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BENEDICT NWABUGWU AGBO

Inculturation of Liturgical Music
in the Roman Catholic Church of Igbo Land:
A Compositional Study



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INTRODUCTION

Centuries past have silenced the sounds that echoed in the temple of Jerusalem. Yet many Christian churches have taken their escape velocity from what King David did: the merging of the human voice and instruments in praise of God. The Roman Catholic Church, claiming to be the oldest, presents a case study after more than two thousand years of Christianity. The dawn of Vatican II, with its language of *aggiornamento*, brought a new concept of enhancing the solemnity of the liturgy within the context of the people's worldview. That concept has been tagged "inculturation," the process of bringing the people's culture systematically into the Church. According to the Vatican II document, *Sacrosanctum Concilium*,

In certain parts of the world, especially mission lands, there are people who have their own musical tradition, and these play a great part in their religious and social life. For this reason, due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius . . .¹

The Council made it abundantly clear that the Catholic Church rejects nothing that is true and holy in other religions and cultures. According to Tihagale,

Inculturation recognizes that faith has its own life. It is not like a spirit imprisoned in a bottle or in a particular culture though it is always expressed in one or another cultural form. Inculturation argues that faith can find a home in an African culture and indeed open up its new home to new challenges. Faith, because it has its own life, its own norms, will necessarily transform the host culture so that it becomes of that culture and yet not of that culture.²

The tearing of indigenous drums, for example, in some churches as a symbol of conversion to Christianity is not a sound mark of faith, because the problem is not in the drums or xylophones which a cultural group is using but in their "unconvert-

1 Paul VI, *Sacrosanctum Concilium*, 119.

2 Tihagale, "Inculturation: Bringing the African Culture into the Church," 1.

ed hearts.” Pope John Paul II categorically states that “a faith that does not become culture is a faith not fully accepted, not entirely thought out, not faithfully lived.”³

Acculturation is the opposite concept, encouraging the assimilation of a different culture to the detriment of one’s original culture. According to Ehusani, there already exists a dislocation between the new faith and the old, and this calls “for an intense process of inculturation that will go beyond the superficial changing of vestments and musical instruments, to the more profound reflection of the African worldviews”⁴

Enculturation is yet another concept nearer to inculturation but which does not express the ideal concept. According to Nwabeke, it denotes the process by which an individual becomes inserted into his culture.⁵ Inculturation, however, does not refer to the insertion of the individual into his culture but rather the process by which the *church* becomes part of the culture that exists among the people already there. There is a problem here now. What Umezina calls the problem of “alienation”⁶ is the dislocation Ehusani talks about. For example, the typical modern-day Igbo Christian, born and bred in Lagos and knowing little or nothing about his culture, suffers from a cultural identity crisis. One may find it difficult here to choose the term most appropriate to use for him or her.

In *Ecclesia in Africa*, John Paul II states that inculturation is a two-way process comprising “‘on the one hand the ultimate transformation of authentic cultural values through their integration in Christianity’ and, on the other, ‘the insertion of Christianity in the various human cultures.’”⁷ The former case is needed even more in today’s society in which younger generations do not have a grasp of their own culture; the latter is also necessary in those cases where Christianity (as is happening in many Pentecostal churches today) is busy assuming foreign cultures.

3 John Paul II, “Foundation Letter of the Pontifical Council for Culture,” quoted in Pontifical Council for Culture, *Towards a Pastoral Approach to Culture*, Introduction.

4 Ehusani, “Fully African, Truly Christian: The Challenge of Inculturation.”

5 Nwabeke, *Worship and Christian Living*, 40.

6 Umezina, “Nzewi, African Music, and the Rethinking of Alienation in the Arts,” 112.

7 John Paul II, *Ecclesia in Africa*, 59.



I have argued elsewhere⁸ that the Christian religion cannot be monopolized by any particular culture whether Asian, European, or African. Although Christ was a Jew, his religion was not essentially Jewish. Christianity is meant to assume as many cultures as it incarnates: Greek, African, etc. Stuart C. Bate states that “inculturation is a two-way process by which the Universal Church becomes local and the local Church becomes Universal . . . Each culture provides a dimension of the faith which illuminates the whole and evangelizes the whole of humanity.”⁹

Bate argues that the Catholicism, Methodism, or Pentecostalism (or whatever religion) that we profess today is itself a culture, and so inculturation should not be seen merely as the integration of faith/Christianity with “culture,” as if Christianity itself were not a culture. He argues for the “cultured-ness of Christianity itself as a way of life into which people have been enculturated and socialized and in which they often feel much more at home than what some zealous ‘inculturalists’ would like to pretend.”¹⁰

From this wider perspective, I agree with Bate but argue that inculturation should do more than two things: (1) fit the Christian principles of worship into the already existing culture of worship in Igbo land; (2) transfer authentic cultural values to modern-day Christians through their integration into Christianity; and (3) make the African (Igbo) cultural value an object of influence even on the wider Church.

HISTORY OF INCULTURATION IN IGBO LITURGICAL MUSIC

Commenting on the developmental trends of inculturation in the Roman Catholic liturgy of Igbo land, Umezina recognizes three periods: the Latin, the imitative, and the innovative. According to him, the first conscious adaptation of the Western musical idiom in the Igbo context was made by Reverend Father Arazu in his translation into the Igbo language of the Latin Psalms in volumes I, II, and III of his *Abuoma nke Bible*.¹¹ Arazu made concerted efforts to capture native airs and idioms

8 Agbo, “Inculturation in Nigerian Church Music,” 480.

9 Bate, “Inculturation in South Africa,” 26.

10 Bate, “Inculturation in South Africa,” 30.

11 Umezina, “Nzewi, African Music, and the Rethinking of Alienation in the Arts,” 112.

in the parishes where he worked such as Enugwu Ukwu and Ihiala. For the first time, liturgical songs were rendered in original tunes with African identity. Such psalms like “Abu maka Echichi” (Ps 2), “Ndi ilo m azogbuena m n’ukwu” (Ps 55), and “Ukwe iji kpoku Chineke mgbe mmadu no na mkpa” (Ps 102) were composed in native airs.¹²

It was the earliest effort to put into practice Vatican II’s recommendations on inculturation, use of the vernacular, and local instruments to enhance the people’s active participation in the liturgy. He was followed by people like Nicholas Onyediefuna, the composer of *Missa Odudo Nso* and *Ndi biara uka ga-anata ngozi*, and Peace Val Ihin, the composer of *Missa Ncheta* and *Bianu umu Chineke*, as well as Fr. Bede Onuoha, Fr. I. P. Anozie, Fr. Cyril Ezenduka, Fred Uche, Dorothy Ipere, Jim Madu, Joe Onyekwelu, and a host of others.

Inculturation in the Roman Catholic Church of Igbo land was fast-tracked as composers went beyond mere translation or imitation of English tunes to creative and innovative compositions that could be said to have a truly African character without destroying the Catholic sense of the solemnity of the liturgy. The last decade has also witnessed a number of avant-garde composers like Jude Nnam, who tries to make use of native airs, the contemporary popular music styles, and African compositional elements such as ostinato, repetition, and overlapping. His deep sense of inculturation has made it easy for choirs all over the country to sing compositions of his, including *Missa Ifunanya* (1999), *Missa Unitatis* (2009), *Naranu rie*, *Som too Chukwu*, and *Ubangigi*.

Other academic musicians from the Roman Catholic Church have also joined this bandwagon of inculturation crusaders. For example, I have also composed a number of works targeted at implementing inculturation ideologies like *Missa Ofufe di aso* (2001),¹³ *Ebube Chukwu* (2002), the Easter cantata *Obodo ederego jiji* (2009),¹⁴ and my doctoral research composition on “The Inculturation of Liturgical Music

12 Arazu, *Abu-Oma nke Bible*, vol. I, 5 and 89, and vol. II, 26.

13 Agbo, *Missa Ofufe di aso*.

14 Agbo, *Obodo ederego jiji*: An Easter Cantata.



in the Roman Catholic Church in Igbo Land: A Compositional Study.”¹⁵ Permit me to share briefly here in this paper some of my findings.

RESEARCH METHODOLOGY

Through systematic observation, analysis, and historiographic sampling, I took materials gathered from popular traditional music genres of the Igbo land—for example, Ikorodo of the Nsukka area of Enugu State, Abigbo of the Mbaise area of Imo State, and Akunechenyi of the Onitsha area of Anambra State—and applied them judiciously to the Roman Catholic liturgy.

GENERAL FINDINGS

- **Analysis and evaluation of texts**

The data that are in the form of texts are liturgical texts chosen mainly from the Bible and considered suitable for the use of worship in a Roman Catholic setting, especially during the entrance and offertory sections. The spiritual message is of primary essence here since the socio-functional aspect of the music is as important as its contemplative quality. The texts of the compositions, their references in the Bible, and their English translations are hereby presented.

In line with the principal aim of this project—to adapt worship to its native genius¹⁶ and in consonance with Agawu emphasizing the composers’ commitment to delivering a spiritual message in such a work like this¹⁷—the following theological and musicological parameters informed the choice of the texts above:

- **Liturgical solemnity/suitability**

Every text was selected to suit the particular worship mood and/or situation.

- **Tone-tune relationship**

Every text was made to synchronize with the music and vice versa, in such a way

15 Agbo, *The Inculturation of Liturgical Music in the Roman Catholic Church in Igbo Land*.

16 Flannery, *Vatican Council II: The Conciliar and Post-Conciliar Documents*, 119:33.

17 Agawu, “Defining and Interpreting African Music,” 5.

as to produce what Akpabot calls logogenic and pathogenic balance.¹⁸ In *K'anyi jee n'ulo Chukwu*, Section A heralds an entrance mood of joy into the house of God with the acclamation of *onu juru m obi* and the liturgical exhortation statement *k'anyi jee* (Let us go). The climax of this joyful mood was spearheaded by the traditional solo recitatives rendered in proper Ikorodo style. Statements such as *Anyi ekule gu ekule atu kulere oshimiri naranu munyi ekpiri* have a way of charging the congregation with a joyful mood that is representative of the truly African person in worship. Onomatopoeic phrases such as *Turugege turugege ma turugede turugede* cannot but communicate the traditional literary skills. Section B is a more solemn section that calls for a prayer for peace in Jerusalem and prosperity for the people of God. Section C is the apex of the inculturation concept where the dancers are expected to accompany the presentation of the Book of the Gospel to the altar. The choice of the text *k'anyi gee ozioma nuo* is very arresting and leaves the entire congregation with no option other than to listen to the Gospel—the peak of the Liturgy of the Word.

In *Ekele mma mma*, the text *O mere ya* is a strong testimony that God has answered our prayer point. The section *Oge eruwonu* announces to the congregation, quite poignantly, that it is offering time to appreciate God's provision of health and life. *Obi adila anyi mma* is an assertion of joy and gladness requisite for any meaningful liturgical worship. Section C, however, puts the congregation back into a mode of sober reflection on the need for purity before the offertory, reminding them that our God is a purifier and refiner: *Chineke anyi bu onye nsacha*. At the end, everyone is enjoined to rise with suitable gifts in a lovely thanksgiving procession: *Ekele mma mma*.

In *Obi m di na njikere*, the text elicits a humble disposition for offering and thanksgiving. As the psalmist himself exhorts, "Awake my soul awake. Awake, lyre and harp; I will awake the dawn" (*Teta mkpuru obi m teta. Une na ubo akwara teta. Aga m akpote chi obubo*). When the whole being of a worshipper—body, mind, and soul—is enlivened in worship, the next step is to go beyond the vocal instrument to the inanimate musical instruments. *Onum meghee kelee Chukwu, ogene kwugho-*

¹⁸ Akpabot, *Form, Function, and Style in Africa Music*, 26.

nu boliboli—*Igba kwugh'onu kwata* are onomatopoeic ways to express the role of instruments other than voice in praise worship. The music ends with the popular psalm, “Be thou exalted, O Lord, above the heavens. Let your glory be over the earth” (ka ebulienu gi elu karia eluigwe. K’otito gi ziputa n’uwa).

K’ANYI JEE N’ULO CHUKWU¹⁹

- **Section A: K’anyi jee n’ulo Chukwu/Let us go to God’s house**

(Entrance processional—Ps 122)

Igbo: *N’ulo Chukwu, k’anyi jee*

English: Let us go to the house of God.

Igbo: *Onu juru m obi mgbe m nuru ka ha na-ekwu*

English: I rejoiced when I heard them say,

Igbo: *K’anyi jee n’ulo Chukwu anyi nuru ka ha na-ekwu*

English: Let us go to the house of God; we heard them say,

Igbo: *K’anyi jee n’ulo Chineke jaa ya mma*

English: Let us go to the house of God and thank Him.

Igbo: *Anyi kwuzi ugbua n’onuzo ama gi O Jerusalem*

English: At last our feet are standing at your gates, O Jerusalem.

Igbo: *A ruru Jerusalem dika Obodo ejikoro onu nke oma*

English: Jerusalem is built as a city strongly compact.

Igbo: *O bu na ya ka agburu nile na-aga; agburu nke Israel*

Englis: There the tribes go up; the tribes of Israel,

19 A performance of this composition can be viewed online at <https://youtu.be/zzHvjnzCOW4>.

- Igbo: *Inye Onyenweanyi ekele dika o siri nye n'iwu*
English: A sign for Israel to give thanks as he commanded.
- Igbo: *K'anyi jee n'ulo Chukwu anyi nuru ka ha na-ekwu*
English: Let us go to the house of God; we heard them say,
- Igbo: *Anyi ejee n'ulo Chukwu onye kere uwa choo ya mma*
English: We are going to the house of God, the creator of the universe and its beauty,
- Igbo: *Eriri ji obele ono n'Igwe ogodo ya na-akpu n'ala*
English: The rope that holds the calabash; the one in heaven yet His influence pervades the earth.
- Igbo: *Anyi ekele gi ekele atu kulere oshimiri nara nu munyi ekpiri*
English: We greet you like the antelope who greets the sea to drink from it.
- Igbo: *Yewu! Yewu! Nkwa gana asonuo!*
English: Acclamations! The music is sweet!
- Igbo: *Be onyene bu be onyene ma be Chukwu bu be Chukwu*
English: One's house remains his but God's house is different.
- Igbo: *Turu gege turu gege ma turu gede turu gede*
English: (No translation—the Igbo text is an onomatopoeic phrase showing divine ownership of everything.)
- Igbo: *Eriri mara ngwugwu ma ngwugwu mara onye kere ya*
English: The rope knows the package but the package knows who tied it.
- Igbo: *Kpeenu ekpere maka udo nke Jerusalem*

- English: Pray for the peace of Jerusalem
- Igbo: *Ka ndi nile huru gi n'anya nwe oganiru*
- English: And prosperity for all your people,
- Igbo: *Udo diri n'ime gi*
- English: Peace within your walls,
- Igbo: *Diri n'ime obi ndi Eze gi*
- English: Prosperity in your palaces,
- Igbo: *N'ibi umunna m na ndi enyi m*
- English: For love of my brethren and my friends,
- Igbo: *N'ibi ulo nke Dinwenu*
- English: For love of the house of Yahweh our God.
- Igbo: *Aga m acho maka odi mma gi*
- English: I will pray for your well-being.
- Igbo: *K'anyi jee n'ulo Chukwu onu juru m obi*
- English: Let us go to God's house. I rejoiced

• **Section B: Presentation of the Book of the Gospel**

- Igbo: *K'anyi gee ozioma nuol!*
- English: Let us pay attention to the Gospel!
- Igbo: *K'anyi jenu nuru okwu nke Chukwu*
- English: Let us go and listen to the word of God!
- Igbo: *Okwu nke Chineke bu okwu na-enye ndu*
- English: The word of God is the word that gives life.

EKELE MMA MMA

Moderato ♩ = 90 In the Style of Abigbo dance of Imo State

Ben Agbo(Rev. Fr)

The musical score is arranged in a grand staff format. The percussion section includes four parts: Percussion, Cymbals, Tambourine, and Wood Blocks, all in 12/8 time. The vocal section includes Soprano, SOPRANO, ALTO, Tenor, and TENOR staves, with the Soprano part containing the lyrics "O mere". The keyboard part is at the bottom, also in 12/8 time. The tempo is marked "Moderato" with a quarter note equal to 90 beats per minute. The style is noted as "In the Style of Abigbo dance of Imo State".

- Igbo: *Onye nuru okwu ya were ya mer'ibe*
 English: Whoever hears it should act upon it.
- Igbo: *Kwube! Nwodibo gi na-ege nti*
 English: Speak! Your servant listens.

EKELE MMA MMA²⁰

- **Section A: Ekele mma mma: A lovely thanksgiving (Offertory)**

Some of the texts here were adopted from Ezeribe Onwukwe's Abigbo mbaise wuotu, some from the Bible (Mal 3:3), and others mine.

- Igbo: *O mere ya omere ya o*
 English: He has done it. He has done it!
- Igbo: *Ekpere m kpegara Chineke Nna bi n'Eligwe o mere ya o*
 English: The Lord has answered my prayer. He has done it!
- Igbo: *Ekpere m kpegara Chineke Nna bi n'eligwe wu Chineke nye m ngozi nye m ndu nyekwa ezinulo anyi abu isi ike*
 English: The Lord has answered my prayer for blessing, life, and good health for my family members.
- Igbo: *A – e! N'ibi na onye nwere ndu nwe aru ike ya kelebe Chineke Nna bi n'eligwe a – e.*
 English: Yes! For anyone who has life and good health should thank our God in heaven.

- **Section B**

- Igbo: *Oge eruwo nuo! Umu Chukwu kunie n'ochi*

²⁰ A performance of this composition can be viewed online at <https://youtu.be/pjOCiVqLZNs>.

- English: It is time! Children of God, arise!
- Igbo: *K'anyi jenuo. K'anyi je kelee Chineke m onyeoma*
- English: Let us go. Let us go and thank my gracious God.
- Igbo: *A – ye o! Chineke Nna m Imela!*
- English: Yes! O, my God, I thank you!
- Igbo: *Onye kere Igwe kekwa nu ala!*
- English: Who made heaven and earth!
- Igbo: *O nwer'ibe kariri ekele mma mma? Obu ibe m gar'iji kelee Chukwu*
- English: Is there anything greater than gratitude? I would have used that to thank God.
- Igbo: *Umu Chineke obi adila anyi mma!*
- English: Children of God, we are glad!
- Igbo: *Aye! Obi adila anyi mma ebe anyi nwere Chineke Nna onyeoma*
- English: Yes! We are glad to have a gracious God.
- Igbo: *Obi adila anyi mma! Aye! Obi adila anyi mma m'odi mma m'odi njo ma n'ogaranya ma n'ogbenye ma n'aru ike na aru onwu ebe anyi nwere Jesu Kristi onye nzoputa*
- English: We are glad! Yes! We are glad in good times and in bad, in riches and in poverty, in good health and in sickness, since we have Jesus Christ as our savior.
- Igbo: *Jesu Kristi nara ekele. Jesu Kristi nara mma mma*
- English: Jesus Christ, receive our praise. Jesus Christ, receive our thanksgiving.
- Igbo: *Ekele o-o-o!*

English: Thank you o-o-!

• **Section C (Excerpts from Mal 3:3-4)**

Igbo: *Chineke anyi bu onye nsacha. Eh o bu onye nsacha*

English: Our God is a purifier. Yes, He is a purifier!

Igbo: *O ga-asachakwa umu Levai ma nuchaa ha dika olaedo na ola ocha*

English: He will purify the sons of Levi and refine them like gold and silver

Igbo: *Ruo mgbe ha ga-ewetara Yahweh ibe onyinye kwesiri ekwesiri*

English: So that they can make the offering to Yahweh with uprightness.

Igbo: *Mgbe abu k'onnyinye nke Juda na Jerusalem ga-amasi Yahweh*

English: The offering of Judah and Jerusalem will then be acceptable to Yahweh

Igbo: *Dika o di na mgbe ochie n'afọ ndi abụ gara aga*

English: As in former days, as in years of old.

Igbo: *Eh o bu onye nsacha yabu umu Chineke kunienu. K'anyi were onyinye kwesiri ekwesiri nye Chineke anyi ekele mma mma*

English: Yes, He is a purifier. So, children of God, arise! Let us with appropriate gifts offer our God a lovely thanksgiving.

Igbo: *Ekele mma mma*

English: A lovely thanksgiving

OBI M DI NA NJIKERE²¹

Obi m di na njikere: My heart is ready (Offertory, thanksgiving).

Most of the texts here were taken from Ps 108:1- 5; some were adapted from Igba Okwunche-enyi by Tabansi Records.

Igbo: *Obi m di na njikere Chineke!*

English: My heart is ready, O God! My heart is ready!

Igbo: *Aga m ekwe ukwe buokwa abu*

Teta mkpuru obi m teta. Une na ubo akwara teta.

Aga m akpote chiobubo

English: I will sing and make music.

Awake, my soul, awake. Awake, lyre and harp;

I will awake the dawn.

Igbo: *Onyenweanyi, Aga m ekele gi n'etiti ndi mmadu. A-e- tiere gi egwu.*

Agam ekele gi n'etiti mba nile. A-e- guoro gi egwu oma

Igba na ogene, egwu anyi bu egwu oma

English: Yes, Lord. I will praise you among the peoples.

Yes, I will play music for you. I will praise you among all nations.

Yes, I will sing good songs to you, drums and metal gongs; our music is good music.

Igbo: *Onu m meghee kelee Chukwu. Ogene kwugh'onu boliboli.*

Igba kwugh'onu kwata.

Obi m di na njikere o

²¹ A performance of this composition can be viewed online at <https://youtu.be/AwEPW92CxMM>.

English: Let my tongue open and praise God. Let the metal gongs vibrate. Let the drums bellow. My heart is ready.

Igbo: *Ka e bulienu gi elu karia eluigwe ka e bulienu gi elu k'otito gi ziputa n'urwa ka ebulienu gi elu.*

English: Be exalted above the heavens, be exalted. Let Your glory hover over the whole earth.

Igbo: *Obi m di na njikere I kele Chukwu*

English: My heart is ready to thank God

I have strongly emphasized my choice of texts in this work, because worship is meant to carry both the cultic, evangelical, and celebrative senses, and it is the texts that put the congregation in the appropriate mood of worship.

MUSICAL FINDINGS

(i) **Ikorodo:** Use of hocket technique in local horns can be brought into the Roman Catholic Liturgy as demonstrated above in *K'anyi Jee n'ulo Chukwu*.

(ii) The call and response style can be well developed in the liturgy as demonstrated in all the works above.

(iii) The African improvisational style used in *Kanyi Jee n'ulo Chukwu* and *Ekele mma mma* are the highpoints of African musical creativity and poetry worth implementing in the art of inculturation.

(iv) The bell pattern and other speech rhythms found in all the compositions above are very emblematic of African music and cannot be ignored in inculturation.

(v) The beauty of parallelism as an African harmonic style of homophony was made manifest in *Ekele mma mma*.

(vi) The tonal organization of African melodies is unique. Examples of the use of bitonality have been demonstrated in *K'anyi Jee n'ulo Chukwu*. Examples of usage of pentatonic modes falling on the mediant and submediant notes are demonstrat-

ed in both *K'anyi Jee n'ulo Chukwu* and *Obi m di na njikere*. However, the composer, for other liturgical considerations, decided to go beyond the original tonal registers especially in the harmonic parts.

(vii) The prominent role of drum-rows in African music which were observed in *Akunechenyi* and applied in *Obi m di na njikere* however, for liturgical reasons, was not well explored.

(viii) The use of counterpoint and the overall African polyphonic style were demonstrated in all the works in such a way as not to endanger the congregation-friendliness of the entire liturgical compositions.

(ix) The use of the repetition, ostinato, improvisation and variation techniques were applied in all the works. Borrowing Uzoigwe's phraseology, ostinato variation style was used in *K'anyi Jee n'ulo Chukwu*, chain-song variation style was used in *Obi m di na njikere* while the traditional variation style was applied in *Ekele mma mma*.

(x) The performance techniques proper to Africa, like the operatic form, hand-clapping, ululations, body movements, use of lively solos, dancing, waist movements, alternate stepping forward and backward and shaking of the body are all taken into consideration in all the compositions especially *K'anyi Jee n'ulo Chukwu*. The loud drumming in *Akunechenyi* and the use of horns in *Ikorodo* are tolerable considering the fact that these compositions were designed for the entrance and offertory which are the celebrative and lively parts of the Catholic liturgy.

RECOMMENDATIONS AND PROSPECTS

The current study has exposed an avalanche of unearthed areas of study in traditional music that would posit some relevance for inculturation of sacred music. Dance music such as *Ikorodo*, *Abigbo* and *Akunechenyi* are only a few among plenty forms of such traditional music. It is hereby recommended that more ethnological studies and fieldwork be done by musicologists with liturgical music interest. Many traditional musical ideas are dying away unexplored, and this is tantamount to economic waste in the academic domain. Young composers are highly encouraged

to think outside the box, to think back home but think within the Church's traditional concepts of solemnity.

CONCLUSION

Music remains a world of creativity where nature and divinity intermarry. Music is spiritual and those who perform it do so in spirit and truth. The age-old relationship between sacred and secular music has been one of unity in diversity. Secular music has always been a handmaid for sacred music. Developmental ideas in the two areas usually dovetail into one another. As music history has recorded the growth in musical elements such as melody, harmony, and instrumentation, sacred music has had its fair share of overlapping influence. So also today, as the Church emphasizes the need for inculturation in worship, musicological studies must be affected by this renaissance.

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