will record in the next twenty-five years some enviable milestones.

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[1] E. Werner, "Music," *The Interpreter's Dictionary of the Bible*, ed. George Arthur Buttrick, Abingdon Press, New York 1962. Hereafter IDB, K-Q, p. 457.
[2] See Paul Westermeyer, *Te Deum. The Church and Music*, Fortress Press, Minneapolis 1998.
[3] See Johannes Quasten, *Music and Worship in Pagan & Christian Antiquity*, Washington DC, 1983, 1-31.
[4] Cf. J. Quasten, *Music and Worship*…, 33-50.
[5] Werner, "Music," IDB, K-Q, p. 459.
[6] Paul Westermeyer, *Te Deum*, 42.
[7] See Paul Westermeyer, *Te Deum*, 42-43.
[8] Paul Wstermeyer, *Te Deum*, 9.
[9] Pius XII, *Mediator Dei*, 25.
[10] A.J. Chupungco, Handbook for Liturgical Studies. Introduction to the Liturgy I, The Liturgical Press, Collegeville Minnesota 1997, 3.
[11] AAS 39 (1947) 528-529).
[12] Quoting St Augustine, SC affirms Christ's presence in the liturgical minister, the priest, in the species of bread and wine, in His word proclaimed in the liturgical assembly and in the liturgical assembly gathered to pray and sing His marvellous works of redemption.
[13] See the text of the conciliar decree *Christus Dominus*, 28th October 1965, n-8.
[14] Jan Michael Joncas "Liturgy and Music," in A. J., Chupungco ed., *Handbook for Liturgical Studies. Fundamental Liturgy* II, 281.
[15] Joseph Gelieau, *Voices and Instruments in Christian Worship*, Liturgical Press, Minnesota 1960, 60.
[16] Edward Foley, "Liturgical Music," *A New Dictionary of Sacramental Worship*, 855.
[17] John Paul II, "Il canto sacro. Parte Necessaria e Integrale Della Liturgia" Homily at the Mass to commemorate the 100 years of the founding of the Italian Association Santa Cecilia (21 September 1980), Cf *L'Osservatoro Romano*, 22-23 September 1980.
[18]Paul VI, „Musica Sacra *Ancilla Liturgiae*", Address to the participants at the General Assembly of the Italian Association *Santa Cecilia* (18 September 1968), Cf also *L'Osservatore Romano*, 20 September 1968.
[19] [19] John Paul II, "Opening Address to the Pontifical Council for Culture," *The Pope Speaks* 27 (1982), 157.
[20] See the subsequent section on analysis of forms and music for the notation of the snappy hand clapping.
[21] E. Foley, *Ritual Music*. *Studies in Liturgical Musicology*, The Pastoral Press Beltsville, Maryland 1995, 114.
[22] Unfortunately, these songs, except the last one, which was composed by the author, Basil Okeke in 1986, like is said of most of the early Igbo liturgical repertories, have no indication of who the composers were.
[23] A. K. Achinivu is one of the renowned music professors in the University of Nigeria, Nsukka and the music director of the Christ Church Chapel of the same University.
[23] This was popular among protestant Youths especially Anglican youth fellowship as far back as late fifties and early sixties, but later it became a common practice among both protestants and Catholics
[24]Gospel duet denotes many of the recorded Igbo Christian Songs that are in two voices of different melodic lines, but the same text, in a homophonic style and accompanied by an organ.

[25]This is what is presently in vogue. The only problem of this genre is its scriptural barrenness with regard to the message-content. However, it is still considered as part of Igbo religious music because it sings the biography of a good Christian, man or woman, or of a church, aimed at edifying the people and for their spiritual upliftment. Some typical examples are the record titled "The Life and work (and Death) of late bishop G. M. P. Okoye and one titled "*Etu Ozioma si bia n'ala Igbo*" (How the gospel came to Igboland).

[26] Cf. M. E. McGann, *Exploring Music as Worship and Theology. Research in Liturgical Practice*, Liturgical Press, Collegiville Minnesota 2002, 26.

[27]The original composer of the song *Tobe Chukwu Nna* is unknown. The name of Bigard Team of composers appears only with regard to the arrangement and harmony of the song. Perhaps it is one of those popular Igbo songs that the identity of the composer was forgotten after a long period. Cf. *New Catholic Igbo Hymn Book*, ed. IDLMC (Old Onitsha province), Africana Press, Nigeria 1982, 69.

[28]Gospel duet denotes many of the recorded Igbo Christian Songs that are sung by two voices of different melodic lines, but the same text, in a homophonic style and accompanied by an organ.

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[30] L. Deiss, *Visions of Liturgy and Music for a New Century*, The Liturgical Press, Collegeville Minnesota 1996, 124.

[31] Cf. M. E. McGANN, *Exploring Music as Worship and Theology. Research in Liturgical Practice*, Liturgical Press, Collegiville Minnesota 2002, 26.

[32] Fr. Lawrence Mmadubuko "Forward" to Basil Okeke, *Toonu Chineke* Vol. II, Selected Liturgical Songs by the author, Asomog Press, Enugu 2000, ii.

[33] Composition competition refers to a biannual extra-liturgical activity organized by the Catholic Diocese of Enugu, Nigeria. The aims and objectives are to encourage a swift development and growth of well-composed indigenous Liturgical songs that will enhance our liturgical celebrations, and to challenge Igbo church composers to a deeper commitment in the art and studies of church music.

[34] Cf. L. Deiss, Visions of Liturgy and Music…, 125.

[35] A. P. Merriam, *The Antropology of Music*, Northwestern Uni. Press, 1964, 173.

[36] Vatican II Council has already emphasized this point in clearer terms in art.115 of SC.

[37] R. A. Keifer, «The Noise in Our Solemn Assemblies» *Worship* 45, no.1 (Jan. 1971), 14.

[38] Cf. E. Foley *Ritual Music*, 97; See. also *Luther's Works*, vol. 53 and *Liturgy and Hymns*, ed. Leupold, 321-324.

[39] J. M. Joncas, «Liturgical Music as Music. The Contribution of the Human Sciences» *Liturgy and Music. Lifetime Learning*, eds. R. A. Leaver – J. A. Zimmerman, The Liturgical Press, Collegeville, Minnesota 1998, 224.

[40] Cf. M. R. Francis, *Shape A Circle Ever Wider. Liturgical Inculturation in the United States*, Liturgy Training Publications, Chicago 2000, 106.

[41] M. P. Bangert, «Liturgical Music, Culturally Tuned» in *Liturgy and Music*, ed. Robin A. Leaver et.al, Minnesota, 1998, p.360.

[42] "The treasury of sacred music is to be preserved and cultivated with great care. Choirs must be assiduously developed, especially in cathedral churches. Bishops and other pastors of souls must take great care to ensure that whenever the sacred action is to be accompanied by chant, the whole body of the faithful may be able to contribute that active participation which is rightly theirs…" Cf. SC 114.

[43] Cf. SC 115.

[44] Cf. SC 116.

[45] SC 121.

[46] Cf. *SC* 119; see also *Ad gentes divinitus*, 9.

[47] J. Ratzinger, *Feast of Faith. Approaches to a Theology of the Liturgy*, Ignatius Press, San Francisco 1986, 99. See also German Original *Das Fest des Glaubens*, Johannes Verlag, Einsiedeln, Switzerland 1981.

[48] As at the time we are writing this work, we know of one or two churches where everything is read including the text designated to be sung as hymn.

[49] A Communiqué at the End of the Second Plenary Meeting of the Catholic Bishop's Conference of Nigeria (CBCN) at Domus Pacis Pastoral Centre, Igoba, Akure, Ondo State, 8-16 September 2016, no. 4.

[50] Basil Okeke, "Liturgical Formation of the Youth," *Bigard Theological Studies* Vol.39 No. 1, (Jan.-Jun.2019), a Journal of Bigard Memorial Seminary, Enugu-Nigeria, 72.

[51] Fr. Kate Kingsbury and Andrew Chesnut, "How Catholics are Falling for the Prosperity Gospel," *Catholic Herald*, (29 November 2018). Retrieved online 6 August 2019 at 2pm.

[52] *V L* 36.

[53] *VL* 46.

54