

**CATHOLIC CHURCH MUSIC FESTIVALS AND THE DEVELOPMENT OF
MUSICIANSHIP IN EDIOFE VICARIATE, ARUA DIOCESE (UGANDA)**

BY

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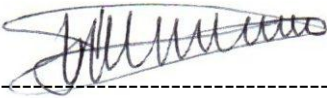
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**A DISSERTATION SUBMITTED TO GRADUATE SCHOOL, IN PARTIAL
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Declaration

I, Juliet Driwaru Awuta, do hereby declare that this dissertation is my original work and has never been submitted for any academic award in any other institution of higher learning.

Sign -----

Date: 23rd /04/2021

Approval


We certify that this dissertation has been done under our supervision and is ready for submission.

Dr. Dominic Makwa

Signature 

Date 23rd April, 2021

Ms. Stella Wadiru

Signature 

Date 23/04/2021

Dedication

To my late brother, 2nd Lt Romeo Pirio, for inculcating the spirit of musicianship in me

Acknowledgement

This work could not have seen the light of the day if God's Mercy, Love and Grace had not been upon me. With this regard, I thank the Almighty God for giving me the gift of life and good health without which I would not have managed to conduct the research, analyze data and write this dissertation. Glory be to you as it was in the past, now and forever more. Amen.

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Table of Contents

Declaration.....	i
Approval	ii
Dedication	iii
Acknowledgement	iv
Table of Contents	vii
List of Figures.....	xiii
List of Tables	xiv
Abstract.....	xv
CHAPTER ONE : INTRODUCTION	1
1.1 Overview to the Study	1
1.2 Background of the Study	1
1.3 Statement of the Problem.....	4
1.4 Objectives of the Study	5
1.4.1 Main Objective.....	5
1.4.2 Specific Objectives	5
1.5 Research Questions	6
1.5.1 Main Research Question	6
1.5.2 Specific Research Questions.....	6
1.6 Significance of the Study	6
1.7 Scope of the Study	8
1.7.1 Content Scope	8

1.7.2 Geographical Scope	9
1.7.3 Time Scope	12
1. 8 Conceptual Framework	12
1. 9 Dissertation Outline	13
1. 10 Definition of Key Terms used in the Dissertation	14
 CHAPTER TWO: LITERATURE REVIEW	17
2.1 Introduction.....	17
2.2 Studies on Music Festivals in Western Countries.....	17
2.3 Studies on Music Festivals in Africa	23
2.4 Studies on Music Festivals in Uganda	26
2. 5 The Notion of Musicianship	29
2. 6 Conclusion	33
 CHAPTER THREE:RESEARCH METHODOLOGY	34
3. 1 Introduction.....	34
3. 2 Research Methodology	34
3.3 Research Design /Approach.....	35
3. 4 Sampling Techniques.....	35
3.5 Research Instruments	37
3.5.1 Interviewing	37
3.5.2 Participant Observation.....	39
3.5.3 Library Research.....	40

3.5.4 Audio-recording/ Note taking /Photography/ Videography	40.
3.5.5 Focused Group Discussions (FGDs).....	41
3.6 Data Processing and Analysis	43
3.7 Ethical Issues	43
3.8 Limitations to the Study.....	45
 CHAPTER FOUR: PRESENTATION AND DISCUSSION OF RESULTS.....	46
4.1 Introduction.....	46
4.2 Historical Background to Music Festival in Ediofe Vicariate: An overview	47
4.3.1 Chapel level	58
4.3.2 Zonal Festivals	61
4.3.3 Parish Festival	63
4.3.4 Deanery	65
4.3.5 Vicariate level	66
4.3.6 Diocese.....	68
4.4 Stakeholders in the Catholic Church Music Festivals in Ediofe Vicariate, and their Major Roles	69
4.4.1 Music committee Members.....	69
4.4.2 Adjudicators.....	72
4.4.3 The Priests.....	74
4.4.4 The Christians	76
4.4.5 The Choir	78
4.5 Repertoire of the Items Performed.....	81

4.6 Trophies Awarded: Precursor for Change of Name from ‘Competition’ to ‘Festival’	84
4.7 Development of Musicianship through Catholic Church Music Festivals in Ediofe Vicariate	87
4.7.1 The Notion of Musicianship	87
4.7.2 The Nature of Musicianship Developed through Ediofe Vicariate Music Festivals.....	88
4.7.2.1 Instrumental work	88
4.7.2.2 Musical Instrument Playing	89
4.7.2.3 Instrumental Making	90
4.7.2.4 Tuning of Instruments	94
4.7.3 Conducting Choirs	95
4.7.4 Choir Training.....	98
4.7.5 Skills in Music Composition and Interpretation	101
4.7.6 Music Literacy	110
4.7.7 Skills of Music Adjudication	112
4.8 Conclusion	113
 CHAPTER FIVE : SUMMARY, CONCLUSIONS AND RECOMENDATIONS.....	115
5.1 Summary	115
6.2 Conclusions.....	117
5.3 Recommendations for Future Research	119
 REFERENCES.....	123

APPENDICES	128
Appendix i: List of the events attended	128
Appendix ii: List of focus group discussion participants	129
Appendix iii : List of informants	131
Appendix iv : My letter of introduction.....	136
Appendix v: The compulsory song in Latin.	137
Appendix vi: Cover page of the song book for 2028/2019.....	140
Appendix vii: Preface of the song book 2018/2019.....	141
Appendix viii: Adjudication sheets used in EVMF	142
Appendix ix : Sample Questions for interviews, FGD	144
Appendix x: Observational guide for Choir Trainer.....	146

Abbreviations Frequently Used

CCMF	Catholic Church Music Festivals
CKCC	Christ the King Church Choir
CM	Choir Members
CMF	Church Music Festivals
EV	Ediofe Vicariate
EVLSC	Ediofe Vicariate Liturgy Sub Committee
EVMSC	Ediofe Vicariate Music Sub Committee
FGD	Focused Group Discussions
KALUCA	Kampala Lugbara Catholic Association
MCM	Music Committee Members
MF	Music Festival
NCC	Namirembe Cathedral Choir
NTC	National Teacher's College

List of Figures

Figure 1 : Map Showing the Different Places where I conducted Fieldwork.....	11
Figure 2 : Conceptual Framework Fieldwork.....	12
Figure 3: Photo showing Interview Session with the Chairperson Ediofe Vicariate Music Sub- committee	38
Figure 3: Focus Group Discussions with the Choir from KALUCA.....	42
Figure 4: Christians Attentively Attending Festivals in Oje Parish.....	76
Figure 5: Asava choir on Stage Waiting for Instruction to Begin the Ballot Song	80
Figure 6: Some of the Musical Instruments Made by the Choir of Ojulua Chapel	92
Figure7: Choir Trainer of Abira Chapel Ombachi Parish Conducting his Group on Stage.....	97
Figure 8 : The Trainer of Mappeera Chapel preparing his Choir during 2019 Music Festivals .	100
Figure 9: Showing a Musical Composition ‘Rukuza’ by Peter Rock Anguaku in staff and translated to sol-fa.	103
Figure 10: Andema’s Song <i>Opila Mi Efi Ama asia</i> selected for the 2018 EV music festivals ..	106
Figure 11: Showing a selected song for 2018 with some ideas lacking	109

List of Tables

Table 1 : Sampling Category, Population, Sample Size and Technique for the Research	36
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Abstract

This study explores how the Catholic Church music festivals in Ediofe Vicariate, Arua diocese, an annual event, became a platform for the development of musicianship among the members. In other words, the study is an investigation of how these festivals enable different people (especially the choir members) to acquire skills of conducting, performance, composition, analysis, adjudication, reading and writing of music as well as playing and tuning instruments thus becoming musicians. Although there are various vicariates that organize and participate in these festivals, I chose Ediofe Vicariate in Arua District as my Case Study, to investigate how these festivals started, developed and how they have enabled the participants to develop musicianship.

The study was conducted against the background that although music festivals bring together different people, there is inadequate research on how they become a platform for taping the development of musicianship in the people who engage in them. Moreover, there was need to document the process through which these festivals were started, how they are organized and the different stakeholders who organize and participate in them. As such, I adopted a qualitative methodology, under a case study approach, to examine how these festivals are organized, the nature of repertoire and stakeholders and explore how they act as a platform through which musicianship is developed. The study has revealed that indeed music festivals in Ediofe Vicariate act as a site where participants develop musicianship. This musicianship is manifested through the acquired skills to read and write music, choir training, conducting, analyzing, adjudication, composing as well as instrumental making/playing and tuning. The choir members I interacted

with during fieldwork had participated in these festivals during previous years and had acquired experience through singing, dancing and playing instruments thus becoming musicians. The objectives of this study in this study are; To examine the background of music festivals in development of musicianship among choir members of Ediofe Vicariate, Arua Diocese. To discuss the items constituting the repertoire for music festivals in development of musicianship among choir members of Ediofe Vicariate, Arua diocese. To examine the contribution of the different stakeholders in the development of musicianship among choir members of Ediofe Vicariate, Arua Diocese and to explore how music festivals can become a platform for developing musicianship in Ediofe Vicariate, Arua Diocese. The implications of the study reveals that indeed over the years there are annual festivals organized in Ediofe Vicariate Arua Diocese and these festivals have a set syllabus. Stakeholders are involved in the organization of these festival and all their roles enhance the development of musicianship among the choir members at various levels and with various capacities in understanding what is entailed in musicianship in Ediofe Vicariate Arua Diocese.

CHAPTER ONE

INTRODUCTION

1.1 Overview to the Study

In this study, I investigated the contribution of church music festivals towards the development of musicianship among the participants. I specifically examined how the choir members used music festivals in the Catholic Church as a platform to acquire musical skills in playing instruments, singing, composing songs, training choirs as well as reading and writing music. The study drew on the Catholic Church of Ediofe Vicariate, Arua diocese, Uganda, as a case study. Following the footsteps of Lubega (2015), I underscored the process of composing and performing songs, nature of instruments played as well as the repertoire of music performed besides examining the roles of the stakeholders involved in these festivals to provide background information about the festivals.

1.2 Background of the Study

Music festivals are among the activities that take place in the Catholic Church worldwide. As Lubega (2015) has discussed, when the missionaries came to Uganda during the nineteenth century, particularly in 1879, their main aim was to spread Christianity. However, although they preached the gospel in the church, besides training church ministers during the early years of their work, the idea of starting music festivals was not thought of in spite of music being part and parcel of church activities. Catholic Churches have heard a tradition of staging music festivals to merge and improve singing during the liturgy. In a bid to improve on the quality and uniformity

of music in the Catholic Church, people also learn musical skills in the process of rehearsing and performing during Sunday services and festivals as well as other Church functions.

These festivals have involve several items including singing, acting drama, poem, retreat,as well as dance.

They are meant to contribute to evangelism, theology as well as development of musicianship among the participants. Ediofe Vicariate (Arua Diocese) are a case in point. Whereas they act as a platform where musicians interact, they bring on board various people: among those brought on board are the musicians composed of choir trainers, composers, instrumentalists, singers, as well as adjudicators and the audience

Scholars who have written about music and religion in the World, Africa, East Africa and Uganda have been partly influenced by either the field of religious studies or music and in some cases both (Ssempijja, 2011). More so scholars have also informed that, the initial role of music in public education was to improve singing in the church and encourage the public in singing and choral societies that were popular (Rager, 2008). Roger was referring to the United States of America. This trend of events is also observed in the Festivals in Ediofe Vicariate the fact that the activities of the music festivals in Ediofe are selected according to the religious norms of the Catholic Church. The study fills the gap by adding that, whereas the Ediofe Music Festivals bring improvement of music to the fore, there is development of musicianship with reference to Ediofe Vicariate Arua Diocese Uganda. However the levels of development among the choir members is not checked and measured with the levels of development of musicianship among people who have attained musicianship through formal platform.

The Catholic Church in Uganda uses music festivals as a platform to improve the quality and uniformity of music in the Church. Since little or nothing has been documented about the activities the choirs encounter with music to develop skills in musicianship during festivals, relevant skills developed are not recorded and explored though the songs performed during the festivals especially in Ediofe Vicariate, Arua Diocese are recorded and used during funerals and weddings. Whereas musicianship is developed among its members in Ediofe Vicariate, the levels of development of skills vary among its participants. More so the participant's notion of musicianship cannot be equivalent to the musicianship developed from school setting. Yet in Ediofe Vicariate, development of musicianship among the choir members has not been explored, some of the members develop skills in playing musical instruments, singing, conducting, composing as well as adjudication. Over the years there is no recognition in the efforts choir members have exhibited during these festivals in developing their skills in music

Likewise, apart from the observations above, in Ediofe Vicariate, there is also a program in Radio Pacis, a Catholic founded radio station called ¹Choirs of West Nile. This program is on every Sunday from 2-4pm and Choirs' songs are played to the public on air with the aim of inspiring the community to meditate, analyze and merge the Catholic Church Music in the region. This to my own opinion avails the public with the zeal to participate in the choir activities and in the course of event they develop skills in music.

People do interact with one another during the festivals. Besides knowing each other, the festival forms a site where choir members acquire skills that enhance their musicianship skills. What I am referring to as musicianship is the ability to possess expertise in singing playing instruments, adjudicating musical pieces as well as reading and writing music.

¹ Choirs of west Nile is a radio program played on Radio Pacis every Sunday afternoon. The program plays the songs of the choir which are performed during the festivals to the public according to the Liturgical seasons of the Catholics.

² By Local musicians I mean the people who are not formally informed in music but perform local songs as artists

Arua Diocese, comprising of three Vicariates, also organizes Music Festivals to ensure that all the vicariates merge their songs for quality and uniformity. An annual event organized by the Ediofe Vicariate Music Sub-committee, Ediofe Vicariate music festivals (EVMF) consists of members selected among different choir groups with emphasis on those who have some music skills in music. For instance the music teachers and other musicians who are in the Choir groups are identified and selected to take roles as committee members and all this is done to enhance the development of musicianship among the choir members. The festivals also involve several items on the program including singing, dancing, drama and poem. These activities avail room for choir members to learn the art of singing, playing instruments, dancing and acting, demonstrating skills acquired related to music, dance and drama. In this study, I investigate how choir members within the vicariate, through interactions during these festivals with their peers over the years, have developed their musicianship. The study seeks to ascertain the history of festivals, the syllabus as well as the stakeholders and their contribution in the development of musicianship as well as musicianship developed through these festivals in Ediofe Vicariate Arua diocese.

1.3 Statement of the Problem

Different scholars have written about church music festivals in different settings (Ssempijja, 2010; 2012; Kameli, 2010). While Kameli (2010) has examined the place of music festivals (competitions) towards evangelization in the Lutheran Church in Tanzania, Ssempijja (2010, 2012) demonstrates how music festivals participate in glocalizing the Catholic religion in Uganda. Despite the role of Catholic Church music festivals in Arua Diocese, there is no known study on how these festivals enhance the development of musicianship among the choir members

who engage in them. Yet conducting such a study would facilitate an understanding that learning and acquiring music skills does not only occur in a classroom setting, it also happens during music festivals such as those performed in the Catholic Church. Based on this situation, I found it necessary to conduct a study on music festivals in the vicariate of Ediofe, Arua Diocese, to establish how they act as a platform for developing musicianship among choir members who engage in them in order to bridge this scholarly gap

1.4 Objectives of the Study

1.4.1 Main Objective

To examine how music festivals become a platform for developing musicianship among choir members in Ediofe Vicariate, Arua Diocese

1.4.2 Specific Objectives

1. To examine the background of music festivals in Ediofe Vicariate, Arua Diocese
2. To discuss the items constituting the repertoire for music festivals in Ediofe Vicariate, Arua Diocese
3. To examine the contribution of the different stakeholders in the Ediofe Vicariate, Arua Diocese
4. To explore how music festivals can become a platform for developing musicianship in Ediofe Vicariate, Arua Diocese

1.5 Research Questions

1.5.1 Main Research Question

How can music festivals become a platform for developing musicianship in Ediofe Vicariate, Arua Diocese?

1.5.2 Specific Research Questions

1. How and for what reasons did Ediofe Vicariate in Arua Diocese start music festivals?
2. What are the items constituting the repertoire for music festivals in Ediofe Vicariate, Arua Diocese?
3. What is the process of preparing and executing music festivals in Ediofe Vicariate Arua Diocese and who are the stakeholders involved?
4. How do music festivals become a platform for developing musicianship in Ediofe Vicariate, Arua Diocese?

1.6 Significance of the Study

In conducting this study, the researchers hope is that the work will be beneficial to individuals, groups of people as well as organizations. First of all, it is my hope that the academicians, including students of music, theology, tourism and religious studies, will make use of the ideas this study has brought to the fore. As a result, they will be able to understand the concept of music and relate it to their own disciplines. To this end, the dissertation will become a reference

book by students in universities and colleges, who will use it to provide contextual and theoretical information to their studies. Relatedly, journalists may also use this dissertation to understand why and how these music festivals are organized. This has potential to help them advance their arguments on this theme from an informed position.

It is also my hope that members of the Catholic Church in Arua diocese, Uganda, Africa and the world at large will draw on this research to inform their work. As examples, different Catholic Church associations and choirs may draw on this work to understand how activities like festivals impact on members who engage in them. Furthermore, by drawing on ideas discussed in this dissertation, they will know several issues about these festivals. It may be on why the festivals were started, how the choir members have developed skills in music over the years through participation in festivals or to understand the history of music festivals in Ediofe Vicariate. More so, choirs may be informed of the significance of their activities in aiding the Liturgy in the Catholic Church.

More still, this study will inform the Festival Organizing Committees (FOG) in the various institutions that engage in organizing festivals including schools. Most specifically, the Ediofe Vicariate Music subcommittee members will be informed about the background of these festivals and how the previous organizers went along with their duties. This will not only aid the continuity of the festivals in the Ediofe Vicariate, Arua diocese, Uganda, but may also motivate people from other parts of East Africa, Africa and the entire world to organize similar festivals. Similarly, the researcher hopes that other churches apart from the Catholic Church will also benefit from this study by borrowing the ideas of how such festivals become an arena of

imparting musicianship in those who participate in them. They will interface with the ideas presented in this study and borrow them for their respective churches.

Finally, it is also my prayer that local musicians² and comedians³ who may read this book may use it to gain skills and knowledge on how musicianship can be developed in a person. Therefore, this may concretize their participation in performances where different musicians congregate with a view of attaining more skills that enhance musicianship.

1.7 Scope of the Study

1.7.1 Content Scope

I studied Catholic Church music festivals in Ediofe Vicariate to establish how they become a stage for developing musicianship in the choir members who engage in them. To demonstrate this, I discussed the background of these festivals, examined the nature of repertoire, as well as the different categories of people involved in their organization. I explored how the Choir Members (CMs) used these music festivals as a platform to acquire skills in playing instruments, singing, composing songs, training choirs, adjudication as well as reading and writing music. I underscored the process of composing and performing songs, nature of instruments played as well as the repertoire of music performed to establish how these festivals enhance the acquisition of musicianship among the participants.

² By Local musicians I mean the people who are not formally informed in music but perform local songs as artists within the communities for entertainment and call themselves as composers yet in my opinion they are improvisers of local songs.

³ Comedians are the fun makers for entertainment during functions and concerts staged.

1.7.2 Geographical Scope

Arua Diocese comprises of three vicariates namely 1) Moyo⁴ Vicariate (which consists of Moyo and Adjumani Districts where people speak the Madi language), 2) Lodonga Vicariate (with the locals speaking the Aringa⁵ dialect) and 3) the Ediofe Vicariate (which has most of the Christians speaking Lugbara⁵ dialect). I conducted my research in Ediofe Vicariate since I was sure that most of the songs for the festivals, besides the set piece, would be in the Lugbara Language. Being a native Lugbara speaker, the researcher knew it would be easier to communicate and interact with respondents in the native Language.

However Ediofe Vicariate has a vast scope covering the counties of Terego, Ayivu, Vurra, Upper Madi, part of Lower Madi and Arua Municipality. Covering the whole of this place would have been difficult. It would mean that I travel to the different deaneries making up this vicariate including Ediofe, Ombaci, Arivu and Aripea. As such, I conducted research in the deaneries of Ediofe and Ombaci since they were easily accessible by the researcher. On the other hand, I could not move to all the chapels and parishes of Ediofe Vicariate. In this respect, I worked with the following chapels: Ojulua in Arua Town under Christ the King Parish, Saint Mary's Orawa Chapel under the docket of Ombachi parish, Holly Trinity Asava Chapel under Christ the King, and Ewadri Chapel under Oriajini Parish. I chose these Chapels because I had contacts that were ready to share with me the information I needed.

⁴ Moyo Vicariate covers the Districts of Moyo and Adjumani. Moyo and Adjumani are placed in the north eastern part of Arua and their local dialect is the Maditi.

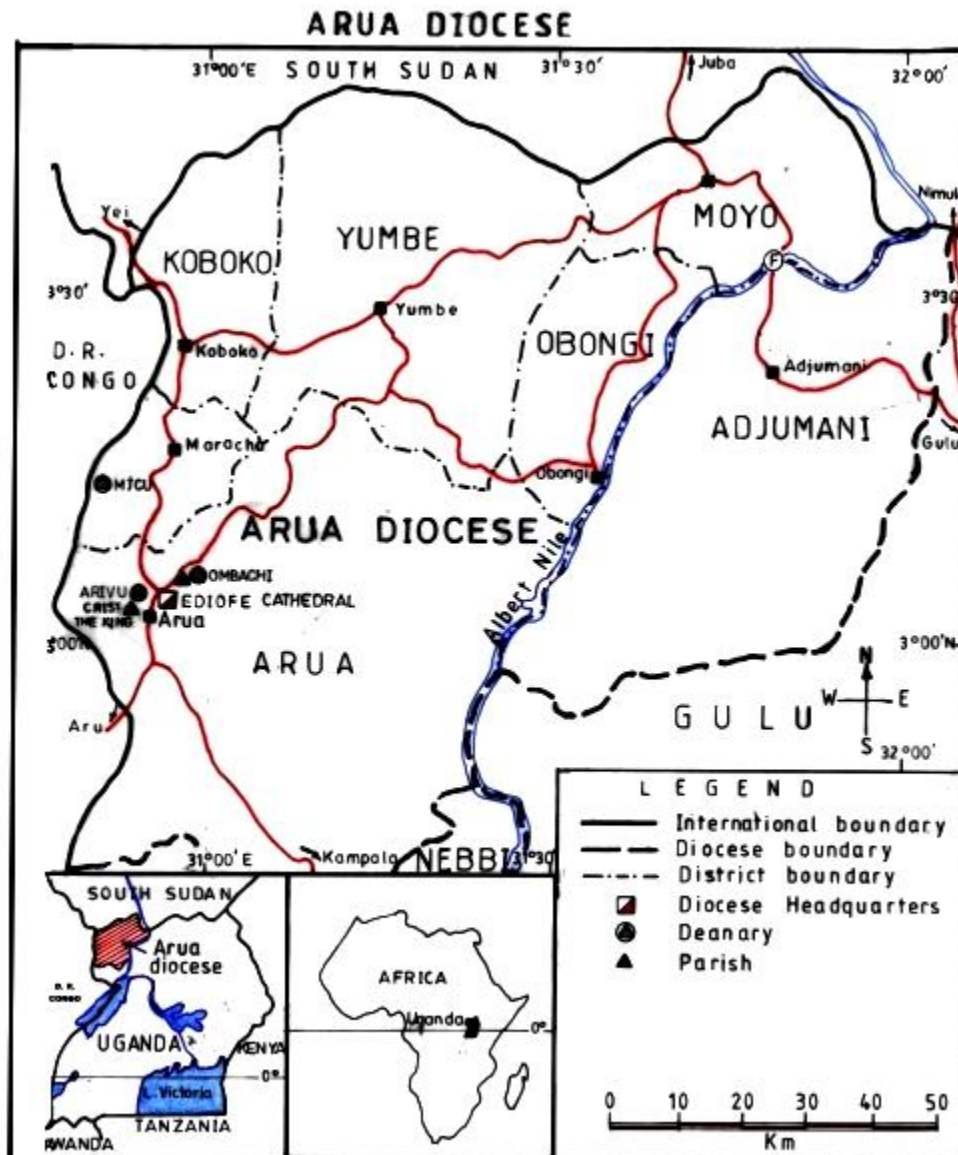
⁵ Aringa dialect is the dialect spoken by the people living in Aringa Yumbe. Yumbe is the district situated in the Northern part of west Nile and the dialect differs a little from the Lugbara dialect.

⁵ Lugbara dialect is the dialect spoken by the Lugbara living in Arua, Maracha and part of Koboko Districts.

Besides the above places, I also met some informants at Okuamboliruku trading center, Ediofe Girls' Secondary School, Ediofe Girls' Primary, Arua Prisons Primary School and Kuluva village. More so, since the vicariate incorporates the Lugabara working under KALUCA (Kampala Lugbara Catholic Association), which is also considered a deanery, I saw the need of including this group in my study. The other area where I interacted with my informants was National Teacher's College (NTC) Muni. NTC Muni was particularly important for this study because of the easy accessibility of informants (who were students and lecturers). As a music lecturer in this college, I only sought the consent of these students and lecturers, especially those involved in the festival programs and interacted with them at any moment I planned to meet them.

Figure I below is a Map showing the various areas where field work was conducted.

Figure 1 : Map Showing the Different Places where I conducted Fieldwork

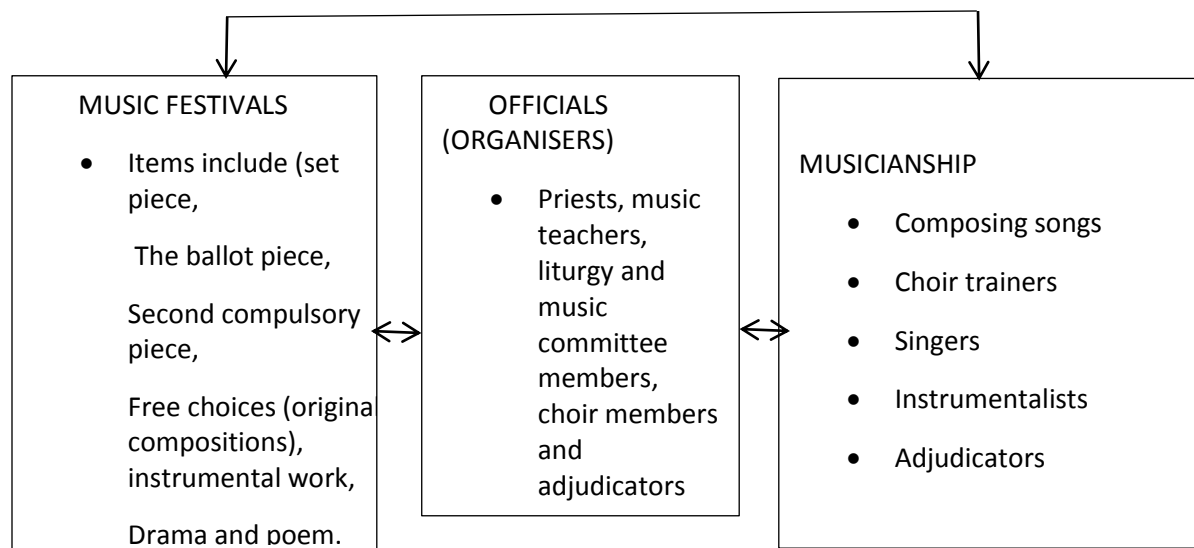


1.7.3 Time Scope

I concentrated on the time when Arua Diocese first organized these festivals, that is, around early 1980 to the year 2019. The information that was gathered from any source about EVMF could only avail facts within the period of 1980s to the time I conducted this study.

1. 8 Conceptual Framework

Figure 2: Conceptual Framework Fieldwork



From the above framework, there were three variables including Music Festivals (MF), the different stakeholders involved in these festivals and the results from involvement of persons in these festivals. As shown above, music festivals in the Catholic Church encompass items including singing, instrumental work, poems and drama. Specifically, there are set pieces and free choices which constitute the music besides drama and the poem. At the fore of these

festivals are different stakeholders who include adjudicators, choir members, trainers as well as festival organizers (music committee from the Vicariate).

In organizing these festivals, the music committee aims at not only passing on the message about salvation through Jesus Christ, but also provides a platform for different church people to interact with one another. As they interact, there is learning that goes on; groups from different churches seeing how their friends conduct, play instruments, read and write music and learning from them. More so, through the comments that adjudicators provide at the end of the festivals, choir members understand the loopholes in their items and strive to improve the weak areas during the subsequent festivals. At the end of the day, choir members acquire skills in musicianship as they enviably become better singers, instrument players, and adjudicators, among others. In this study, I argue that these festivals are a site for choir members to acquire musical skills.

1. 9 Dissertation Outline

Materials in this dissertation is presented though five chapters. In Chapter one, the researcher discusses the general introduction, background of the study, statement of the problem, the objectives of the study, definition of key terms, significance of the study and scope of the study. This chapter is intended to set the ground by articulating issues to be presented in this dissertation. In Chapter two, I present the literature related to this study through several themes. The first theme is about the studies on music festivals ranging from the western world down to the studies about music festivals in Uganda. The second theme is the notion of musicianship where I have highlighted ideas related to musicianship and skills' development.

I have elaborated the research design and the methodology of data collection in this Chapter Three. I also discuss how I employed inductive qualitative research method and case study as my research design besides bringing to the fore the different tools I used to collect data. These tools include interviewing, Focus Group Discussions (FGDs), participant observation, library research, note taking and photography. Issues of limitations I encountered while conducting this study are also discussed in this chapter before finally engaging in discussions on ethical considerations for the study.

In Chapter Four, I discuss responses and related ideas from my informants. I have also underscored the stakeholders involved in the Catholic music festivals of Ediofe Vicariate, the levels of performances ranging from the Chapel level to vicariate and the repertoire of the items performed. Furthermore, I discuss the development of musicianship through the CCMF in EV, the notion of musicianship and the nature of musicianship developed. Chapter five summarizes, concludes and makes recommendations for further studies by scholars in future.

1. 10 Definition of Key Terms used in the Dissertation

The following are the terms that are used in this dissertation and the meanings they espouse:

Adjudicator- This is a person responsible for the judgment of the festival items during performances by the choir members at various levels of the festivals.

Ballot songs - These are songs randomly picked and performed for testing the ability of choir members in the mastery of all the songs for the year.

Composer - S/he is a person whose duty is to create and write songs which are vetted for performance during the annual music festivals in the Catholic Church.

Choral singer - This is also known as a choir member and is a person who joins others in the choir and performs the music (and dance).

Deanery- In the context of this study, a deanery is an ecclesiastical entity in the Roman Catholic Church under the administration of the Episcopal Vicar.

Development- in this dissertation, development denotes growth. In other words, it refers to improvement in quality of music as performed by different choirs in Ediofe Vicariate, Arua Diocese.

Diocese - The geographical area which is under the administration of the bishop is a diocese.

Festivals - Festivals in Ediofe Vicariate are a feast in which a choir performs music, dance and drama, among other items, with the aim of not only improving liturgy in the churches, but also socializing with each other.

Free choice songs –These are songs selected, composed and sung by various choirs at will without much imposition by the music committee.

Liturgy Committee – This is a group of persons in the Catholic Church responsible for the organization of Church services, prayers and the mass at the various levels in the vicariate.

Lugbara – They are people living in West Nile in the districts of Arua, Maracha, part of Koboko and Yumbe, who speak the language Lugbarati.

Music Subcommittee – In the context of this study, a music subcommittee refers to a group of persons responsible for the organization of the music festival in the Catholic Church.

Original Composition -These are songs composed by the choir members as a free choice.

Parish- As used in this study, a parish is an ecclesiastical entity in the Roman Catholic Church under the administration of the Priest.

Repertoire – Repertoire refers to a set of musical compositions vetted for performance in any event.

Stakeholders -These are people who share responsibilities to ensure that a certain task is accomplished successfully.

Vicariate - In the context of this study, a vicariate is an ecclesiastical entity in the Roman Catholic Church under the administration of the Bishop.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Although there is abundant scholarly works on music festivals, little exists on Catholic Church Music Festivals (CCMF). More so, no known study has been undertaken about how music festivals become a platform for developing musicianship among choir members with reference to Ediofe Vicariate (Arua Diocese). To establish how this study contributes to literature on music festivals in the Catholic Church, I review scholars' works on music festivals from western countries, Africa and Uganda. I discuss the context of such studies, content of the material presented as well as the trends in scholarship in this area.

This chapter is structured into four sections: The first section is a presentation of literature from western countries. In the second section, I discuss scholars' works done in Africa before narrowing down to Uganda. The last section reviews scholarly works related to the notion of musicianship. Under this section, I discuss scholars' viewpoints on the meaning of musicianship and how people develop it through interaction with different musical events.

2.2 Studies on Music Festivals in Western Countries

Scholars who have written about music festivals from the context of the western world have emphasized the role these festivals play in society. Among these scholars is Delaplane Emmanuel (2012) (accessed online on 19th/5/ 2018 at 1:06p.m). Situating his discussions on

music festivals in London, Delaplane's discussions underscore how church music festivals unite people thus enabling them to stay together through fellowship. More so, Boss (2012) presents music festivals as a platform for fulfilling specific communal purposes, especially in regard to commemoration or thanking the gods and goddesses. In addition, scholars including Gelder & Robinson, (2009) as well as Dinnen (2015) have presented music festivals as sites of producing a positive social atmosphere that is important to the overall satisfaction and motivation of the guests involved in these performances. These scholars also look at music festivals as tools of social interaction among the invited guests, the choir members and all those who come to participate in them.

The above views relate with the present study. As I demonstrate through this dissertation, the aim to unite Christians was the main reason of establishing music festivals in the Catholic Church. However, there is a huge gap as to how these festivals engender musicianship in the choir members who participate in them, a gap that this study addresses. As this study illustrates, music festivals are a platform where participants, especially those engaged in choirs, acquire skills in singing, playing instruments as well as reading and writing music. As such, to contribute to Delaplane's, Boss's and other scholars who have discussed the role of music festivals, I provide insights on how these festivals act as a platform for nurturing the spirit of musicianship with reference to Ediofe Vicariate in Arua Diocese.

Besides discussions on the role of music festivals, the issue of different kinds of religious festivals as performed in various parts of the world has been a topic of discussion by different scholars. According to Barrow (2014), Lent, Easter and Christmas are among the main religious

festivals that Christians all over the world engage in. Barrow discusses the nature of people who participate in these festivals and the roles they play. He also enumerates items choirs engage in: choral singing, poems and original compositions. Barrow's discussions give significant insights to the current study as they highlight important contexts under which music festivals in the Catholic Church are performed. As such, the present study draws on Barrow's viewpoints to understand the process of organizing music festivals in the Catholic Church of Ediofe vicariate and the role played by a number of stakeholders. To add to Barrow's insight, I bring forward another context- that is Ediofe Vicariate and the role these festivals play in enhancing the development of musicianship in people (specifically the choir members of different performing groups).

The view that different people search for different experiences at events depending on their personal motivations and expectations is among the ideas advanced by scholars who have written about music festivals. Activities at music festivals, other than listening to the music, broaden the appeal of the event to attendees. Bowen & Heather (2005) underscore this point when they point out that attending an event involving music does not mean that one is only motivated by music. As Waring (2017) also argues, what excites festival goers is the fact that they celebrate their culture and tradition. Festivals can help to promote a destination or highlight an historic occasion and cultural or heritage significance. To add on the above views, I demonstrate how music festivals in Ediofe vicariate enhance the development of musicianship in the people who participate in them. My views are based on Catholic Church music festivals unlike the above scholars who present general views about music festivals.

The issue of festivals as spaces of meaning construction is one of the topics scholars have investigated in various disciplines. Getz (2010) argues that because so many meanings can be attached to the festival experience (at personal, group and cultural levels), they must be viewed as social constructs that vary from one area to another over time. What this means is that festivals denote different meanings to different people in different places. Moreover, they influence people in different ways. Although this study does not investigate the question of meaning creation through Catholic Church music festivals, views advanced by Getz above inform this study. They help in illuminating the meaning of festivals as well as contexts under which they are organized and performed. However what the current study adds to Getz's works are discussions on another context of performance of music festivals as well as the question of how festivals act as a site for developing skills of musicianship into choir members. I specifically demonstrate how, among other participants of these festivals, choir members use these festivals as a site for learning music skills which enhance the development of their musicianship.

Cundy (2012) also notes that "festivals may be further subdivided in accordance to the organizers. For instance, there are festivals related to religion but organized by secular people. There are also those entitled 'Rock for Trinity', such as those organized in Lodz (Poland) by a Catholic association (Pg. 24). Cundy's views relate to the present study in how Catholic Church music festivals are organized. However, my research shows that although people organize such festivals in church, they must be Catholics and sacraments are a yard stick used to identify with the organizers and the performers of these festivals.

Besides the above area, the roles specific committees play in the process of organizing events is a topic of investigation by scholars writing about festivals. In his work, Waring (2017) discusses the role of the events management committee and notes that it plays a crucial role towards the planning, implementation and evaluation of events. Although Waring does not use the word festivals, his view relates to the present study. They bring to the fore the nature of people involved in organizing festivals including the priests and music committees as noted in this dissertation. By adopting waring's views, I show how different stakeholders are involved in music festivals in the catholic church of Ediofe Vicariate and the role each of them plays as background information towards the understanding of how these festivals help expose choir members thus enabling them acquire skills of musicianship.

Effects of festival attendance at personal level are increasingly being explored in scholarly circles. More so, scholars including Getz (2010) have emphasized that fact that this area needs to adopt an inter-disciplinary approach, bringing on board ideas from psychology, anthropology and ethnomusicology. Though Getz's work explores the effects of attending festivals in individuals that engage in them, my study explores the musical skills developed in the choir members after participating in music festivals with specific reference to Ediofe Vicariate music festivals, Arua Diocese.

In the past couple of decades, festivals and event tourism has been one of the areas that has attracted scholarly attention (Getz, 1991; Nicholson & Pearce, 2011; see also Winks, 2004). These scholars discuss festivals as a form of cultural expression that can be used to showcase a community's culture in terms of costuming, singing and dancing. Although this topic has been

investigated in scholarly circles, it brings out the aspect of music implicitly. By limiting my discussions on music, I fill the gaps left by the above scholars.

Another topic of discussion by scholars on festivals is the definition of the term festival. According to the Oxford English dictionary, a festival is described as a day or period of celebration typically for religious reasons. In his attempt to define the concept of festival, Boss (2012) notes that a festival was usually a religious happening where pilgrims feasted, prayed, celebrated special occasions and told stories. He also observes that the term festival traces its roots to the 1200s in the UK and is derived from a Latin word *festivus*. In other words, festivals existed long time in Europe and have evolved to spread to other parts of the world. He continues to note that earlier festivals were also recorded in ancient Egypt and were not necessarily religious events, besides also pointing out that the terms festival and feast were used interchangeably to denote a set of celebration in honor of God or gods.

In addition, scholars have discussed the background of festivals, relating them to the inception of choirs in the church. According to Bloom Sbarry (2008), the period before the reformation saw a development of parish church choirs and these became a motivation for churches to think about the idea of festivals. The above views are significant to the current study. By drawing on Boss's essay, I understand the notion of festivals and define the Catholic Church music festivals at Ediofe Vicariate as performance involving singing, dancing, poetry and drama during which people gather to praise God. However, I add to Boss's work by discussing music festivals in Uganda with reference to the Catholic Church in Arua Diocese. In other words, although this information is historical in nature, it is relevant to the present study since it enhances my

understanding of the concept festival and the different types of festivals so as to enrich my discussions on the background of music festivals in the Catholic Church particularly Ediofe Vicariate, Arua Diocese.

Furthermore, scholarly work on festivals has discussed how themes are an important aspect of festivals. one of the scholars working in this areas is Getz (2010) who underscored the fact that festivals are organized along a particular theme including hygiene, sanitation and positive living with HIV/AIDS – especially as the case of the schools’ music, dance and drama festivals has always shown. Church music festivals are organized along such themes like coming home to God and general church morals. The question of themes as the guiding principle of festivals is presented by Getz with reference to the community based festivals in Ontario Canada. Getz added that the core phenomenon in this community-based festival is the experience and meaning attached to it and how the people create festivals for specific purposes and the experience a festival provides in relation to creation of meaning in societies and cultures where they are performed. Despite Getz,s views on themes being significant to the current study, I engage specifically in discussions on development of musicianship through participation in music festivals, thus filling the gaps left by Getz in his work above.

2.3 Studies on Music Festivals in Africa

One of the most significant developments in the sphere of music in contemporary Africa is the increasing popularity of music festivals. In this section, I review scholarly works on music

festivals done on the African continent as a means of not only identifying the gaps left by other scholars, but also establishing ways such studies inform the present research.

One of the areas scholars in Africa have written about relates to the nature of music performed during music festivals. Drawing on the Nyanza Music Festivals (Kenya) Hyslop (1955) notes that during these festivals, both African and European music is performed. Furthermore, scholars including Rogerson, J.M (2015) have presented music festivals as youth rites of passage. Writing from the context of South Africa, Rogerson shows how matric vac festival showcases music related to ritual performances so as to teach the men seeking for initiation the role of men in society. The insights that emulate from these studies inform the current study. To begin with, Rogerson's views on the nature of music performed during the Nyanza festivals in Kenya influences my analysis of the kind of music on the repertoire of Catholic Church music festivals in Ediofe Vicariate and why such music is performed. Moreover, although this study does not deal with what one would regard as ritual festivals. Hyslop's insights are also significant to the understanding music of the type performed during the Catholic Church music festivals in Ediofe Vicariate, Arua Diocese.

Moreover, scholars including Jeffery (2010) present festivals as a tool of identification. He demonstrates how music festivals become sites for articulating the shared histories, cultural traditions and common values of the people engaged in these performances. Jeffery's work makes reference to Creole festivals in the Seychelles, an island on the Indian Ocean. He discusses how these festivals bring about brotherly relations between the different people – both the performers and the audience. Jeffery quotes Joseph Balmount, the President of the Seychelles

making the following statement during the 2004 creole festivals: “the Creole Festival is an occasion to reinforce unity, the friendship amongst the Seychellois and also with our Creole friends”. (Accessed on 11/7/2019 at <https://scholar.google.com>. The above views relate to the present study in that music festivals in Ediofe Vicariate, Arua Diocese, bring together people of various categories. These range from the organizers, choir members, the Catholic Church and the audience. To add to the viewpoints raised by Jeffery, I investigate how this interaction during the music festivals in Ediofe Vicariate Arua Diocese become a platform for developing musicianship among the choir members by enabling them to become instrumentalists, people who could read and write music as well as conductors and choir trainers.

In recent years, scholarly attention has been paid to the choice and treatment of African songs for performance at festivals (Hyslop 1955). By discussing how African music is treated during festivals, Hyslop enumerates the different items performed during music festivals. This is one of the issues discussed in this study. I enlist the nature of repertoire for the Catholic Church music festivals in Ediofe Vicariate. Hence Hyslop’s ideas are significant since they provide a background upon which the present study hinges.

Another issue of discussion by scholars engaged in festivals relates to analyzing the origins, attendees and organization of festivals. Rogerson and Harmer (2015) examine the Matric Vac Festivals, which are an annual post school rite of passage, held in November and December among affluent white South African youths. These scholars discuss the process of organizing this festival and deal with the nature of stakeholders involved. They also discuss the reasons why people organize these festivals. Although the current study does not relate with religion, it draws on the above views to discuss the organization of Catholic Church festivals of Ediofe. To

supplement on Rogerson and Harmer's work, I bring to the fore different context of performing festivals- those performed in the Catholic Church, Ediofe Vicariate, and Arua Diocese, Uganda.

The other discussion on festivals in scholarly circles is about the different types of festivals performed in a particular context during specific times of the year. Making reference to Kenya, Hyslop (1955) enlists three major subsections of Nyanza music festivals held every year. One of the sub sections of the festivals he mentioned is held in the area of Lake Victoria. Another subsection is held in Nairobi, the Capital City of Kenya, and the third in the coastal sites of Mombasa. Hyslop also discusses the process through which these festivals are organized, but he does not show how the people who participate in them gain musicianship. By bringing issues of musicianship to my study, I fill in the gaps left by Hyslop. Indeed music festivals are a site where people interact as they sing, play instruments as well as read and write music. Some of the festival participants engage in adjudicating the music, dances, drama pieces and poems performed. All these activities equip these people with skills of musicianship. In the following section, I review literature of scholars who have written about music festivals in Uganda.

2.4 Studies on Music Festivals in Uganda

In Uganda, some scholars have studied music festivals and competitions. One of the scholars in this area is Ssempijja (2010) whose works deal with music competitions in the Catholic Church. Specifically in his works of 2010 Ssempijja traces the background of music festivals in the Catholic Church, the nature of repertoire for these festivals and different stakeholders involved in

their organization to understand how these performances become a site for glocalising Catholicism in Uganda.

Although Ssempijja's works deal with Kampala Archdiocese, they offer important insights to the present study. As an example, the discussion on the nature of items performed and the people involved in these festivals inform my study in terms of understanding why certain items are performed in festivals and the roles of different people towards the organization of these festivals. However, I add to Ssempijja's insights by bringing to the fore the issue of developing musicianship through music festivals. By investigating the question about the nature of musical skills choir members acquire as they participate in Catholic Church music festivals, I explore how music festivals in Ediofe Vicariate (Arua diocese) are a platform for developing musicianship in some participants.

Besides the issue of music festivals being presented as a site for glocalising Catholicism as Ssempijja has noted above, scholarly works on music festivals in Uganda shows that these performances are used to recreate and redefine specific music and dance genres. This issue is raised by Nannyonga-Tamusuza (2003) in her work on the place of school music festivals (competitions) towards the recreation and redefinition of *baakisimba* music and dance of the Baganda of central Uganda. Nannyonga-Tamusuza demonstrates how designing new costumes, choreographing, assigning new roles for school boys and girls, among the factors, become sites for recreating and redefining *baakisimba* practice among the Baganda. Although the present study is not about school music festivals and a particular music or dance genre as Nannyonga-Tamusuza has shown, her work is relevant to this study. It informs my understanding of how

performance in contexts of festivals or competitions brings about change in the music, dance or the life style of the people involved. To add to Nannyonga-Tamusuza's insights, I discuss how music festivals in the Catholic Church are a site for developing musicianship among the participants besides also looking at these performances as a festival, not a competition, where winning groups are awarded trophies.

Similarly, Nannyonga-Tamusuza traces the history of music competitions in Uganda with particular reference to schools music festivals. As she puts it, the history of music festivals in Uganda traces back to late 1920s when Reverend Duncan introduced the Namirembe Church Music Festival for Anglican Church Choirs to compete in hymns, chorales and anthems (see also Keshubi *et al.* 1998 as quoted in Nannyonga-Tamusuza, 2003: 98).⁶ Moreover, Nannyonga-Tamusuza has noted that these festivals were denominational in nature, implying that they were organized in relation to the basis of the church. The other issue that Nannyonga-Tamusuza brings to the fore as she discusses the history of these festivals relates to how the church looked at indigenous African singing and dancing. At first, Africans were discouraged from performing their music in church because it was considered profane. Nannyonga-Tamusuza captures this point when she writes that the “view that African music was pagan and profane, thus unsuitable for church worship” (2003:98), made it “unfit” to be performed in the church. Today, the Church Liturgical music has ceased to be restricted and this explains why there is liberty in the way people use African instruments and languages during Church performances. To investigate how music festivals in the Catholic Church under Ediofe Vicariate foster the development of

⁶ See also Benon Kigozi (accessed from <https://WWW.music Africa net/magazine/music-education-Uganda>). He states that Duncan organized the Namirembe festival in 1921, which later became an annual music competition of the Anglican Church choir and schools based on sacred classical repertoire.

musicianship in choir members, I saw the need to trace the history of church music festivals in order to offer background information for this study. As such, the insights presented by Nannyonga-Tamusuza inform my discussions.

The other topic relating to music festivals in Uganda is Asaasira's (2010; 2012) work on popular music competitions and how they participate in constructing popular music in Uganda. Asaasira's research deals with the background to these competitions, different stakeholders involved in their organization, categories of popular music people compete in as well as how the competitions construct what is considered popular music in Uganda. In line with the present study, besides discussing the nature of repertoire and stakeholders involved in organizing these festivals in Ediofe Vicariate, Arua Diocese, I discuss another form of music festivals, that is to say, music festivals in the Catholic Church of Ediofe Vicariate, thus supplementing the views raised by Asaasira.

2. 5 The Notion of Musicianship

Music is defined as an art and cultural activity whose medium is sound organized in time (see <https://mulnepublishing>). Among the elements of music that have been recognized include pitch (which governs melody and harmony), rhythm (and its associated aspects like tempo, meter and articulation), dynamics (loudness and softness) and the sonic qualities of timbre and texture which are sometimes termed as the "color of a musical sound."

In addition, to be a musician is to be someone who may sing, play an instrument, compose, analyze and interpret music as well as conduct choirs (Education Fall, 2010). Although the above attributes are used to define a musician, it is important to note that a musician may not possess all these skills. One may have skills in instrumental playing, composing or conducting choirs but fail to read and write music. On the contrary, someone may be able to compose, read and write music but fail to play instruments or sing.

One of the issues scholars have examined in relation to the notion musicianship is the definition of the term. As Brown (2012) has pointed out, musicianship is a person's ability to perceive, understand and create sonic music. It involves awareness of musical features, the ability to articulate and interpret these features and their effects as well as the capacity to demonstrate understanding through analysis, imitation and generation of music. Still on the definition, Kaulkin (2018) does not see musicianship in terms of whether someone can play an instrument or not. He sees musicianship as relating to some one's ability to perform music through formal trainings during workshops and informal trainings during the performances. These ideas are significant to this study as they enhance my understanding of the term musicianship which is at the core of my discussions. By understanding what this concept means, I have explored how skills related to playing instruments, conducting choirs, and singing, writing, adjudicating music, among others, have been acquired by choir members through participation in Catholic Church music festivals in Ediofe Vicariate, Arua Diocese. As Kaulkin (2018) has pointed out, I also argue that informal settings like participation in music festivals offer a site for acquiring skills of musicianship since the person is exposed to experts who consciously or unconsciously impart these skills in him or her.

In a related development, scholarly work on the concept of musicianship has preoccupied itself with how people can develop this skill (Holland 2017). As Holland has asserted, listening to music of one's preferred choice evokes positive feelings in the person. Likewise, Stain (2019) argues that to be defined as a successful and professional musician, one needs to possess certain skills: being music literate, composing music and having skills to play instruments. A number of music educationalists have identified these skills and abilities which can be used in the understanding of musicianship (Pfleiderer, 1963). Pfleiderer highlights seven characteristics of musicianship, namely, possessing a musical ear, the ability to coordinate melodic and associated sound stimuli through the musical ear, searching out coherent melodic and harmonic meanings. Other traits include not being satisfied with passively bathing in the sensuous colors of sound, finding delight in experiencing music as an integrated whole and coordinating the sound impressions by reducing them to their simplest relationships in an attempt to clarify the formal structure. There is also awareness of and response to stylistic differences in formal structure and tonal relationships to be anticipated in music of different epochs as well as the ability to identify and respond to the expressive quality embodied in music which is communicated through the movement of the musical impulses within the total gesture. This scholar did not specify the platform for becoming a professional musician. However, in my own understanding, the literature enhances my studies about the reality that some of the core musicianship skills mentioned are being developed through the EVMF.

Similarly, exposure to the musical environment is considered one of the means through which the spirit of musicianship can be acquired. Among other issues, this exposure can be through

interactions with musicians who teach and demonstrate certain musical skills to other people in class or out of class. This is the idea Queen (2018) discusses in her work of musician on music. Sharing her experiences, Queen asserts that “I got schooled in church and schooled on the band stand. You don’t tell an elder person what to do, they guide you. Then you turn into a mentor as years go by; school teachers never had the band stand experience” (251-268). Although Queen is referring to the band, her argument is of significance to the present study. It shows how exposure to certain musical experiences enhances the process of acquiring certain musical skills. To add to Queen’s view, I bring to the fore Catholic Church music festivals as a platform where choir members are exposed to music thus acquiring skills of musicianship.

The need for consideration of the quality of children’s musical response and understanding to enhance their musicianship through classroom training is the idea Ofsted (2009) advances. Ofsted discusses the process of musical training for children at school, the competencies acquired and how these are developed in these people. He argues that in practice, classroom situations do not lead to the development of music competencies including singing, conducting choirs as well as composing music. However, with the exception of instrumental performance, these same competencies are usually developed in depth during such contexts (Dalladay, 2012: 9-18). More so, Kaulkin (2018) draws from his experience of teaching private music lessons to people, mostly the adult amateur choral singers, to show that people do not immediately realize their ability to sing music but this skill develops as the person interacts with others as well as through some music theory experiences. Although I do not use the word competencies to refer to the musical skills a person acquires when s/he gets involved in the musical performance, the

above ideas relate to this study. As such, Ofsted (2009) and Dalladay (2012) inform the ideas presented in this study.

2. 6 Conclusion

In this chapter, the researcher has reviewed literature related to the topic of study. Besides discussing scholarly works on music festivals in the world, Africa and Uganda, she has looked at works which deal with the notion of musicianship. This chapter has revealed that there are many categories of festivals in the World and these play different roles in the communities where they are performed. Moreover, although scholars have investigated the topic of music festivals, their analysis does not explore how these festivals foster the development of musicianship in some of the participants who engage in them. To bridge this gap, the present study investigates this issue to demonstrate how Catholic Church music festivals, especially those performed in Ediofe Vicariate, Arua Diocese, become a platform for fostering musicianship in choir members. In the following chapter, I discuss the methodologies adopted for this study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

In this chapter, I discuss the research methodology adopted to conduct this study. I specifically discuss the design/ approach, sampling techniques and instruments or tools employed to collect data. I also bring to the fore the limitations and ethical issues I encountered in the process of conducting this study. This information is meant to articulate the process I went through in order to collect data for this dissertation.

3.2 Research Methodology

Inductive qualitative research methodology was used to conduct this study. This type of methodology avails data which is non-numerical in nature. As Ian, G (2011) has noted, qualitative studies are made up of words and images or anything that is not presented in numerical form. According to Ian, qualitative data is often collected because it can capture more naturalistically what research participants wish to express because they are able to use their own words rather than the categories which they are not accustomed to. As such, to conduct this study, the qualitative methodology enabled me collect the ideas, views and experiences of people involved in the Catholic Church music festivals. These views were about the background to these festivals, nature of repertoire performed and the different stakeholders involved these festivals in order to understand how the festivals become a platform for choir members to develop musicianship.

3.3 Research Design /Approach

This study adopted a case study approach. In this respect, I had Ediofe Vicariate as my case for the study. McLeod (2014) looks at case study as an in-depth investigation of a single person, group, events, or community. As a popular form of qualitative analysis involving a careful and complete observation of a social unit which may be a person, family, an institution, cultural group or even the entire community, this approach is credited for its advantage of enabling the researcher to gather details about something since the individual doing research uses the available time to study only one case thus gathering the necessary details.

Although there are other vicariates in Arua Diocese, I chose Ediofe Vicariate as my case for this study since the activities it is involved in are the same activities other vicariates also organize. While in Ediofe, I conducted an investigation of how music festivals in the Catholic Church enable participants develop musicianship. By concentrating in Ediofe, I was able to acquire the necessary details than if I had conducted this study in several vicariates.

3.4 Sampling Techniques

This study employed the non-probability sampling technique which involved purposive and snowball. In relation to purposive sampling, the researcher selects specific people within the population to provide information on a specific issue because they are involved in the activity one is researching about. In this study, I selected the Ediofe music and Liturgy Committee, adjudicators and the choir trainers to provide the required data because they were directly

involved in the organization and performance of music during these festivals. In addition to purposive sampling, I also used snowball sampling where I depended on known contacts to reach those people I did not know but had relevant information. Snowball sampling technique was used to get priests whom I did not know but had important information for this study. These priests were suggested to me by some of my respondents in Ediofe Parish.

Table 1 : Sampling Category, Population, Sample Size and Technique for the Research

Category	Population size (N)	Sample Size (s)	Sampling Technique
Priests	20	05	-Snowball(chain referral)
Ediofe Vicariate music and liturgy committees	16	05	-Purposive & Census
Adjudicators	15	05	-Purposive & Census
Composers	12	05	-Snowball(chain referral) sampling
Conductors	15	10	- Purposive sampling
Choir trainers	36	10	-Purposive sampling
Total	99	40	

3.5 Research Instruments

The study, being qualitative in nature, necessitated the use of data collection instruments (tools) like interviewing, Focused Group Discussions (FDGs), library research, photography, note taking and recording as well as participant observation to collect data. These tools are elucidated in the subsections that follow:

3.5.1 Interviewing

Interviewing is a research tool that involves a conversation between one or more people on an issue. There are several types of interviews including structured, semi-structured and non-structured interviews. While structured interviews call for the investigator to set questions and use them during the interview, non-structured interviews involves writing down themes which are used to guide the interview. On the other hand, semi-structured interviews involve pre-set questions and themes that guide the investigator in conducting the interview. In conducting this study, I used both semi-structured and non-structured interviews where on the one hand, I had pre-set questions and themes to guide the interview and on the other hand, had non-structured interviews which involve writing themes to follow during the interview. During interviews, I used open-ended questions, the nature of questions which gave the respondent chance to give as many details about the phenomenon of discussions as possible.

This tool was used during interactions with composers, adjudicators and the priests in Ediofe Vicariate. The above category of people had specific roles in the preparation and execution of these festivals. I met them individually and at different times. As shown in the figure 3 below,

the researcher (Juliet Driwaru Awuta) is seen having an interview with father Nazarino Ajionzi, the chairperson Ediofe vicariate music sub-committee.

Figure 3: Photo showing Interview Session with the Chairperson Ediofe Vicariate Music Sub-committee



Photo taken by Harriet Nyakuru on behalf of the researcher

In the above photo, father Nazarino Ajionzi (left) who was the chairperson of Ediofe Vicariate Music Subcommittee, was having an interview with the researcher at Oje Parish. We were seated at the veranda at the parish quarters for the Priests. The Chair of the Ediofe Vicariate Music Subcommittee must be a priest and by the time I met Ajionzi, he was the chair who had been in charge of this sub-committee for three years.

3.5.2 Participant Observation

Another tool that I adopted to collect data was participant observation. This tool of research requires the fieldworker to get involved in the activities of research (Chevalier and D Buckles 2013:185). During fieldwork, I personally took part in the choir training sessions of the groups I studied. For example, I was a choir member of the different groups in Ojulua Chapel, Saint Mary's Orawa, Holly Trinity Asava Chapel and Christ the King. Besides, I took roles in commenting on the activities during training sessions whenever I was demanded by the choir leaders. In addition to participating as a choir member as well as commenting on the performances of the groups I researched on, I also had a chance to participate as an adjudicator in the process of the Ediofe deanery festivals at Ediofe girl's secondary school. Participating in activities involving choir training availed me with an opportunity to interact freely with the members of the choir in Ediofe Vicariate and observe and understand what was taking in the course of preparations for the festivals and during the festivals. Moreover, working as an adjudicator, I understood better the nature of items for these festivals and how they are assessed.

3.5.3 Library Research

Analysis of secondary data involves the use of information that has already been gathered by other researchers perhaps for another purpose (Cleveland Buckles, 2013). Basically, in using this tool, I read and analyzed what other scholars had done along the line of my study. I related and used this to inform my studies and fill the gaps left by other scholars. I visited a variety of libraries to inform my studies. I went to Kyambogo University Main Library, Makerere University Main Library, National Teachers' College Muni Main Library, Muni University Main Library as well as Kyambogo University Faculty of Education Library. I also went to the various offices of Ediofe Vicariate and these included the catholic center cafeteria and the printer points which availed me with some information. Besides physically going to libraries, I used internet sources including jstor, google scholar and Wikipedia to search for information. The main themes of my study informed my search for information and these included background to Catholic Church music festivals in Uganda, repertoire for Catholic Church music festivals and understanding the notion of musicianship.

3.5.4 Audio-recording/ Note taking /Photography/ Videography

Audio recordings were among the data that I collected. To achieve this, I used an audio recorder to capture the voices of the people I interviewed during individual and group discussions, music performances (especially during training sessions and festivals). I also recorded people's comments during training sessions, church sermons and festivals. Besides making audio recordings, I took still photographs during these festivals. In the photographs, I captured instruments being arranged on stage and played. Moreover, I also took photos of my research

participants during interviews. Lastly, I made video recordings of the items performed during these festivals. Other video recordings captured members of the audience as choirs performed on stage as well as capturing people as they prepared for these festivals. Finally, I took notes during fieldwork.

The use of these recording techniques was informed by the need to keep these materials for playback sessions during data analysis. More so, the still pictures are used in this dissertation for illustration purposes. In incidences where I interviewed informants, making recordings saved me a lot of time, the time which I would have spent to write down notes while also asking questions. In addition, the field notes were meant to provide something to turn to in case I had lost the audio and video recordings mentioned above.

3.5.5 Focused Group Discussions (FGDs)

FGDs are a type of in-depth interviews accomplished in a group intended to answer questions that may need verification of data by more than one person (Locanath Mishra, 2016). In this study, FGDs were used to have interactive discussions with the Ediofe Vicariate Music Committee and the Choir Members from Kampala Lugbara Catholic Association (KALUCA). Bearing the fact that part of Ediofe Vicariate is composed of KALUCA, I felt it appropriate to include members of KALUCA in my FDGs. Needless to mention, the Lugbara living in Kampala also engage in all the activities of the EVMF from zonal to deanery level. Since I could not travel to Kampala to interview these people, I waited for them to come to Arua for the vicariate festivals in order to interact with them. I therefore used FGDs to ensure that within the shortest period of the Vicariate Festivals, I had to gather information from the Choir members who

represented KALUCA. I used FGDs because I wanted to get different persons who attended the festivals and share their views and experiences.

A Focus Group Discussion (FGD) is a good way to gather together people from similar or different backgrounds to discuss a specific topic of interest (Mishra 2016). When I organized a meeting with the group from Kampala (FGD Jan 08, 2019), I was able to get divergent views about certain themes and also use the same occasion to ask members for clarification on the same idea. As an example, members of KALUCA were able to reconcile some of the views about the year they first participated in these festivals and the items they performed. Individual choir members also shared their experiences on when they joined KALUCA and the items they performed. When someone could forget certain aspects of the information, friends were able to correct him/her. In figure 4, I show a picture of the fieldworker (Juliet Driwaru Awuta) with members of KALUCA during a FGD in Arua.

Figure 4: Focus Group Discussions with the Choir from KALUCA



Photo by Philip Ajobe on behalf of the researcher

As can be seen in the above picture, all of the members were in a sober mood, smiling. Though I was gender sensitive, the female members of this choir only attended this discussion for some time and left for other activities.

3.6 Data Processing and Analysis

I employed in-field and out-of-the field data analysis. In relation to in-field data analysis, I analyzed data while still in the field and the gaps realized were identified and filled for in-depth data collections. On the other hand, the out-of-field data analysis involved a process of transcribing the information from recordings, translating the transcribed data from Lugbarati into English before coding it to create themes. The prevalent themes were later brought into conversation with those garnered from literature review to have an academic presentation of my dissertation.

3.7 Ethical Issues

To have this study conducted, the following ethical issues were put into consideration. First, I ensured that I get permission from various offices before embarking on fieldwork. Permissions were sought from the chair persons at the various levels ranging from the chapel, parish and deanery to the vicariate. More so, I acquired a letter of introduction from Kyambogo University's Faculty of Arts and Social Sciences, including the Department of Performing Arts, to identify myself as a student of Masters of Arts in Music Degree of Kyambogo University. I also sought

the consent of the administration of Ediofe Vicariate, Arua Diocese, by requesting for permission to conduct my research within the Catholic Church in the Diocese.

Besides the question of consent, I also treated the views of the respondents, specifically those who were not feeling comfortable with the issue of documenting their names, with confidentiality. To do this, I used pseudo names to conceal the true identity of such respondents. I also ensured that before I record anybody (musicians, adjudications and other research participants/respondents), I sought for their permission. Where they did not provide such permission, I did not record them.

Before engaging with my research participants, I explained to them the objectives and the aim of conducting this study. I underscored the fact that this is a research project geared towards fulfilling the requirements for the award of the degree of Master of Arts (Music) of Kyambogo University. This enabled them to participate in this study without any fears that I was conducting research for other reasons including economic gains.

Lastly, I ensured that there was voluntary participation on the part of my informants. Having explained to them what the study was about and its purpose, I underscored the issues of joining and quitting the project at the time informants felt it necessary. This was meant to avoid the feeling of being coerced to be part of this research.

3.8 Limitations to the Study

Time was a factor that was limited for this study since a lot of time was already spent for writing the proposal. This was due to other commitments at my work station which included teaching and other administrative responsibilities. All these affected my efficiency in doing my research work. This was a limitation which I dealt with by allocating maximum time to do the remaining part of my research. I also requested the administration where I worked (National Teachers' College Muni) to be considerate and reduce my workload besides requesting them not to give me more responsibilities. I also requested my colleagues to support me by covering some of the topics I was expected to teach.

Making appointments with informants was a challenge since some of them did not attend the choir training and yet others were not known to the researcher. I therefore used snowball sampling technique to get the contacts of the people I did not know yet had necessary information.

Research costs which included transport, equipment for recording interviews, transcription of the interviews and printing were a limitation. This was curbed by sampling the areas to meet respondents, seeking assistance from the NTC Muni library to support me with some of the equipment and borrowing some equipment from my colleagues. I also used my savings to facilitate transport during fieldwork, printing of material, purchase of internet data and accommodation especially whenever I went to Kampala to meet my supervisor.

Chapter Four

Presentation and Discussion of Results

4.1 Introduction

This chapter presents the background to music festivals in Ediofe Vicariate, Arua Diocese. I trace the history of these festivals from the 1980s, which was the period they were established, to 2019, the time I conducted this study. By discussing the background to music festivals in Ediofe Vicariate, I provide insights on the context under which these festivals have thrived in order to understand how they become a platform for developing musicianship among choir members who participate in them. The chapter also presents a discussion on the Ediofe Vicariate Catholic Church Music festivals and how they act as a platform for building participants' skills in music reading, writing, instrumental music, composition, choir training as well as adjudication, thus contributing towards developing their musicianship.

The chapter is divided into nine sections. Section one is an overview of music festivals in Ediofe Vicariate. In the second section, I discuss the different levels music festivals in this vicariate undergo. In section three, I present the different stakeholders involved in these festivals. The fourth section deals with the nature of repertoire before highlighting the notion of competition to concretize the argument that these performances are not a competition, but a festival, activities during which choirs merely present their items, not to win a trophy, but to participate in a church performance. This information is significant in enhancing an understanding of the context under which the music festivals in Ediofe Vicariate, Arua Diocese, were established. The last two

sections engage in discussions of the term ‘musicianship’ and how these festivals foster musicianship in choir members who engage in them before making concluding remarks.

4.2 Historical Background to Music Festival in Ediofe Vicariate: An overview

The historical background of music festivals in Ediofe Vicariate is a controversial issue since many informants were not specific in stating the exact year and persons who came up with this idea.⁷ However, a number of informants mentioned that these festivals have their roots in African Traditional Music (ATM). In an attempt to state when the festivals could have started, Faustine Adima (who was a music Lecturer at Muni NTC) told me that festivals in Ediofe Vicariate picked up seriously after the war of 1979. He said that when the war exiled the Lugbara to the Democratic Republic of Congo (then Zaire), the exiled Lugbara learned church songs during interactions in the church services in Congo. As he pointed out, during such interactions, they experienced that church songs were mixed with traditional music. When they came to Uganda in the 1980s, some of these Lugbara felt the songs sung in Congo could not be adopted for church services in Uganda. What was seen as more compatible were the songs only sung in Latin.

Relatedly, other informants also mentioned the period between 1970s and 1980s as the time when music festivals in Ediofe vicariate were initiated. In an interview with Father Nazarino Ajionji, the chairperson of Ediofe Vicariate at Oje Parish, he told me that the persons who were instrumental in the beginning of these festivals in Ediofe Vicariate were two priests Fr Casiano

⁷ Indeed, according to Andrew Kania (2017), ⁷festivals have evolved and developed over the years without certainty of actual dates retrieved <https://plato.stanford.edu/entries/music>. Accessed on 08/7/2019 at 10:31 am.

Egima (RIP) and Fr Lino Anguani, (RIP) who were also musicians (Nazarino, interview, January 17, 2019). He mentioned that Egima and Anguani sat with the laity and set up a committee called Ediofe Vicariate Music Sub-Committee Board and produced music for the festivals to be performed from the chapel to vicariate level. They were later joined by the Rev Fr Romano Amafua (RIP) who was the priest of Christ the King church in Arua. Others who joined the above group were Joseph Ika (RIP), a music teacher in Ediofe Girls Secondary School and Rev Fr John Mereko (RIP), the then priest of Ediofe Parish. The initiation of the festivals enabled the choir to start learning skills in African instrumental work, composition, conducting, choir training and adjudication. Whereas this festivals were instilling skills in musicianship, the skills were not fully measured to the level of musicians who have acquired skills through the formal learning.

Later on, these priests saw the need to bring some musicians on board. According to Pastor Nyakuni, these were musicians who were Catholics and worked with Church Choirs in the vicariate in the 1980s (Focus Group Discussion, January 07, 2019). The Late Paul Buni (who was also a teacher of music in Ediofe Girls' Secondary School), Late Ezayiah Etuka (a choir trainer within Ediofe deanery) and Jerosé Amayo (a primary school teacher in Etori Primary) were appointed to this committee. The priests and the musicians were to develop a book called the *First Edition of the Song Book*. They also notated the songs in tonic sol-fa which the choirs were to practice and perform during the festivals. Richard Enaku, also a reverend father, pointed out that in a bid to further improve the quality of the song book for the festivals, in the early 2000s, two other priests, Rev. Fr Cosmas Alule (who was then the Parish priest of Christ the King) and Rev. Fr Martedio Butele (of Ediofe Parish) came on board to make improvements in

the choir activities for the festivals (interview, January 23, 2019). This committee re-wrote the tunes in the first edition of the song book and ensured its distribution throughout the Catholic Churches in Ediofe Vicariate and Arua diocese.

As can be inferred from the above discussions, the committee membership of Ediofe vicariate music festivals from the start has been dynamic as new members are usually recruited based on technical musical skills required for the festivals to advance. Moreover, over the years, other people (who were not priests) have been incorporated into the committee for richer guidance about the quality of the festival repertoire. Indeed, in an interview with Fred Aniku, a teacher in Arua Prisons Primary School, even when the pioneer members of Ediofe Vicariate Music Sub Committee (EVMSC) were priests, later on, they started taking on ordinary members especially those people who knew how to read and write music for better advice on the repertoire. Aniku said that sometimes people who knew how to compose songs were also identified and incorporated into the committee. Such people are still being identified by this Vicariate. They are merely selected, not elected through vetting (interview, March 23, 2019). This arrangement justifies the fact that EVMSC membership is fluid and based on musical professionalism as well as accepted morals in the Catholic Church. It should also be noted that the priests who started these festivals ensured that young priests are brought on board, such that the festivals are sustained in the Vicariate.

The Ediofe vicariate music festivals were first staged within the Ediofe deanery. At their inception, some Catholic schools were merged with a few Chapels to perform musical works around November of each year, before the students went for holidays. For instance, Denis

Dricile, who was a teacher in Christ the King Primary school, told me that Ediofe Girls Secondary School and Pokea Seminary were the schools which were initially brought together with numerous Chapels including Pokea, Asava, Ediofe and Christ the King to engage in the performance of these festivals in Ediofe vicariate. All the inceptions done were the brain child in the development of musicianship among the choir members in Ediofe Vicariate Arua Diocese.

He further said that songs were at first sung in English and Lugbarati and were showcased as Christmas Carol services. As Dricile informed me, the performances targeted the Chapels and Catholic founded schools where liturgical services were being performed in Lugbarati for the Chapels and English in the schools (interview, July 23, 2019). When the other Chapels saw the beauty in the initiated festivals, they started joining and the committee improved on the ideas. It started organizing the festivals for Ediofe deanery and eventually the Ediofe vicariate other than having a few schools and chapels. In the paragraphs which follow, I present the reasons why these festivals were started.

One of the reasons was the desire to celebrate cultural heritage of the Catholic Church. According to Waring (2017), everyone wants to celebrate their particular form of culture, tradition, difference or similarity with others. He notes that festivals can help to promote a destination or highlight a historic occasion, cultural or heritage significance. This is what this research has revealed in relation to these festivals. This study has established that since early 1980s, these annual music festivals bring to the fore the liturgical culture of the Catholic Church in Ediofe vicariate, Arua diocese, Uganda. In an interview with Joel Anguyo, he mentioned that Christians in the Catholic Church have a culture of having seasons followed throughout the year. He cited seasons of lent and advent, which demand preparations in the kinds of songs performed

(interview, January 23, 2019). This, to me, is a reflection that these priests wanted the congregation to understand the kinds of songs performed in the various seasons in the catholic calendar thus sustaining this long culture in the Catholic Church in Ediofe vicariate

Before the festivals started in Ediofe Vicariate, the white fathers were at the fore front in organizing these festivals. Father Rosy Karluce and Sister Paula Pandarezio (both whites) moved from Chapel to Chapel to train Choirs. Awia said the two came to Asava Holy Trinity, when he was a young man (about twelve years). Later, Father Tonino Pasoline, who was a missionary priest and Sherry Maya, a white lay missionary who lived in Ediofe Parish joined the choir trainings. However, the white priests who trained the choir would not speak the local language (Lugbarati) well yet they were organizing songs for the liturgy. This, to the local priests, was a challenge since their songs were not properly understood by the choir members then (interview, March 23, 2019). This reason triggered the diocesan priests to start the festivals to ensure that more understanding of the liturgical songs is realized among the choir and proper incorporation of the Lugbarati is experimented in the liturgical songs.

The white priests who trained the Choir organized competitions and rewarded the best choirs. The desire to abolish the attitude of performance for rewards which had cropped up among the choirs also prompted the priests to begin the Catholic Church music festivals. As Fred Aniku explained, before the festivals started, there were competitions which involved rewards such as Arua Diocese Music Competitions which attached more value to rewards than spirituality in the choir. The rewards during such competitions made these events look like they are for personal gains other than preparing for the liturgy. For instance, before the festivals started, there were scuffles among different choirs since people were struggling for the awards. But over the years

from when the competitions were terminated and festivals initiated, the events were looked at as festive events (interview, March 23, 2019). Therefore, based on Aniku's assertion, it means that the festivals were also initiated to enable the choir focus on music activities for the perfection of the liturgy other than personal gains. As Adima also told me, one of the reasons for starting the Ediofe Vicariate festivals was to promote uniform singing in all the Catholic Churches in Ediofe Vicariate. However, later it was observed that the songs had notation shortfalls which affected the Christian's enthusiasm to sing during prayers. As such, there was a thought to further develop the melodies for appropriate uniformity (interview, March 24, 2019). Adima's discussions point to the fact that indeed the initiators wanted the Christians to have something through which they could improve the liturgy in church.

These festivals were also started to check the theology in the songs used for liturgy in the Catholic Churches. Joel Anguyo told me that the songs the vicariate selects for festivals and the subcommittee vets are expected to be in line with the theology of the Catholic Church. This is because the choir from exile in the 1980s had copied musical ideas from Zaire (Democratic Republic of Congo by the time of conducting this study) (the country most people from Arua took refuge in) affected the theology of the songs performed during church services in Arua Diocese. The initiators seeing the trend of events started the festivals to ensure that the theology in the songs performed during Church services is checked. They then collected and stored the repertoire with clear theological ideas and incorporated such songs into the Catholic Church song books. Indeed, by the time I carried out fieldwork, the songs performed demonstrate clear ideas on the theology and the Christians who partake of the songs have noted that they pray twice

while singing (Anguyo, interview, January 23, 2019). This illustrates that the festivals avail room for the committee to check whether the liturgical songs are in line with theology or not.

Another motivation for starting these festivals was to create a pool where songs are created, archived, rehearsed and distributed to various chapels within Ediofe Vicariate, Arua Diocese. In other words, the festival was initiated to have songs of various seasons for the Catholic Church in place for liturgical purposes. As Martin Nyakuni, one of the choir trainers in Asava Chapel pointed out, songs are composed and compiled in a book used during church services in the various liturgical seasons, and music festivals are an occasion where these songs are showcased to Christians in the Catholic Church (interview July 3, 2019). Indeed, by 2019, the revised song books I observed were being used for functions including weddings, funerals and church services. I have always posed this question; “If the festivals were not started and songs not compiled, where would the Catholic Christians of Ediofe vicariate get songs to use in the different church contexts?”

Furthermore, these festivals were established to ensure that the choir members develop the spirit of teamwork and collaboration within Ediofe Vicariate. Initially, choir members would not share ideas developed from choir activities with their counterparts from other chapels. This meant that each group trained on their own and those who had the musical ideas were not sharing them with others. Members of the festival organizing committee told me that choir members were not getting room to collaborate in music and the festivals were started to mitigate this challenge. As an example, during the vicariate festivals on the 23rd January, 2019, I observed choir groups which were not on stage coming to support their colleagues after the performance by clearing the

stage for the next group to come and perform. This, to my own opinion, was a sign of teamwork and collaboration among the various choirs. Not only gestures of helping others arrange the stage were shown, choir members also shared ideas with each other in playing and improvising musical instruments during the festivals. This knowledge is then incorporated in the performances during Sunday services.

Additionally, the researcher has also observed that these festivals are organized to encourage the use of both the local language of Arua people (that is, Lugbarati) and Latin, the latter being the language used in the Catholic Church, to foster evangelization. As Dricile pointed out during an interview, from the songs sung in the mass, every year the committee selects two songs and makes them compulsory items. One of these songs is written in Latin and the other one is written in Lugbarati. During the 2019 music festivals, the first compulsory song was entitled *Ecce panis Angelorum* (Behold the bread of the Angels)⁸, which was picked from the mass and translated to Portuguese. The second compulsory song is written and performed in the local language (Lugbarati) (Dricile, interview, July 23, 2019). Drawing on these songs, it becomes evident that music festivals in EV are a site for the church to promote the language used for liturgy, which should be used alongside Latin.

More still, a member of the festival organizing committee pointed out that one of the reasons to begin these festivals was to improve Liturgy. Phillip Ajobe, chairperson deanery committee looks at liturgy as prayers in the Catholic Church, which integrates music, readings, homily and at times, the Eucharist (Focus Group Discussion, January 7, 2019). Like in other Catholic

⁸ Although people performed this song thinking that it was in Latin, some of the priests I interacted with during fieldwork noted that the song was in Portuguese. This implies that sometimes the festival organizers and choir members may not understand some of the foreign languages in which these pieces are written.

Churches, music is a significant aspect of the liturgy. From the beginning of the mass through the middle to the end, music is performed throughout church services. Indeed, some of the prayers are sung, especially during mass on Sundays. For example, during the deanery festivals of Ediofe Deanery held on the 8th of January 2019, the researcher heard the choir sing the song *Ata afe ma orindi midria* literally meaning ‘Father I surrender my spirit into your hands’. This prompted her to ask Richard Anguyo, a choir trainer, why they had to sing the song before starting performances at the Vicariate level. Anguyo asserted that the song provides the choir an opportunity to prepare and improve its items to realize perfection during liturgy (interview, December 27, 2018). More to the above view, Harriet Nyakuru, affirms that by engaging in these festivals, liturgy in the different churches of the vicariate has improved. As a result, those parishes which were not active have realized the importance of these performances thus also becoming part and parcel of the music festivals. Additionally, not only the churches, but also the individual members of different churches have been motivated by improvement in the liturgy to join choirs and participate in the music festivals (Nyakuru during an interview on January 23, 2019). Therefore, the festival can be seen as a platform during which choirs perfect their songs which are usually used during church services. By ensuring that these pieces are perfected, the festival organizers use these performances as a site for ensuring that there is uniformity in the presentation of the liturgy during Catholic Church services in Ediofe Vicariate.

Albert Enzama also mentioned that the festivals started for the reason that Christians should know how to sing songs during the liturgy in the Catholic Church of Ediofe Vicariate (interview December 27, 2018). All Christians (the congregation) sing with the choir during liturgy. However, the initiators of these festivals realized that those days in the 1980s during Church

services, the congregation was not singing yet if a Christian sings well during church service, s/he prays twice. This commitment was not to the fullest and the initiators thought festivals would avail a platform where a choir can sing and the Christians may learn by rote method to join the choir in the singing (*Ibid*).

I have observed that the festivals are organized and performed to ensure that there is a standardized choir within the Ediofe Vicariate which is responsible for singing during feasts and occasions like ordinations, weddings, funerals and events when the diocese is demanded to perform at the national level. In the past, there were no standardized choir in Arua diocese and yet the diocese is supposed to participate in activities of importance within and in other dioceses. For example, in a focus group discussion, a member mentioned that during the 1990s, the Arua diocese was requested to animate the church service during martyrs' day at Namugongo (Kampala). To prepare for this occasion, the Ediofe Vicariate Music Sub-Committee was used to have the selection of the choir to perform during these festivities (Focus Group Discussions, Jan 07, 2019). Bases on this, my study has established that the organizers of these festivals have reflected on having a standard choir within the vicariate. which can substantiate the diocese whenever the letter is called for any religious event in Uganda.

Informants have also noted that one of the motivations for starting the festival was to improve the morals of members of the Catholic Church within the Ediofe Vicariate. Nazarino Ajionzi mentioned that issues like domestic violence can be addressed through platforms like the festivals and the morals of the choir over the years have indeed improved. The initiators believed that when a group of people is engaged, the minds of people are not idle. For example, in Ediofe

Vicariate, music festivals entrance songs talk about domestic violence, cleanness in the homes, wealth creation and HIV/Aids prevention. These songs sensitize the choir and the entire audience about living careful lives, taking roles and having hands on activities to curb the challenges in life as Christians (interview, January 23, 2019).

The other reason for starting the festivals was to integrate African musical instruments in the church services and to harmonize African songs during Church services with a view of giving rich performance during liturgical activities. Before the festivals started, the African musical instruments were not fully used during Church services in Ediofe vicariate, Uganda. In the parishes, the piano dominated and only drums were the African instruments used. This state of affairs motivated the initiators to establish festivals in Ediofe Vicariate where local instruments are used such that the Choir can incorporate them in church services. During focus group discussion, an informant told me that African music is part of Africans and a lot of it integrates singing and instrumental playing. Though he did not state the reason directly, he was relating to one of the reasons for the festivals which was to integrate African music with the western music through the harmony and composition of original compositions. This improved the singing in Ediofe Vicariate that time. However, later it was observed that the songs had notation shortfalls which affected the Christians' enthusiasm to sing during prayers. As such, there was a thought to further develop the melodies (*ibid*).

Furthermore, the initiators wanted to instill the skills of musicianship among the choir members. The fact that the initiators of these festivals had some level of musical training, they wanted to pass these ideas onto other choir members in Ediofe Vicariate. For instance, Henry Adroni said

that skills in musicianship are developed among the choir members either knowingly or unknowingly. He said that before he joined the choir, he could not compose a song but over the years, he has developed the skills of composition and could take part in composing songs not only for the choir, but also for other groups of people on request (interview, December 27, 2018). Though not directly relayed, Adroni was asserting that the festivals are an arena for developing musicianship since the choir is encouraged to write songs for the festivals. In the next section, I discuss the levels of performances during the music festivals of Ediofe Vicariate.

4.3 Levels of Performances in Ediofe Vicariate Music Festivals: From Chapel to Diocese

Ediofe Vicariate festivals are an annual event organized throughout the year with the peak of activities taking place between the months of October and January. Levels in which the music festivals of Ediofe Vicariate are performed range from the Chapel to the highest the vicariate. In the following subsections, I discuss how these festivals are organized, demonstrate how a choir qualifies to proceed from one level to another. To have a logical flow of these discussions, I begin with descriptions of these performances at chapel level.

4.3.1 Chapel level

The festivals at the chapel level are staged in each of the Chapels which participate in these festivals. They are performed in the month of August, the time school going choir members are for holidays. Furthermore, to organize the chapel festivals, the small Christian communities within a chapel are informed by the Catechist to prepare members for their respective

communities, the leaders of these communities train the songs and perform them in the chapel. According to Martin Nyakuni, the small Christian community choirs merge the songs in the Chapel and the chapel's song leaders vet what these groups perform (interview, July 03, 2019). He further said that all the choir members from the small Christian communities are brought on board to form the chapel choir where they practice for the zonal level. No formal adjudication is done at this level but the choir leaders can comment on the Chapel performances. Nyakuni's narrative indicates that at the Chapel level, all the choirs within that chapel begin to prepare for the next level, which is referred to as the zone.

Relatedly, when I talked to Isaac Bayo, the Catechist of Asava chapel, he told me that every year, Ediofe Vicariate organizes these festivals and the performance of the activities are first practiced from among the Small Christian Communities (SCCs) within the chapel. The SCCs then congregate to have the Chapel Choir. It is from amongst the Chapel Choir that groups are then recognized to perform during festivals at the subsequent levels so long as they meet the standards to move to the next level (interview, July 2, 2019). The festivals in the chapels are organized firstly by the leaders of the small Christian communities who are the chapel choir trainers and the Catechists of the Chapels. For instance, Bayo told me that when organizing prayers with the different SCCs between July and August, there are about five to seven SCCs within a chapel and he encourages the leaders at that level to start preparing for chapel festivals. Furthermore, he also encouraged the Christians to join associations among which is the choir to perform songs during liturgical services and the festivals. Bayo was pointing to his position as a catechist in leading the committee of music festivals at this level and the committee members with whom he works are the song leaders in the small Christian communities. At the chapel

level, there is no selection to the next level meaning all the choirs which participate at this level qualify to present in the festivals of the next level and the chapels proceed to the various levels as independent entities which have excelled from their level.

However, there is a system of setting the structure for the choir activities by the Chapel Catechists in the Chapels where SCCs have their choirs. These choir members take roles to perform when there are functions in the SCCs. For instance, they animate the prayers at that level and without the members of the SCCs, formation of the chapel choir is at stake since choir members at this level are provided by these SCCs. Choirs in SCCs then merge as a chapel to form a chapel choir which participates in the festivals at the various levels so long as they are passed to the next level (interview, July 02, 2019).

In the organization of the chapel festivals though the Catechist is the authority, the repertoire is dictated upon these choirs by the vicariate committee. The Catechist oversees how these repertoires are being directed by the choir trainer at the chapel level. Awia who is a vicariate committee member said that the items presented by the choir from chapel to the diocese level are the songs composed and selected for the festivals of the year by the Vicariate committee (interview, March 23, 2019). Awia was emphasizing that the activities of the Chapel festivals have part of their planning done by the Vicariate and committee at this level only organizes the preparation of the event following the guidelines from the authority at the Vicariate level.

The catechist also guides in the theology of the free choice songs for the chapels. Nyakuni further told me that whereas the Catechists avail guidance in theology, they are also responsible

for selection of songs for the Sunday service. The fact that the supreme role of the choir is to showcase songs during liturgy, the catechist guides on the selection of songs for the Sunday service which should be in line with the readings. Every Saturday, the choir prepares for the Sunday services.

4.3.2 Zonal Festivals

Festivals at the zonal level are staged around October and are a platform where the Chapels interact to prepare them for the parish festivals. Godfrey Agotre told me that the zonal festivals are usually referred to as the mock festivals since they prepare the Chapel choirs intending to proceed to the parish level. The mock festivals are done within the Zones and bring on board as many choirs as possible. In other words, all choirs that present at the zonal level usually continue to the next level, which is the parish.

In a zone, there are about three to four chapels and all of them independently represent their chapels at this level. In an interview with Isaac Bayo, the Catechist of Asava Chapel, it was revealed to me that at zonal level the catechist is the chair of a committee comprising of the chapel Catechists and choir trainers of the chapels in that converge at the zone (interview, July 02, 2019). As part of their roles, catechists ensure that the choir is organized at that level and direct the choir in the theology of the songs performed by explaining the theological meaning of the text in the songs. (Martin Nyakuni, interview, July 03, 2019). He further said that, Catechists also are advisors to the choir at the Zonal level. Bayo noted that though the above are

instrumental in organizing zonal festivals, they still follow the repertoire approved by the Vicariate music committee for the year in question.

Patrick Awia, further noted that choirs must relate with the liturgy committee because without the choir, the liturgy becomes a mess. At the Zonal level, the Head Catechist is the Chair of the liturgy and the music committee. Therefore it is the zonal catechist who directs faithful prayers through songs and ensures that secular songs are not sung in the church (interview, March 23, 2019). The catechist is the person who provides the guidance about the theology in the free choices.

At zonal level, I have also observed that the catechists are instrumental in influencing the Christians to avail support to the choir. This, I observed in Orawa Chapel, when request was made after the first offertory during the service in an announcement to have the second offertory to support the choir for the festivals. This collection is directed to the choir to support it in buying and repairing instruments, as well as feeding and transporting choir members during festivals.

Relatedly, Christians at the various chapels are encouraged by their Catechists to provide support to aid the zonal festivals. The Catechist makes announcement for contribution for the choir to use during the organization of the festivals at the zonal level. The Christians donate food items and money to cater for the feeding and other expenses during the zonal festivals (Draza, interview, July 23, 2019).

All the chapel choirs which have participated at the Zonal festivals are automatically elevated to the parish, which is the next level in the process of organizing these festivals. For instance, during the performance of these festivals in Ombachi Zone, I asked choir members to explain to me reasons as to why they were presenting at this level. Godfrey Tabu informed me that from the Chapel to the Zonal level, all the Choir groups participate in the festivals. Furthermore, he said that at these levels, the number of choir groups are few and since these are preparatory levels, all the choirs are encouraged participate (interview, December 28, 2018). His account implies that the choirs at this level are allowed to participate in these festivals in order for them to be exposed to the repertoire for the year.

4.3.3 Parish Festival

The parish is the first level where vetting starts to eliminate choirs that do not attain the required standards to perform in the next level. Whereas at the Chapel and Zonal levels all choirs proceed to the next level, vetting is first done at this level of the parish. When I talked to Robert Enzama, one of the festival organizers, why vetting is done at this level, he informed me that, if all choirs were given the room to move through the various levels, the number of groups would be overwhelming. He further said that there are over twenty-five parishes in a deanery having six to nine chapels each. As such, if not trimmed, these numbers are too many to be managed properly. His discussion indicates that there is a yardstick used to pass the choir to the next level in order to enhance proper management of these groups. Pastore affirmed that if the rules are not set to qualify only competitive choirs, these festivals can take a very long time to be accomplished since over two hundred and fifty groups would participate.

As already mentioned, at parish level, it is where the first vetting takes course, with the aim of sending choirs with outstanding performance to participate in the next level. These parish festivals take place within the various parishes in the vicariate. A period of two weeks is given for festivals at this level and this period is between the end of November and the mid of December depending on the release of students from school for December holidays (interview, March 23, 2019). He further noted that each parish schedules its festivals and the reports are then sent to the various deaneries to begin its plans for the next level. The choirs which participate at this level are the Chapels within the zones in a parish within the vicariate.

At parish level, Nazarino said that any person can be selected as the chair of the Parish festival committee so long as the parish priests have approved this person as the chairperson of the parish Choir. Still at parish level, the selection of the Committee members is done by the choir trainers of the chapels within the parish. He is in charge of the choir activities and has powers in handling discipline cases, regulating and guiding the choir composers in the theology of their compositions for the festivals (interview, January 17 2019). Choir members who have the knowledge and skills in musicianship also take roles as choir trainers, instrumentalists, conductors and analysts, to ensure the perfection of the songs that a particular zone prepares to present.

All the circulars sent from the vicariate by the Ediofe Vicariate music subcommittee to the parishes pass through the office of the parish priest. In a parish, the priest is the chief liturgist and the choir falls directly under the liturgy commission of the parish. The parish priest is therefore in full authority as far as pastoral work is concerned. According to Draza, at parish level, since

the choir activities are organized to ensure that the liturgy is well presented, the chief liturgist has a role to ensure that the parish festivals are performed to achieve this.

An informant told me that some parish priests take charge of training the choir at the parish level. They get involved after the zonal festivals are done and direct the choir activities in the parish, besides also preparing their choirs in the Chapels within their parishes to perform better at the deanery level while having the liturgy in the parish in mind (interview, March 23, 2019). Aniku further told me that at the parish level, the deanery sends its officials as observers. This idea of sending observers at the parish level was influenced by the vicariate which does the same at the deanery level.

4.3.4 Deanery

At the deanery level, there are administrative structures put in place to manage these festivals. These consist of the executive members selected among the committee from the various Parishes in the vicariate. During a focused group discussion, it was revealed to me that executive members of the deanery committee comprises of the laity elected by the parish executives. At this level, the priest is not automatically elected as the Chair of this committee. Any other choir trainer from the chapels within the deanery can take up the role of the Chair. For instance, the chair of Ediofe deanery by the time I conducted this study was an agronomist who had been active in the Choir activities in Christ the King Chapel and was elected by the Chapels' executives.

The deanery festivals are organized in the beginning of January every year. The performances at the deanery take a full week- where different deaneries within the vicariate are allocated specific days to perform their items. In the entire vicariate, there are about twenty deaneries, all presenting between fourteen and sixteen choirs. During the festivals, each deanery presents the best, runners up and the second runners up to the vicariate level. As the chairperson of Ediofe deanery music committee, Atayo pointed out that the numbers of choirs sent to the next level is planned in a way that it is manageable by the organizers. At the deanery level, the organizers ensure that the festival is conducted smoothly. The Ediofe Vicariate music sub-committee takes part as the observers of the deanery festivals.

For instance, I observed that during the Ediofe deanery festivals, Pastore Nyakuni was sent as an observer to ensure that the activities were managed according to the set rules of the Vicariate.

4.3.5 Vicariate level

The Vicariate festivals are the last festivals and are staged in January after the various choir groups have showcased in the previous levels. The festivals bring together choirs from different deaneries in the vicariate. Some of the participants come from far as Kampala, with the Kampala Lugbara catholic Association (KALUCA) representing this area. In the year 2018, I interacted with the choir members during these festivals at Vicariate level. As I interacted with them, we shared experiences about these festivals, especially on what choir members learn as a result of engaging in these performances. However, this discussion will come later in this chapter. It is significant below to show how these festivals are organized at vicariate level.

The Vicariate festivals are organized by the Ediofe Vicariate Music Sub-Committee (EVMSC), which comprises of 16 members. Although members of EVMSC are selected from the choirs, the chair person must be a priest. These members are elected by the sitting committee when their terms are about to end. This committee plans all the activities for the festivals. Anguyo, one of the parish priests, told me that the chair is appointed by the Episcopal office and so long as the bishop has not transferred such a priest, he keeps this role.

Their first role is to ensure that the repertoire is organized for these festivals. For instance, Harriet Nyakuru told me that in February, the committee organizes a retreat to plan for the year's activities and to ensure that the songs for the year are selected (interview, January 23, 2019). This committee plans for the activities for the whole year. She also added that, the committee is responsible for the organization of the year's festival activities. Other roles the committee performs include evaluating the previous festivals at the different levels (especially from parishes to vicariate), setting rules and regulations for the next festivals as well as planning for the workshop to disseminate the songs and follow up of the trainings in the deanery levels. Furthermore, the committee of the vicariate organizes and plans for the venue and accommodation by soliciting support from Catholic founded schools and parishes (*Ibid*).

Ediofe Vicariate music festivals keep on expanding bringing on board new choirs to join the performances. As already stated, it started with a few chapels but by the time I conducted this study, there were over 100 chapels. These also include Lugbara Catholic Churches in Kampala such as (KALUCA), Jinja and Hoima. The Congolese who speak Lugbara from the North Eastern part of Congo have expressed interest to join the festivities from next year (Adima,

interview, March 23, 2019). Adima further mentioned that at vicariate level, there is the pastoral coordinator and all the music in the vicariate is under the supervision of this person.

The items performed for these festivals at vicariate level are the ones selected by the EVMSC. Each year has a new selection depending on the theological guidance availed by the priests and the selection of the choir to this level is done by the various deaneries. There are about nine deaneries in Ediofe vicariate and each deanery sends the best three chapels to represent it at this level. For instance, during 2018 festivals, there were 36 choirs which participated in the vicariate festivals.

4.3.6 Diocese

At diocese level not much is realized in form of festival activities since the three vicariates in the diocese release different versions of the songs making it hard for the choir from Ediofe Vicariate to join in other Vicariates within Arua diocese. There are three vicariates in Arua diocese but the activity of the music festivals is most recognized in the vicariates of Ediofe and Lodonga. Moyo Vicariate does not take part in Music festivals. This leaves the Diocese with limited power in executing festival activities which are directly left in the hands of the Episcopal vicar who is responsible for the Vicariate (Focus Group Discussion, January 07, 2019). However during the FGD, a member mentioned that as a diocese's roles are taken in organizing for the national animations when requested and the Ediofe Vicariate takes the lead in the organization of such an event where the Ediofe Vicariate gets more exposed and the Arua diocese is recognized in the Country Uganda by Christians within the diocese and outside (Focus Group Discussions, January

07, 2019). A member mentioned that, for instance, some choir members of Arua diocese crossed the Nile when Arua organized the songs for the animation in Namugongo on the 3rd of June 2006. Choir members were interviewed and the gate pass to Kampala was the music you know which comes from the constant trainings among the choir for the Festivals. In organizing such activities in the Diocese, the Ediofe Vicariate Music Festival groups are taken for roles since they have an organized subcommittee of music and liturgy.

4.4 Stakeholders in the Catholic Church Music Festivals in Ediofe Vicariate, and their Major Roles

4.4.1 Music committee Members

The Music Committee Members of Ediofe Vicariate are selected among the Catholics who have the knowledge of Music and have good morals related to the catholic faith. Their numbers are mixed up in the various levels from chapel to vicariate. Ajionzi narrates that the number of the committee at the beginning was not equally certain but today at the vicariate level the Committee is comprised of sixteen members. However more members are incorporated during festivals from the lower levels of the deanery and parish to support in the running of festival activities (interview, January 17, 2019). As inherited from the previous leaders, in the hierarchy the Chair is the head though other person works along the areas for which they are selected. For instance the secretary is responsible for keeping records whereas the treasury takes charge of keeping the moneys collected from the entrance fee and assets. Other members are then involved according to the technicality for which they are selected for instance the technical ones in music organize

and train the Trainers, the Priests check the theology and the administrators organize for the venue, feeding and accommodation.(*ibid*).

Relatedly Joel Anguyo noted that he realized the committee had become steadier over the years under the subsequent Chairs. He said the leadership has consistently passed on to the present chair from Father Cosmas Alule, Father Robert Amandu, Father Stanley Candia, and Father Charles who when in was transferred 2017, gave room for the current chair Nazarino Ajionzi. You cease to be the chair when you are transferred to another vicariate and this is now a tradition in Ediofe Vicariate Anguyo narrated (Interview, January 23, 2019). His narrative justified the fact that the choir for these festivals at vicariate level must come out of the priests. The fact that the names above are for priests indicates that indeed the choir's role to date is being taken by the priests.

Ediofe Vicariate Music Sub-Committee Members are placed in the positions at various levels using a criterion where members were and are still being placed composing of a group of Priests and Lay people. What the committee takes as a yard stick to select the persons were and are still first of all their talent in Music and the Moral kind of life of a person. Fred Aniku (interview, March 25, 2019). Furthermore he mentioned that the executive members are elected every two years in a sitting for the elections organized by the sitting Chair who presides the officiating of the election of the eight executive members. In the elections the Chair is always a Priest and elections are only done for the five offices of Chair, Vice Chair, Secretary, Vice secretary and the Treasurer while the rest are selected to join the elected Committee by the five executive members. The eight new elected executive members further organize a sitting in which they

appoint the Choir members they feel they can take roles and appointment is provided for eight more members. For instance Joel Anguyo informed me that, people like Jasinto Arikku, Patric Awia, Fred Aniku, and Sister Lydia Eyotaru are appointed on board because they have the formal music knowledge and can take roles in interpreting the repertoire of the songs as well as analyze the songs. This is a clear indication that in the procedures of appointment skills in musicianship is a key factor as well as morals and Catholic culture exhibited in a person.

The committee at the Vicariate level takes various roles the whole year. I was informed by a member in a Focus Group Discussions that, around February is when the EVMSC starts the planning for the year. They organize meetings in which they plan for the items to perform for the year, the theme to take for poem drama and entrance/exit songs, seasons from which the songs should be selected, vetting the free choice songs for the previous years as well as selecting the songs for the year (Focus Group Discussions, January 7, 2019).

More still another role of the committee is to plan for the dissemination of these songs to the choir trainers in a workshop where they also train the trainers with choir training skills. Harriet Nyakuru who is one of the committee member told me that in the year 2018 she was instrumental in facilitating the trainer of trainer's course in Ombachi parish with Peter Anguaku Rock. She was adding the technical roles where people who have music knowledge are tasked.

When I asked Robert Enzama about the music committee roles in the annual festivals (interview, January 23, 2019)? He said that normally each year the Committee is responsible for giving a guideline to direct the Compositions and the activities for the Festivals. For example he cited the song book where some Seasons have few Songs while others have many Songs Composed and

learned. The Committee looks into those areas where the Songs are not yet many and encourages the Choir to Compose songs from seasons with few Songs. The seasons he talked of in the Catholic Calendar include Epiphany, Lent, Advent and the Ordinary Seasons. The Committee guides along the line of which seasons the Composers should do their Compositions. (Interview, January 23, 2019)

4.4.2 Adjudicators

Adjudicators are among the stakeholders during the performance of music festivals in Ediofe Vicariate. In the context of Ediofe Vicariate informants have believed that an adjudicator is one who can observe the choir performances, judge them and rate the performances while availing remarks. Ozitiru mentioned that, Adjudication is the act when someone sits to judge, makes use of the adjudication sheets which are consciously designed with clear guidelines to avail commends on a performance such as music poem and drama (interview, January 25, 2019). She mentioned that the adjudication sheets have the tone quality of the singers since anybody can sing and how they sing matters. The diction is also looked at in an adjudication because any song that is composed in the church would be based on some religious text or something biblical which is a way of evangelization to the people so how well you pronounce the words matters for an adjudicator.

Relatedly Aniku said that the adjudication sheets for Ediofe Vicariate music festivals are designed by the music committee and the sheet has eight areas of consideration. They include tone, accuracy, diction, instrumental work, rhythm, phrasing, conducting and the general

interpretation (interview, March 23, 2019). Indeed I also observed the format of the adjudication sheet and in particular that of music where I confirmed the areas of consideration mentioned. See appendix 11

In an interview with Draza who is a teacher and an adjudicator in his early fifties, told me that in Arua around 2012 he was called to adjudicate the Ediofe Vicariate music festivals. To date he recalls that when there is need the committee still calls him for adjudication (interview July 27, 2019). Draza's discussion unveils the persons who are in charge of appointing the adjudicators for the EV festivals. The adjudicators are called or informed by the Committee members upon the observations that this person has experience in choir activities or formal music knowledge.

While adjudicating the deanery festivals on the 8th, January 2019, I observed that the adjudicators that took part in the adjudication are music teachers and those who have gained skills through performances (observations, January 8, 2019). This indicates that the adjudicators for the Ediofe Vicariate music Festivals are selected among the people who have ideas about the notion of music. For instance, out of the three of us who adjudicated one was an experienced adjudicator who has no formal music background and the two were music teachers at various levels. Indeed in EV some adjudicators have formal music knowledge while others learn from experience.

All the adjudicators I encountered with admitted that they are capable of designing adjudication sheets as individuals and they at times design the adjudication sheets as a group of adjudicators but this is always done when called for. This can be during the preparations for the festivals or in the organization of a competition of festivities for various sets of items. For the catholic church

of Ediofe Vicariate adjudication sheets are designed for the songs, poem and drama Aniku informed (interview, March 23, 2019).

Once the committee appoints the adjudicators, they cease to have authority over the roles taken by the adjudicators to avoid interest of conflict since the committee also comes from a chapel from within the vicariate. Patrick Awia mentioned that as a committee member he cannot oversee what the adjudicators are doing because he also attends church services in Asava one of the chapels who always to the vicariate level. However he said incase an adjudicator misbehaves and is not doing what the congregation demands of him, the committee after discussing such a person burns the person from being appointed in the following years but does not rule out the judgment given by such an adjudicator (interview, march 23, 2019).

4.4.3 The Priests

According to the advanced learner's dictionary, the priest is a person congregated to perform religious and ceremonies in the Catholic Church, Orthodox and Anglican Church. Father Nazarino Ajionzi, who has the experience in priesthood told me that they are involved in Catholic Choir activities of Ediofe Vicariate and the priests in the parishes are the chairpersons for each of the parish choir groups (interview, January 23, 2019). Furthermore he said that the circulars for the choir activities in Ediofe Vicariate are passed through the priests who are responsible in directing the choir activities and they are autonomous in observing discipline cases. The priests can stop the choir from singing during the festivals in case there is indiscipline among the choir. The priests are also chief liturgists and the choir falls directly under the liturgy

commission of the parish. Therefore the parish priests are the chief for liturgy and they are in full authority. Finally all the choir music performances are under the pastoral coordinator who is the chief liturgist in the vicariate. (*ibid*)

In the selection of songs the Priests and other members of the committee organize meetings for the selection of the songs and in the first term holidays they set for the training and the release of the songs. Among the committee the priests are also included in taking the decision on the seasons which still demand more repertoires. Sometimes songs are picked from the bible and other times they are composed from some circumstances and at least when not guided well, they can mislead. Therefore we the priests ensure that the theology is observed, for example it's very tricky when someone composes about the trinity, therefore the priests ensure the songs are in line with the ideas it brings out Robert Enzama noted (interview, January 17, 2019).He further informed that a role to check the songs for example when the free choice songs are availed by whoever compose it our duty is to check the theology in the songs as the priests. Even some priests also take part in composing some of the songs for the festivals.

The researcher has denoted that the first Part of the cover page of the selected songs with the writings I quote “*Ediofe Vicariate music subcommittee which is a subcommittee of Ediofe Vicariate music liturgy committee operates under the office of the pastoral coordinator with the mandate of improving liturgy though music*”. This justifies the fact that the priests indeed are a stakeholder in the planning and the organization of the Catholic Church music festivals and more specifically this is also the case with Ediofe Vicariate music festivals.

Priests are also involved in encouraging the congregation in joining associations among which the choir, at times I also hear them after presiding service appreciating the choir for the

melodious songs performed during church services. This motivates the choir creating a platform where they are encouraged to perform to improve the quality of songs performed.

4.4.4 The Christians

Various people who believe in the Catholic Religion do attend these music festivals at various levels of performances. For instance during the Vicariate festivals at Oje, I observed that the Local Council three chairperson of Oluko sub county Arua District attended this festival and I saw the program moderator giving him a chance to address the congregation. I also observed that while he addressed the congregation in attendance, he also preached about the support to the choir, unity, quality uniformity and evangelization availed through the festivals.

Figure 5: Christians Attentively Attending Festivals in Oje Parish



Photo taken by author during fieldwork

The invited guests, priests, business men and women who are Christians and the government officials are seated in the front sheet and the other audience. Are seated in the back sheets you can see the in the congested benches. The researcher imagines that this is because the Christians cherish these festivals and are in support to the festival activities of the vicariate. The fact that this is a church setting where the windows are not like the ordinary theatre windows this Christians remain in attendance to the end.

To me they are also stake holders who ensure that the festival activities take shape by supporting through entry fee, offertory and through buying of the song books and recordings. During the vicariate music festivals I also saw the Master of ceremony (MC) taking part in motivating the choir and mobilizing the congregation to support the festival activities. At intervals, The MC asks the choir on stage to sing an offertory song among the songs of the year and the monies are collected from the various categories of People among the audience.

Christians have a role to play in these festivals through availing the financial support during the festivals. When I interacted with the master of ceremony Stanley Candia, he told me that Christians play a big role by donating monies for the festivals. For instance in the various chapels there is offertory contributed for the festivals at the various levels and this collection come from the Christians, further more during festivals the Christians come in attendance with an entrance fee. This money I am told are used for supporting the planning of the consequent festivals in future and to manage the pay for the Adjudicators Candia noted (interview, January 23, 2018). To affirm his statement I had to pay 500 Ugandan shillings as the entrance fee when I went to attend the vicariate festivals on the 23rd and 24th at Oje parish.

Catholic Christians are the persons who live in the villages where these festivals are performed and they are the consumers of the items performed during festivals. Isaac Bayo narrated that, Christians are the persons who direct their children to come and join the choir associations in the chapels where they live. He said in Asava chapel people like Francis Adrapi a lecturer at NTC Muni and Ceasure Agobia a former radio presenter in the early 2000 in radio UBC have sent all their children in Asava choir. This encourages the families in attending the Sunday services always (interview, July 2, 2019). He is informing the study that the members who join the choir get support from the parents, relatives.

4.4.5 The Choir

The choirs are not categorized apart from getting tagged to the chapels where they perform the duties as choir members. For instance Awia said that choir though present at the levels from chapel to Diocese they present as chapels from a parish, deanery, vicariate and the diocese. However there are many associations formed by the choir to team up and improve their performances and social wellbeing. Some of the associations formed by the choir groups in Ediofe Vicariate include, VUSEP which is composed of parishes like Pokea, Vurra and other parishes in Nyio and ROVPOK composing of Ragem, Christ the king, Vurra, Ajia and Ocoko sub parish. The origins of these associations were initiated by choirs from Asava and Wandi with the initiative integration of musical ideas, uniformity and support to the choir associations in the areas. They formed these associations in the 1990's when the festivals were continuing to evolve; perhaps they also wanted to ensure continuity within the areas where they formed the associations. Awia Patrick noted (interview, March 23, 2019).I have observed that over the

years, Asava one of the groups among the choir taking active roles as choirs continue to excel in the festivals because of their positive attitude during the festivals.

Choir members have numerous roles performed in their respective chapels and the Ediofe Vicariate. Arike Bandale of Mvara chapel told me that the choir of EV is responsible in ensuring that songs during liturgical services are performed. He said without the choir during Church services there is no direction in singing. For example he mentioned that every Saturdays the choir select and practice the songs to be performed on Sundays. A rehearsal is always performed in preparation for the services on Sundays (interview, December 28, 2018). Arikes information signifies that the roles of singing during liturgical services are being organized by the choir.

Furthermore the choir is the brainchild of the festivals in the EV they are the key stakeholders who without showcasing their items renders the festivals fruitless in exhibiting their activities. According to Jasinto Yoti a Committee member at the Vicariate level in charge of songs, without the choir the festivals cannot be performed. He said whereas the committee is the brain behind the organization, the actual event is the effort of the choir groups who present the items during festivals. Indeed I concur with what Yoti has narrated because the time I attended choir activities I also realized that all the songs selected are rehearsed by the choir as well as performed.

The choir also takes roles in performing during functions within the EV. Fred Aniku narrated that functions such as weddings, ordinations, funerals as well as organizations to present at National events have their music organized and performed by the choir. For instance he cited examples such as the animation of the Namugongo and said if the role is taken by Arua Diocese

the EV choir members are the persons to organize in such functions. He also informed that weddings in the chapels, parishes have their songs during the mass organized by the choir as well as funerals where the choir also heads the singing during requiem mass. I have observed that even during ordination of the priests the vicariate choir is called to plan and perform the songs during such functions.

Figure 6: Asava choir on Stage Waiting for Instruction to Begin the Ballot Song



Photo by the researcher during fieldwork

Holy Trinity Asava choir smartly dressed in their uniforms for identification and beatification. They are waiting for instructions from the panel of adjudicators sited at the table which is showing partly. Middle front are the instrumentalists dressed in white and black to indicate their role as instrumentalists and those in blue are the ones who are going to sing meanwhile the conductor yet is identified with a pink shirt nicely tacked in. the choirs appearance is the justification of what I observed about the smartness of the choir. The entire choir during the festivals identify themselves with their groups by the uniforms. The choirs have saint names to

identify with given by their spiritual mentors (interview 23/1/2019). The decoration in the setting avails the color yellow which is the catholic color, white a sign of peace and blue the sky where the mystery is hidden.

4.5 Repertoire of the Items Performed

The repertoire selected for these festivals are sacred apart from the entrance and exit songs which are on a theme selected for the each year. For instance when I talked to Dricile, he told me that the songs are performed during festivals to ensure variety are reserved for each season in the Catholic Calendar. He also denotes that the Catholic Calendar consists of five seasons which include Advent (Avento), Lent (Coresma) ordinary time, Epiphany and Magnificent. Some of the seasons have few songs in the song book, therefore there the songs are selected to balance songs for the seasons mentioned (interview, July 23, 2019).

For example some of the songs for entrance and exit have the words as denoted below

<i>Lugbarati si</i>	English version
<i>Ngiringire akua ri ba ku jaa</i>	avoid domestic violence x2
<i>Ngiringiri si aku zoku adaa</i>	Domestic violence deters growth
<i>Ngiringir ni ake eree adaa</i>	Domestic violence separates families
<i>Ngiringiri fe anzi ofeeku adaa</i>	Distorts academic growth for children.

However Dricile said the songs sung on stage are biblical and reflecting the seasons in the Catholic calendar.

In the focus group discussion I was informed that the seasons dictated upon the songs selected for the repertoire during the festivals. When you look at the seasons as Easter, Coresma (Lent), magnificent, Avento (advent) and Epiphany, some seasons have fewer songs and we assess and avail room with guidance for songs in the areas where the songs are few (Focus Group Discussions, January 24, 2019).

Indeed, Part of the cover page of the selected songs for 2019 indicate this words:

In order to uplift the standards of music and to build the capacity of choir leaders (music animators) across the vicariate and or the diocese, the committee organizes annual music, poem and drama festivals, a move that is well accepted and popularly known in the diocese. Every year the number of choir groups that participate at vicariate level continues to grow.

See appendix 9. This signifies that the festivals have a deal to ensure that capacity of the choir leaders is built to improve the standards at the various levels within the vicariate and the diocese. (Waring 2017) also informs that every event must have a clearly stated overall aim otherwise the event should not happen. And in to my observation the aim of Ediofe Vicariate is geared towards building the capacity of choir leaders in animating liturgy and the repertoire constitutes a greater capacity to avail motivating liturgy.

The songs sung in Ediofe Vicariate used to be in all the languages in west Nile including the English and since we are in the boarder of Congo, Lingala was also being used. Today we now have basically two languages used in the repertoire; one is the mother language of the Catholic Church Latin and the Lugbarati songs. That's why even tomorrow our first compulsory is going to be in Latin and the second compulsory in Lugbarati.

The fact that the choir was not following the bible made the committee to impose that the songs sung as free choice should come from the old songs sung from 1999 and before. The church has realized when given chance for the free choice, it's not availed in line with the church songs

Aniku informed that during these festivals basically there are three sets of items performed. There include songs performed by each choir group, poem and drama. We have realized that there are problems in drama writing and we have as a committee taken it upon us to write the drama, of which we have two sets from which the choir groups select. For the poem we give it as free choice meaning they are allowed to get their poem. There are also entrances and exit songs which are basically made to encourage the choir during entrance and exit and this particular category of songs are not adjudicated. However when you are entering or exiting with a song the committee expects the choir to sing songs on specific themes of domestic violence, HIV Aids, and hygiene at homes but not songs about praises (interview, March 23, 2019).

Chris waring (2017), denotes that the theme is an “umbrella” to unify the final event image, otherwise the event should not happen. Historical, cultural and ethnic themes are common and once the theme is established, the elements of the event must be designed to fit in including the event name, performance selected and the activities.

We started with church songs alone, and then eventually we brought in drama and poems. In future we are still weighing as the committee; otherwise we may increase the number of items in future.

Some of the songs performed during this festivals included hymns which were transcribed and original compositions written by well-wishers among the choir and in the same event Choir leaders were encouraged to gain knowledge of reading and writing music, composing songs and transcribing the songs which was monitored by the priests who were music literate Awia narrated (interview, March 23, 2019)

4.6 Trophies Awarded: Precursor for Change of Name from ‘Competition’ to ‘Festival’

In a focus group discussion with some committee members Pastore Nyakuni who is in his fifties informed the discussions that, initially the performances were referred to as competition and that’s why there were rewards availed to the performers, but now the Ediofe Vicariate committee members decided that the music activity should be a unifying factor other than competition and they shifted the performances to festivals. This was to overcome the opinion of the choir about positions but to shift their mindset to the spreading of the word of God and unifying songs, then that was how the rewards were counseled (Focus Group Discussions, January 7, 2019). An issue cropped in the meeting of committee about adjudication of the festivals and it was anonymously agreed that adjudication be done and trophy be availed to the winning chapel. This brought more confusion since the values of the festivals were based on trophy other than uniformity. The diocesan authorities on seeing the availability of the trophy as a problem decided to call a meeting in the chancery of the bishop to council the award of trophies.

Another member informed the house that at first the choir performances were not festivals and the white priests were the ones who directed the songs. The tunes of these songs were in form of

chants and white priests were responsible. White priests like Tonino Pasoline who currently is the director of radio pacis and Rev Fr Rosy were instrumental.

Nyakuni goes ahead and informed the discussion that, write now when you go to pray in any catholic church, you will not get any dilemma in singing the songs. This is because the songs are merged and unified. Today even if you go to pray in any catholic church within Ediofe Vicariate, you will not mamma in singing. Therefore one of the reasons why the festivals took course was for uniform singing like the Catholic Church also has uniform animation of the prayers.

Nazarino's context, the songs are not sung as competition but are performed as festivals. Initially the songs were sung as competition where rewards were given but this brought various challenges which included the choir members attacking the adjudicator, some committee members and the winners. This to him lost the meaning of praising the lord and became a prestigious activity which was encouraging evil. That was now the reason why the events were thought of to become festivities. Catholic Church music was given rewards which brought misunderstandings among the choir and the choir leaders. The reason why the activities transformed with a new branding from competitions to festivals.

Initially when rewards were availed to the choir group, each choir believed that it was the best. Meaning they were looking at this performances in the context of competition other than festivals. This led to misbehavior to fight for the trophy and the adjudicators were the target for threats making the activity a ground for battling conflict. And today the choir is then sensitized through retreats and the activity has been renamed as festivals for praising the lord.

A member in a focus group discussion informed that, every group has a way they perceive information though they are informed that the festivals are not competition. However you realize some choir mamma when they are not the first yet they are sensitized about the reason why positions are given. The positions are given to avail to the choir their rating in quality and to encourage those who are not yet there to improve.

Trophies brought enmities among the choir because each choir in its opinion felt was the best performing group and deserved the trophy. This made them imagine that a choir which got the trophy was corrupted and paid money. In particular the parish priest Arivu deanery was implicated and fought by the choir from Ediofe and likewise when the choir came to Ediofe they also fought Father Casiano Egima who was the adjudicators that time thinking they were biased in availing positions. This immediately changed the mindset of the Ediofe Vicariate Music Subcommittee to council the award of trophy, change the choir activity name from competitions to festivals with the rational that the aim was for merging songs other than competitive since the competitions had come with inculcation of enemies. This then controlled the mindset of the choir where they actually lost the essence of why the festivals were taking root in the vicariate. Knowing that the songs the songs are sung in church, competitions were shunned however certificates were and are now being given and the entire choir groups who participate get the certificate. The positioning is only done to rate their quality in the vicariate in the festivities.

4.7 Development of Musicianship through Catholic Church Music Festivals in Ediofe

Vicariate

4.7.1 The Notion of Musicianship

According to the Oxford Advanced Learner's Dictionary (1992), musicianship refers to the skills a person exhibits in writing/composing, interpreting, performing and directing music. Brown (2012) further points out that musicianship is a person's ability to perceive, understand and create musical sounds. It involves awareness of musical features, the ability to articulate and interpret these features and their effects as well as the capacity to demonstrate understanding through analysis, instrumental playing, singing and generation of music. As mentioned earlier, these skills and abilities can be attained either in a formal setting in a class room or through informal avenues such as peer teaching in performance troupes, bands, choir practices among others.

In such informal settings, interested persons are in most cases trained in the art of performance and music interpretation through apprenticeship. Such people learn by imitating what their peers or mentors do. The time I was growing up from around 1980s in Ediofe, Arua Diocese, I did not realize that music festivals in Ediofe Vicariate were aiding musicianship among the choir members. I and other members of the choir only attended choir activities because we loved singing. But it was during the conducting of this research (which necessitated the participation in choir activities) that I realized that some rudiments of singing, playing instruments, conducting, among other musical skills, are acquired by people. The next sub section presents how choirs develop musicianship through participation in the Ediofe Vicariate music festivals.

4.7.2 The Nature of Musicianship Developed through Ediofe Vicariate Music Festivals

The nature of musicianship developed among the participants of Ediofe Vicariate (EV) music festivals is diverse. The degree varies from one individual to another and according to a person's interest, talent and background. These include skills in choir training, playing of musical instruments, music reading and writing, adjudication, conducting as well as singing among others. This section also explores how choir members develop these skills as a result of active engagement in the festivals. The discussion commences with applied instrumental skills.

4.7.2.1 Instrumental work

As the Collins English Dictionary puts it, an instrumentalist is someone who plays a musical instrument. In the context of Ediofe Vicariate music festivals, Aniku said that an instrumentalist is someone who can play, tune and make local African musical instruments (interview, March 23, 2019). Indeed, to affirm Aniku's narrative, the researcher has observed that over the years in Ediofe Vicariate, instrumental work is a skill being developed among the choir members. For instance, during the festivals at Vicariate level performed from the 23rd to 24th of January, 2019, I observed choir members playing the various instruments brought on stage while singing the songs at Oje Parish in Adumi. Choir members also engaged in tuning on stage, before beginning their performances. Therefore, in this section, I discuss how choir members learn how to play, tune and make instruments as participants of Ediofe Vicariate music festivals.

4.7.2.2 Musical Instrument Playing

In this study, informants have revealed that various applied instrumental skills are gained by individual choir members during the training sessions in preparation for the Ediofe Vicariate music festivals. For instance, Paul Atayo who was a committee member in Ediofe deanery told me that over the years he had lived as a choir member from 2005 to the period I conducted this research, he had observed that once a choir member had the interest in learning African instruments, the peers support him or her to a greater heights. He gave the example of choir members such as Peter Ojandu of Christ the King chapel and Martin Nyakuni of Asava chapel who had become experts in playing the xylophone, harp and tube fiddle. He said by the time these two people joined the choir, they had no skills of playing any musical instruments. They learnt it through interaction with other people during the performance of these festivals. Atayo's narrative is an indicator that many choir members join without skills in applied instrumental performance and develop these skills after tireless practice and through apprenticeship.

I have also observed that choir members of EV gain skills in playing rhythmic instruments. For example over the years drums and shakers are among the rhythmic instruments used during church services and performances such as the music festivals of EV. During choir practices I attended as a participant observer in Asava chapel, Christ the King chapel and Ojulua chapel, it was revealed to me that choir members participate in practicing the playing of rhythmic instruments such as the drum, shakers, gourd and rattles. In the process, I also noticed that the players gain expertise to a degree that those involved are conversant in taking roles. This elaborates the fact that preparation for the EV music festivals avail room for choir members to acquire skills in playing rhythmic instruments.

In a Focus Group Discussions, (Jan 24, 2019) a member mentioned that the skills in playing melodic musical instruments are learnt through experimentations and demonstrations made by the choir members who have prior exposure. For instance, he said individual choir members who have not studied music at any level are playing melodic instruments. He believes that melodic instrumental skills are learnt during choir activities done in informal practices and constant attempts in playing the instruments which makes the members excel to the heights. He further said that he has specialized in playing the harp, a melodic instrument and he usually demonstrates the technique of playing the bowl harp to his choir members during practice time.

4.7.2.3 Instrumental Making

Ediofe Vicariate music festivals are an activity where choir members develop skills in making rhythmic and melodic African instruments (Harriet Nyakuru, interview, January 23, 2019). Nyakuru who is a teacher in Logiri Girls Secondary School and a committee member in charge of organizing these festivals told me that over the years, she has seen choir members in Ediofe Vicariate making African musical instruments. She narrated that instruments like the harp (*adungu*), xylophone (*ndara*) and flute (*tulurua*) are some of the instruments being made by the choir members involved in these festivals. As a result, those involved in this activity gain practical skills in making of instruments.

In a related discussion, choir members also develop skills in making improvised musical instruments from low cost materials. In an interview with Richard Anguyo (interview, Dec 27, 2018), he told me that music festivals of Ediofe Vicariate are an arena where choir members make improvised rhythmic instruments which are used during the festivals. For instance, he said

that there is an instrument called ‘improvised jazz’ or ‘African Jazz’ which choirs make. It is one of the rhythmic instruments which is an innovation the members have created and can be equated to the snare drum. He further said that over the years, he had observed that the individual choir members bring low cost materials such as metallic plates of various sizes, bicycle spokes, nails and timber. All these are gathered in the chapels and it is the choir’s duty to assemble these materials to develop this instrument which they use during EV music festivals. This makes the choir members gain skills in making this particular instrument.

In a discussion with the EV music committee members, Pastore Nyakuni said that skills in making rhythmic instruments has also developed among the choir members of EV over the years. Choir members make rhythmic instruments out of the guard and pods of seeds when preparing for the festivals. Among the examples of such rhythmic instruments are shakers, (*koyo*) stumpers, blown guard (*Mari*) and the self-proclaimed African jazz. These skills are always being borrowed and integrated in the various choir members in EV (Focus Group Discussions, January 07, 2019). Figure 7 shows some of the musical instruments made by EV festival participants.

Figure 7: Some of the Musical Instruments Made by the Choir of Ojulua Chapel



Photo by the researcher during fieldwork

The rhythmic instrument placed next to the bass harp is the locally made instrument called African Jazz. The stand is made out of timber, then metallic bicycle spokes are fitted inside the wood to attach various types of metallic plates and bottle lids. Mallets are also made out of bicycle spoke with each mallet having a number of spokes tied at the base with a piece of cloth. The player then sits close to the instrument on the stool. These stools are also locally made by the choir. The drums are erected on a stand ready for the player to perform and the player performs all the three drums simultaneously, availing syncopated rhythmic patterns for accompaniment of the festival songs and during church services.

In an interview with Richard Enaku who was the priest of Logiri Parish, he mentioned that some of the skills in making these instruments are copied from fellow choir groups which participate in these festivals. They are developed over the years as people continue participating in these festivals and integrated in other music activities where these choir members engage in. He further said that ideas like the use of the bicycle spokes which are got from bicycle repairers, the use of bottle lids, to make rhythmic instruments, shakers from seeds, stones and the stumpers were first innovated by choir members of Christ the King chapel around the year 2000. By the time I conducted this study, these creativities had spread to all the choir groups who participate in the EV music festivals (interview, January 23, 2019).

Skills in making melodic instruments are also developed among the choir members of Ediofe Vicariate. Various chapels within EV engage their choir members in the making of melodic African musical instruments. For example, in an interview with Joel Anguyo, he informed me that instruments like the tube fiddle, xylophone and the harp are among the melodic instruments made by some choir members. However, he narrated that the male choir members are more involved in the making of these instruments. There are members among the choir who have gained this skill which they now apply even in the context outside the music festivals of EV and liturgy. For instance he said over the years from 1990's a young man in the choir at Lazebu has acquired the skill and does make the harp for sell and the schools now buy harps from him (interview, January 23, 2019).

4.7.2.4 Tuning of Instruments

During choir practice and even performance time, participants are exposed to the skills of tuning the musical instruments. For instance, Stanley Candia, a priest and former Chairman of Ediofe Vicariate in an interview said that tuning of the drum to avail the right pitching is done before the choir gets on stage. This, according to him, involves pressing the top of the drum with the hand to produce low pitch and pressing of the sides to produce high pitch. However, he narrated that the other alternative for tuning the drum is by fixing sticks in between the strings at the sides to produce high pitch.

In Ediofe Vicariate, choir members are encouraged to learn how to tune this instrument. In the process of attempting and tuning, choir members take note of the right pitch which can blend with the songs during performances. The tuning of the instruments is done by each choir during liturgical services and the festivals (interview, January 23, 2019). On another account, Irene Ozitiru also informed me that the choir is also trained in the skills of exposing the drum in the sun shine to make it produce the desired sound (interview, March 23, 2019). The information from these two persons confirms the fact that indeed the Ediofe Vicariate festivals are a means through which participants learn to tune African musical instruments used during the festivals.

Further stills, Draza said that some of the tuned musical instruments include the chordophones and the idiophones. In the case of Ediofe Vicariate, the harp and the tube fiddle are the chordophone instruments tuned for the festivals and the xylophone is the idiophone. Draza mentioned that these instruments are tuned by turning the tuning pegs of the harp and the tube fiddle upwards or clockwise to produce high pitches needed and turning the pegs downwards or

anticlockwise to produce low pitches (interview, Jul 27, 2019). On the other hand, shaping the edge of the slabs for the xylophone helps to tune this instrument by raising or lowering the pitch. The choir members who take roles as instrumentalists acquire these skills while having rehearsals in their chapels for the festivals, functions as well as preparing for the Sunday services from their peers who already have the skill (*Ibid*). The experiences of the choir members inform us that tuning is one of the skills acquired by the choir members of Ediofe Vicariate. Over the years, the researcher has also observed that these skills in instrumental work are only limited to the African instruments, which are used in the music festival activities. Whereas there are many musical instruments in Uganda, the tradition of the Ediofe Vicariate festivals only avails room to develop skills of the choir in the African instruments they are familiar with – particularly the bow harp, tube fiddle and xylophone.

4.7.3 Conducting Choirs

The Choir conductors are the drivers of the various choirs during the music festivals. They direct the choir in the process of performing songs during the church services and at most during the festivals. The conductors are the sole persons who interpret the musical ideas written in a song and ensure that the choir follows their directives. Richard Anguyo mentioned that most of the conductors in Ediofe Vicariate Music Festivals are not trained in a classroom setting but merely learn from predecessors over the years while attending the song practices (interview, Dec 27, 2018). Indeed, during fieldwork, I interacted with several conductors who acquired skills without formal music training. These included Martin Nyakuni, Geoffrey Tabu and George Agotre.

Skills in conducting developed in some choir members are reflected in the discussions they made about conducting. When I talked to Henry Adroni (the choir conductor of Christ the King chapel), he said that he studied agriculture and has no musical background. He argued that a conductor is a person who should be sound in mind, with an “audible” ear open to listen to the mistakes and corrects them. He also mentioned that a conductor should not be aggressive, should be able to assess and understand the individual differences of the choir members he is conducting. More so, the fact that as a conductor it is your role to ensure the success of a choir group demands that you should present yourself as a servant to the group you are conducting, not its boss (interview, January 08, 2019). From Adroni’s narrative, one can conclude that his knowledge in conducting accrued from attending song practice and performances over the years from since he joined the choir in 2001.

Conducting in Ediofe Vicariate over the years has imparted skills in the choir members to effectively administer appropriate conducting. Agotre (who was a choir member) pointed out that in the case of Ediofe Vicariate music festivals, it is the duty of the conductor to ensure proficiency in all the songs selected for the festivals. The interpretation of the songs is his/her sole duty and how the choir perfects the song depends on his/her directives. As a choir member, Agotre emphasized that he can now detect what his conductor demands from the choir, though he has not studied music in a formal setting. He further said that he feels the nine years he had lived in the choir in Orawa chapel if given the opportunity to conduct he could perform the duty confidently (interview, January 07, 2019). Agotre’s argument signifies that he had developed skills through observations and participation in the activities of conductors in his chapel.

Further still, Martin Nyakuni who was conducting, training and adjudicating schools music festivals told me that he did not go to school but what the previous conductors were exhibiting made him learn and gain experience from them over the years (interview, July 03, 2019). For instance, he said he could conduct focusing on controlling tempo, dynamics and blending of the songs. Nyakuni's narrative denotes that indeed the skills in conducting are being developed in the choir members through participation in music festivals organized by Ediofe Vicariate. Picture below in figure 8 shows a choir director conducting during the 2019 EV music festivals at the vicariate level.

Figure8: Choir Trainer of Abira Chapel Ombachi Parish Conducting his Group on Stage



Photo by the researcher during fieldwork

In the figure above, the choir trainer of Abira chapel is overseeing the stage setting during parish festivals at Ombachi Parish on the 28th of January 2019. This to me affirms that organizing the choir activities prior, during and after the performance is the role of the choir trainer. At the festivals, I observed that while conductors of the various choir groups were conducting, their emphasis was on the use of the right hand for giving the basic beat of the tempo in the songs and the left hand was being used to give cues (that is to say, to call in voices) and direct the dynamics of the songs. These skills being applied is an indication that learning took place during festivals because some conductors have said that they did not have any formal music knowledge.

4.7.4 Choir Training

Choir training is a whole process of preparing group performers to sing, play musical instruments, and become professional in music performance. For a person to be an effective choir trainer, he or she should be a competent person in music interpretation, singing, choir directing, and leadership among others. Such a person should also be visionary in searching for the relevant repertoire for the choir and ensuring the smartness and general discipline of the choir. These are the skills many participants in Ediofe vicariate music festivals confessed to have acquired from the choir practices over a period of time. Indeed, the Choir trainer of Saint Mary's Orawa, informed me that to become a choir trainer is not a day's deal, you must have the interest, attend choir trainings regularly, practice voice training frequently and always try singing known songs in memory (interview, December 28, 2018). Agotre who was a peasant farmer told me that he did not attend elementary studies but got the skills of training by observing other trainers. He could not rule out that there were times when times were hard in understanding some of the

skills the trainers were imparting. In this case, he received additional support from a musician called Jimmy Cadri who lived within the community but was not engaged in choir training.

To establish how people do acquire skills through festivals; Albert Enzama said that the festivals are an arena where choir members interact, observe what other choirs are doing and copy ideas that are later incorporated in their own training (interview, January 23, 2019). The fact that there is always a director driving the choir members during the festivals, they are always keen to learn from the trainers through observations and attempts during the sessions of trainings for the festivals. If you observed the choir trainers during the time I conducted fieldwork, most of them did not go to any music school yet they were ably exhibiting the skills in training the choirs. As such, I argue that although many of the trainers were not trained in formal education, they gained experience through engaging with choirs over the years.

Further, the committee of Ediofe vicariate organizes annual trainer's course for selected choir members. Aniku told me that through this platform, the selected members are trained on the skills of choir training, conducting, composing and reading and writing of music. The fact that the skills aid development of musicianship avails the individuals with the confidence to start practicing training of the choir in their various Chapels (interview, March 23, 2019). The choir which does not attend this event demands sharing of materials detailing what the trainers learned from the workshop. In the process, this enables other choir trainers to gain skills which help them to perfect their role as choir trainers thus making the festivals a success.

Figure 9 : The Trainer of Mappedera Chapel preparing his Choir during 2019 Music Festivals



Photo by the researcher during fieldwork

The choir trainer extreme right in the white shirt is organizing the choir on stage. He is instructing the setting of the drum after ensuring the singers are well arranged waiting for his instruction about what is to happen after finishing the stage setting. Looking at the picture, the choir is smartly dressed and this is because of the guide provided to them by the trainer who emphasizes the smartness on stage.

4.7.5 Skills in Music Composition and Interpretation

Informants confessed that the Ediofe vicariate music festivals also offer avenue for participants to develop skills in music composition and interpretation. For instance, Henry Adroni, a Choir conductor of Christ the King Chapel-Arua, stated that choir members are always encouraged by the Ediofe Vicariate Music Sub-Committee to compose songs for the festivals. This platform makes the choir to practice composition in sol-fa and staff notations which are used as the repertoire for the festivals (interview, December 27, 2018). Besides, Martin Nyakuni who is a choir trainer in Holy Trinity Asava, narrated that he developed skills in music composition, singing and directing over the years he has been in the Choir from around late 1990s. He said that joining the choir was an obligation as a Catholic even when one had no musical background. Nyakuni confessed that it was through preparatory activities for the music festivals in Arua diocese that he developed the skills in music interpretation and composition. He said, “Nowadays I can read and write music in sol-fa and staff notation, interpret the technical terms and signs used in music without any difficulty.” (Interview, July 3, 2019). Nyakuni also mentioned that, the musical skill he has attained over the years has been learned from the previous people who joined the choir before him. These narratives give an overview about EV as platform for development of skills in composition and interpretation. Moreover, as stated earlier, EVMSC members who are professional musicians sometimes work hand in hand with the amateurs to develop the festival repertoire. Informants gave an example of professional musicians like Peter Rock Anguaku as key in training participants in music harmony in both staff and sol-fa. Such professionals, according to the respondents, make the others to have interest in studying chord progressions and eventually start writing their own songs. Indeed, I have seen Anguaku has always composed songs in staff and transcribes them to sol-fa making it easy for

those who without formal music background to practice rhythms, pitching, words and dynamics which they later apply in their own compositions. See Figure10. For an example of Anguaku's composition which is part of the 2019 repertoire translated to sol-fa.

Figure 10: Showing a Musical Composition 'Rukuza' by Peter Rock Anguaku in staff and translated to sol-fa.

No. 15 **Rukuza ma ovu oru Adro ni**

Doh is F
Allegretto

PETER ROCK ANGUAKU

S
A
T
B

1. Ru - ku - za ma o - vu [ru - ku za] ru ku - za ma o - vu [ru - ku za] ru - ku - za ma o - vu [mao - vu] o - ru A - dro ni
vi - ni a - si ndri - za [dri - za] vi - ni a - si ndri - za [ndri - za] vi - ni a - si ndri - za a - ngu dri a - ba mu ke 'dli ni

2. A - ma mi ni [mi - ni] a - ma mi ni [mi - ni] a - wa - di - ni - a 'yo mi ru ni ku tu ri si
O - pi A - dro a - mbo [A - mbo] O - pi A - dro a - mbo [A - mbo] O - pi A - dro a - mbo a - mbo A - tao - kpo 'i pi

3. Ye - zu Kri - sto [Kri - sto] O - pi mvaa - du le ri [du le ri] O - pi mvaa - du le ri a [du - le] O - pi A - dro
Ka - bi - lo - mva [Ka bi lo] Ka - bi lo mva [Ka bi lo] A - dro driA [dro dri] mva A - ta ni ri

4. E - za a - ngu dri [angu dri] E - za a - ngu dri [angu dri] 'du pi ri [i - ko] i - ko a - maa - za
E - za a - ngu dri [angu dri] E - za a - ngu dri [angu dri] 'du pi ri [mia - i] mia - ie zia - ma dri

5. Mi rii pi [mi rii pi] mi rii pi [mi rii pi] A - ta ma dri a - dda [ria ri] i - ko a - maa - za
Mi a - la mi 'i [mi a la] mi a - la mi 'i [mi a la] ndee - pi [mi 'i] Ye - zu Kri - sto

6. Tu a - lu [tu a lu] O ri ndia - la ri 'be [la ri be] i - nzi taA - dro a - ta [ni ria] A - men
A - men [a - men] A - men [a - men] A - men [a - men] A - men [a - men]

9. A - ma mi 'i pi A - ma mi ruo - ku A - ma mi ru [mi - ru] A - ma mi rue - cu

DS

The transcription of anguaku's composition.

Rukuza ma ovu oru adroo ni. Glory to God in the highest.

Vini asidriza angudria ba muke d'ii ni. And on earth piece to men who are Gods friends.

Ama mi ipi ama miruku. We worship you and we adore you

Amamiru amamiru ecuu. We praise your name

Ama mini awadinia yo miruni kuzuturisi. We thank you for your great glory.

Opi adroo amboo ata okpo ipi. Lord God the giver of power.

Yesu Kristo opi mva aduleri. Jesus Christ the only son.

Opi adro kabilomva ataniri. Lord god the lamb of the father.

Eza angu dri dupiri iko ama aza. The one who takes away the sins of the world, have mercy on us.

Iza angu dri dupiriri mi ai ezi amadri. The one who takes away the sins of the world, listen to our prayers.

Miriri atama dri adariari iko ama aza. You who is seated at the right hands of the father, have
mercy on us.

Mi ala mii mi opi mii mi ndeepi mii yesu Kristo. You alone a holy, you are the most high, Jesus Christ.

Tualu orindi alaaribe inzitaa adro ata niria. Together with the holy spirit in respect to the Father.

Amina.

Amen.

The piece composed is taken from the one of the songs in the mass of the catholic liturgy.

The researcher has observed that such compositions like the one above are the brain behind encouraging compositions among the choir of Ediofe Vicariate Arua diocese. Skills in composition are as earlier mentioned encouraged by the vicariate who gives themes out of which the choir members compose songs. Philip Ajobe narrated that people like Augusto Andema who have attended choir activities from early 2000's to date have become composers for the EV festival repertoire. Ajobe said that it was from 2010 that Andema started composing, after ten years of active participation in the EV music festivals. At first, his songs could not pass for inclusion in the repertoire but in 2018, after careful evaluation of his song '*Opila Mi Efi Ama asia*', the committee selected the song among the 2018 repertoire. The excerpt for Andema's music is shown in Figure 12 below.

Figure11: Andema's Song *Opila Mi Efi Ama asia* selected for the 2018 EV music festivals

OPI LA MI EFI AMA ASIA (OBE 375)

Key: F Major

Time: $\frac{2}{4}$ Andante

Harmony By: Andema Augusto

mf

$\left\{ \begin{array}{l} m, s, -, s : s . f \\ d, m, -, m : m . r \\ s, d l, -, d l : d l . l \end{array} \right\}$	$\left\{ \begin{array}{l} m . m : d \\ d . d : s_l \\ s . s : m \end{array} \right\}$	$\left\{ \begin{array}{l} m, s, -, s : s . f \\ d, m, -, m : m . r \\ s, d l, -, d l : d l . l \end{array} \right\}$	$\left\{ \begin{array}{l} m : -, f \\ d : -, r \\ s : -, l \end{array} \right\}$	$\left\{ \begin{array}{l} m : -, r \\ d : -, t_l \\ s : -, f \end{array} \right\}$	$\left\{ \begin{array}{l} d : t_l, r \\ s_l : s_l, t_l \\ m : r, f \end{array} \right\}$	$\left\{ \begin{array}{l} d : - \\ s_l : - \\ m : - \end{array} \right\}$
--	---	--	--	--	--	---

p

1. A - ma ni mi rua nya - ri - a O - pi la mi e _ fi a - ma - si - a cu - ru - 'do
2. A - ma ni mia - ri mvu ri - a O - pi la mi e _ fi a - ma - si - a cu - ru - 'do
3. A - ma nie zi tae zi - ri - a O - pi la mi e _ fi a - ma - si - a cu - ru - 'do
4. A - ma ni e zaoga - ri - a O - pi la mi e _ fi a - ma - si - a cu - ru - 'do

mf

$\left\{ \begin{array}{l} d, m, -, m : m . m \\ s_l, d, -, d : d . t_l \\ s, l : s \end{array} \right\}$	$\left\{ \begin{array}{l} d : \\ s_l : \\ s, l : s \end{array} \right\}$	$\left\{ \begin{array}{l} d, m, -, m : f, m \\ s_l, d, -, d : r, d \\ s, l : s \end{array} \right\}$	$\left\{ \begin{array}{l} r : \\ t_l : \\ s_l : \end{array} \right\}$	$\left\{ \begin{array}{l} d, m, -, m : m . m \\ s_l, d, -, d : d . t_l \\ m, s, -, s : s . f \end{array} \right\}$
--	--	--	---	--

f

O - pi la mi e _ mu a ma vö mi o vö a - ma be mi e _ fi a maa

P 1st time *2nd Time*

$\left\{ \begin{array}{l} d : t_l, r \\ s_l : s_l, s_l \\ m : r, f \\ d : s_l, s_l \end{array} \right\}$	$\left\{ \begin{array}{l} d : - \\ s_l : - \\ m : - \\ d_l : - \end{array} \right\}$	$\left\{ \begin{array}{l} d : - \\ s_l : - \\ m : - \\ d_l : - \end{array} \right\}$
--	--	--

sia cu ru 'do 'do

The song *Opi la mi efi ama asi* (Lord enter into our heart) as transcribed below affirm Ajobe's discussion, I have observed in the above song Andema has used dynamics such as *f*, *mf* and *p* as well as signs such as crescendo and others. He has also attempted to place the bars in the song as well as adding voices to the melody which to my own opinion is an evidence that he has developed the skills in composition.

The transcription of the song *opi la* is written below.

Ama ni mi rua nyari a, opila mi efi ama asia curudo.

While we partake of your body, Lord enter into our hearts today.

Amani miari mvuri a, opila mi efi ama asia curudo.

While we partake of your blood, Lord enter into our hearts today.

Amani ezita eziri a, opila mi efi ama asia curudo.

While we are praying, Lord enter into our hearts today.

Amani azoa gari a, opila mi efi ama asia curudo.

While passing through sickness, Lord enter into our hearts today.

The song is a comforting song sung during the period of having Holy Communion in the liturgy. This manifests that the Ediofe vicariate music festival showcases sacred music to serve the purpose of liturgy.

Whereas in Ediofe Vicariate choir members are gaining skills in composition, the levels of perfection vary among the composers. Ozitiru narrates that she cannot rule out that over the years choir members gain skills in composition. However, according to her, some choir members have fully developed the skill of composition whereas others have not acquired all the technical skills. She further said that technical skills like modulation, use of 7th chords and secondary dominants are not being practiced by the amateur composers. Perhaps their composition skills only suit the

standards of Choir at EV. These songs as Ozitiru said, cannot measure to the compositions by professional composers (interview, March 23, 2019). As a matter of fact, during the festivals I observed that simple triads are mainly being used while composing especially by the choir members who have acquired the skill of composition through experience. For instance, when I analyzed some of the songs, I observed that the compositions lack these elements as earlier on mentioned. See for instance the song '*Ayia Maria*' by Ben Tabu in Figure 12 below. This song is harmonized using triads mainly in root position, the fermata is placed on a double bar line instead of it appearing on the last note.

Figure 11: Showing a selected song for 2018 with some ideas lacking

AYIA MARIA (OBE 260) (Harmonized by Ben Tabu)

Key F major Time 2_4 Moderato

mp mf f p DC

d . m : r . r d : -	m . s : f . m r : -	s . s : r . r m . m : d . t l . l : s . s d : -
s . d : t . t s : -	d . m : r . d t : -	m . m : t . t d . d : s . s f . f : m . m s : -
m . s : f . f m . m : m . m	s . s : l . s s . s : s . s d . d : s . s s . s : m . r d . d : d . d m : -	
d . d : s . s d . d : d . d	d . d : f . d s . s : s . s d . d : s . s d . d : s . s f . f : s . s d : -	
A yia Ma ri a A yi a	A yia Ma ri a A yi a	a nzi mi ni le le tu 'di ei mia ndra ti a

mf mp f p

m . m : d . d m . m : r . r s . s : l . l l . l : s . s s . s : s . s r . r : m . m d . t : l . l s . s : d . d
d . s : s . d d . d : t . t t . m : f . f f . f : m . m m . m : m . m t . t : d . d s . s : f . f m . m : s . s
d . d : s . s : s . s m . r : d . d d . d : m . m
d . d : s . s : d . d s . s : f . f s . s : d . d

I fe a ma ni tofe a i ta ma dri ri ma o vu mi dri ri le - ma o vu a mbo
 I fe a ma ni tofe yi kia ma dri ri ma o vu mi dri ri le - ma o vu a mbo
 I fe a ma ni tofe le taa ma dri ri ma o vu mi dri ri le - ma o vu a mbo

The song composed *Ayia Maria* in Lugbarati (Mother Mary) is transcribed as

Ayia Maria anzi mini lete tudi ei mi andratia ma ovu ambo. Mather Mary your beloved children are seeking for you.

ife Amani tusu aitaamadadriri ma ovu ambo. Avail us with your blessing to grow in faith.

Ife Amani tusu yiki amadriri ma ovu midririle ma ovu ambo. Avail us your sympathy to grow like yours in faith.

Ife Amani tusu leta amadriri ma ovu mi drilea ma ovu ambo. Avail us your love to grow like yours in faith.

The composition of this piece indicates that some songs composed through experience could be further developed. Whereas some challenges still exist among some composers who have developed the skills by experience over the years, there are significant skills of composition developed.

4.7.6 Music Literacy

Various scholars have defined music literacy with broad scope but for this study I borrow Csikos & Dohany's (2016) view that music literacy refers to culturally determined systems of knowledge in music and to music abilities. Indeed, choir activities in Ediofe Vicariate have not only been vital for training people without formal music background but also to further enhance skills obtained from formal training. For example, Martin Draza the Choir Trainer of Kikoni under KALUCA Deanery, told me that although he learned music from Arua Core Primary Teachers College where he was trained as a teacher, he had not fully understood the concept of music. He said this was because some components of music were not in the syllabus. Furthermore, he said it was when he joined the Choir in Kikoni Chapel under Kampala Lugbara

Catholic Association (KALUCA) in the year 2000 that music interpretation became simpler. He told me that “when one becomes a member of choir under KALUCA deanery, he/she is subjected to constant sight singing practices by the choir trainers and this eventually builds the member’s musical interpretation abilities.” (Interview, July 23, 2019). As a matter of fact, Draza believes that the platform Kikoni choir availed him to train for the festivals has not only given an added value to his knowledge of music, but has also developed musicianship in him. For instance, he said he can confidently talk about tempo and dynamics of some of the songs he is `currently training to the choir of his chapel in Kikoni *ibid*. I have observed that Draza wanted to prove his competence in music interpretation which was boosted by his constant participation in choir activities for the EV music festivals. Draza’s explanation justifies that although one attains the basic knowledge of music in a formal setting, practical experience is paramount in enhancing the capacity of musicianship.

Choir training sessions are also a means for participants to improve on tone quantity and quality, pitching and rhythm. While attending a training session by Ojulua choir in Ediofe deanery, I saw the trainer telling choir members to observe dynamics in the songs. He elaborately stressed the meanings of the technical terms and signs of dynamic expressions in songs as written in Italian and their English versions. For instance, I heard him mention that *p* stands for soft, *mp* moderately soft, *f* loud and *mf* moderately loud. He also explained the meaning of *crescendo* as getting louder gradually and *decrescendo* getting softer gradually appropriately. To me this is a justification and indicator that the choir acquires music literacy during such training sessions in preparation for the festivals.

Besides, some teachers in Arua have professed those students who have been in the Choir in Ediofe Vicariate express more knowledge in some areas of music than those who have not been in the choir (Focus Group Discussion, January 07, 2019). For example, a member mentioned that, the choir members learn dynamics and tempo of songs through trainings for festivals and this has also fostered the young Choir members in schools to learn more practical analysis of music literacy (Focus Group Discussion, December 07, 2018). This in my opinion is true because in my experience of teaching music at NTC Muni, I have observed that the students who are in the choir do excel in music literacy and instrumental performance more than those who are not.

Every year when refresher courses are organized for the Trainers in Ediofe Vicariate, they gain confidence and perfection in the area of music reading and writing. Though these trainings benefit mostly the choir trainers, it is the role of the trainers to disseminate the ideas to their respective choirs (Focus Group Discussions, January 07, 2019). The Choir Trainers in the observations of the researcher act as trainer of trainers in their various chapels. Even if you are not a music elite or you did not study music, daily attendance of choir training can make you learn how to read and write music.

4.7.7 Skills of Music Adjudication

Music adjudication is the art of examining musical performances for the purpose of awarding marks and thereafter rewards. Various informants told me that the music festivals in Ediofe Vicariate have been fundamental in developing participants' skills in music Adjudication. Fred Aniku, a teacher in Arua prisons and the secretary of EVMSC revealed that before a choir

member is incorporated as an adjudicator, he/she first gets training in music literacy, conducting, composing and choir training. Then the EVMSC incorporates such people to do adjudication in the same panel with people who have formal music background. He cited examples of some people who are called to adjudicate with the aim of mentoring those without music knowledge and mentioned names of musicians such as Adima Faustine, Driciru Regina Yia, Ozitiru Irene, Odua Peter, Anguaku Peter and Driwaru Juliet Awuta who sit on a panel with those to gain expertise. He further said over the years this has been the idea to develop participants' skills in music adjudication (interview, March 2, 2019).

4.8 Conclusion

In this Chapter, I discussed the stakeholders involved in ensuring that the festivals take place in Ediofe Vicariate and their roles in the planning, organization and performance of the EVMFs. Various stakeholders indeed are involved to ensure the holistic approach to the EVMFs. These include the music committee members, the Composers, adjudicators, priests, Musicians, the Choir and the Christians who each have a role to play in the Festivals from the organizational level to the post performance level. I also discussed the repertoire used during this festivals and the nature of the repertoire used and finally I examined how trophies were awarded to the Choir groups and the evolvement of the Vicariate Festivals from the initial name of competition to the current state where the Choir take the event as a festivity other than competition.

Besides I discussed the concept of music acquired by the choir of Ediofe Vicariate and the skills developed in musicianship. Musicianship skills I underscored from the informants include conducting, composing, adjudicating, conducting as well as instrumentation.

Over the years, the festivals in Ediofe Vicariate have to a greater extent, contributed to the development of musicianship. The responses from all the informants I have interacted with has revealed that, every year there is improvement registered by the choir members in performances during the festivals. These improvements are seen in music performance, choir training, conducting, instrumental work, singing as well as music literacy. This is because the festivals are an entity for the choir members of Ediofe Vicariate to exercise, practice, and learn music performance, composition, and choir directing. However, it is noted that, whereas there is significant musical knowledge gained by the choir, the level of the development of the skills varies from person to another. The fact is that the choir members with formal knowledge of music find it easier to interpret music than those without prior music knowledge. In the next chapter I underscore the summary, conclusions and the recommendations for future studies.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMENDATIONS

5.1 Summary

In this study, I investigated the contribution of music festivals towards the development of musicianship among choir members in Ediofe Vicariate, Arua Diocese. I explored how the choir members in this vicariate have used music festivals as a platform to acquire musical skills in playing instruments, singing, composing songs, training choirs as well as reading and writing music. In conducting this work, I underscored the process of composing and performing songs, nature of instruments played as well the repertoire of music performed. I also explored the roles of the stakeholders involved in these festivals to provide background information about the festivals. In other words, I discussed how these festivals are an important player in aiding the development of musicianship in Ediofe vicariate, Arua Diocese, Uganda.

The study was conducted against the backdrop that although church music festivals are a platform where various categories of people meet, there is inadequate research on how they enhance the process of developing musicianship in Ediofe Vicariate. Yet understanding how these festivals enable choir members and other participants become musicians is beneficial to scholars and the church, the latter being at the fore front of organizing these festivals.

My objectives in this study included and for what reasons the Catholic Church in Ediofe vicariate initiated these festivals. I also investigated the notion of musicianship and how this is

developed in choir members during the performance of these festivals. I have also examined and identified the major items constituting the repertoire for these music festivals and discussed the different stakeholders involved in the preparation and performance of the festivals and the roles each of these stakeholder takes. Lastly, I have examined how these festivals become a platform for developing musicianship in the choir members who engage in them.

The data for this study was presented through four chapters. While Chapter One provided a general introduction, Chapter Two discussed the literature related to this study. Not only has the literature informed my study and filled some of the gaps in this research, it availed related information about this study. In chapter Three, I discussed the methodology used to conduct this study. From research design, sampling techniques, tools adopted for data collection and ethical issues to limitations to this study, this chapter has shown the process of preparing for fieldwork, the phase of collecting data and the various techniques adopted for data analysis. More specifically, I have also included categories of persons identified for this study who included priests, music committee members, choir trainers, adjudicators and the conductors.

Chapter four has presented the data and discussed it to demonstrate how music festivals in the Catholic Church, specifically Ediofe Vicariate have developed the spirit of musicianship into the choir members. Apart from enumerating reasons why these festivals were started, it has also discussed the process of staging these festivals. I have discussed this process from chapel through zonal, parish and deanery, vicariate to diocese level. The chapter brings to the fore the nature of repertoire performed during these festivals and the stakeholders involved in the preparation and performance of the festivals. As I have discussed the Ediofe vicariate music committee, adjudicators, priests and the choir are among the people involved in these festivals.

Besides I discussed the development of musicianship through the CCMF in EV, Arua Diocese. I have discussed this concept in relation to the skill people acquire as they participate in these festivals. These include reading and writing or music literacy and analysis of music. The skills also include adjudicating, composing, instrumental work (playing, tuning and making), choir training, conducting and performing skills. Chapter five has summarized the dissertation. It gives conclusions and recommendations for further studies by scholars in future.

6.2 Conclusions

This study has made several conclusions. Firstly, it has revealed that music festivals in Ediofe Vicariate Arua Diocese bring together several people: priests, Christians, musicians and other choir members. As they engage in the festivals, they interact with one another and learn a number of things. Besides, these festivals were initiated by Catholic priests and the laity with a common interest of unifying and improving the quality of the songs in the EV Arua Diocese, Uganda. The history behind these festivals indicates that the people who fled West Nile due to the war of late 1970s returned home with musical ideas from exile (particularly the present day Democratic Republic of Congo) and these were unveiled in Ediofe Vicariate during prayers. As this study has demonstrated, the adoption of these festivals has greatly impacted on the liturgy in this vicariate as the nature of music performed during liturgy has greatly improved.

The study has also revealed that these festivals have attracted various stakeholders who take roles to ensure the organization and the performance of these festival activities is a success. The study has found out that the Ediofe Vicariate Music subcommittee which is a subcommittee of

Ediofe Liturgy Committee is responsible for the planning of these festivals. The composition of this committee caters for the theology, music and the administration of these festivals, to ensure that everything is well executed. Other stakeholders the study has revealed include the composers, choir trainers, adjudicators, choir members, instrumentalists, choir, Christians, and the community each of which play significant roles during these festivals.

The study established that the repertoire of the festival songs is sacred, that is to say, based on the biblical teachings. The songs from the mass are the ones set as the compulsory ones. The mass constituting of the five sections which are *Kyrie* (Lord) *Sanctus* (Holy), *Agnus dei* (Oh lamb of God), *Credo* (Creed) and *Gloria* (Glory) implying praise, the heart of the Catholic prayers avails the repertoire for the compulsory songs. The songs are either sung in Latin or Lugbarati, the local language spoken by the Lugbara.

The study has also revealed that Catholic Church music festivals of Ediofe Vicariate have contributed to the development of musicianship among the members. Though some choir members participate in these festivals with some skills in reading and writing music, making tuning and playing instruments, conducting, singing and adjudicating choirs, most of them join choirs with little or no knowledge of music. They acquire music skills during their interaction with the choir activities over the years. As such, these festivals act as sites where people acquire music skills thus developing their musicianship.

Although musicianship is developed through participation in these festivals, the study has also revealed that the level of development varies from person to another. This depends on the level

of interest one has in these activities. Those choir members with greater interest in learning acquire these skills faster than their counterparts.

Finally, this study encountered challenges in the course of data collection. The fact that most of the people I interviewed had gained the skills through their experience, they were not comfortable in availing me with the information. They thought I was conducting this study to establish their lack of formal knowledge in music. Secondly, some, especially those who were in the committee kept dodging me thinking I had a plan to overtake their roles after research.

5.3 Recommendations for Future Research

In Ediofe vicariate music festivals, there are various areas the study could not address due to the limited time and the demands for the M.A dissertation. As such, the study only dealt with the Catholic Church music festivals and the development of musicianship in Ediofe Vicariate Arua diocese, Uganda. There are other areas that other scholars can address in future. Firstly, due to the limited time scope, I did not discuss the lives and individual contributions of the various members who initiated these festivals, an area I feel other scholars can explore through future research.

During my studies, I observed that these festivals attract participants and the audience from a larger catchment area. As a matter of fact, the people who form the audience during these festivals can be regarded as “tourists” coming to enjoy the music. Since I did not venture into how these festivals can become a site for tourism, I recommend future studies be conducted on how the festivals can aid the development and growth of tourism within Ediofe as a whole.

Catholic Church music festivals in Ediofe vicariate are a sacred entity where choirs interact spiritually. The festivals encourage the spread of the word of God to whoever engages in them. Though this was evidently observed in the festivals, I did not tackle it in this study. I therefore recommend that studies be done in this area in future to investigate whether the festivals can spread the word of God among the community where they occur or not.

Understanding from these studies and being informed through the observations made, my study did not dwell a lot on the theology encountered with during these festivals. The fact that the priests are stakeholders to ensure the theology in these festivals, I did not venture in finding the details they avail in these areas. I therefore recommend studies on the details of the roles of theology in the choir performances during festivals in the Catholic Church.

The current study reveals the role of the festivals in the recreation, leisure and entertainment of participants and the audience in attendance. This is because various categories of the audience get relaxed during the festivals. They even paid a fee for entrance into the whole where choirs performed. I have not done anything in this area and yet I feel a study is possible to establish how these festivals become a source of leisure. I therefore recommend that further research be conducted on the role of these festivals in the enhancement of leisure, entertainment and recreation among the communities within the Vicariate.

In examining how these festivals foster the development of musicianship among choir members in Ediofe Vicariate, the researcher has observed that females, do not take leading roles in conducting, melodic instrumental playing and even composing songs. However women can be active in playing rhythmic instruments and singing. This observation reminded me whether the

roles of men and women were distinct. I therefore recommend future studies on gender roles of men and women in the festival setting of this kind. What future researchers can ask is the question as to whether or not women are restricted in performing some roles during the EV Festivals.

Church festivals do exist among the various denominations and vicariates. This is a fact that I have observed in Arua district, Uganda because the Madi and West Nile Anglican Churches also have festivities just like their counterparts in the Catholic Church. Since I only investigated the Catholic Church music festivals of Ediofe vicariate, I recommend comparative studies on Church music festivals to underscore the activities, planning, stakeholders involved and the repertoire of the songs performed during the festivals in the various denominations.

More still, the researcher has observed that the festival activities of Ediofe Vicariate involved challenges in the organization, choir training and adjudication. The fact that I was set to address how the festivals are organized and whether they provide for the development of musicianship, I did not underscore the challenges and the politics involved. I therefore recommend future studies on the challenges and the politics involved among the choir during the Ediofe Vicariate music festivals.

In the festivals, I observed and was informed during a Focus Group Discussion that life skills are instilled in the choir through the retreats. As I observed, some choirs made local musical instruments which were bought hence individuals gained some income. I recommend a study on how the festivals can enhance life skills and improve the social lives of the choir members.

On the contrary, when I asked Steven Abima whether he has developed skills in music, he said that he always keeps meditating while singing. When prompted more about skills in music, he mentioned meditation, knowing people, knowing about other cultures, creation of friendship and socialization (interview, Dec 27, 2018). This could mean that other skills are also developed through these festivals apart from the skills in music. Therefore, I recommend a study on the Catholic Church music festivals and how they enhance friendships, socialization and other skills among the choir members.

Lastly, I recommend future studies on the development of morals among the choir members since the songs sung for entrance and exit relayed ideas about good behavior and morals. It is not justified in a scientific study that the change in behavior has occurred, neither the level of morals achieved. Therefore future studies could investigate the levels of morals developed through the festivals.

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APPENDICES

APPENDIX I: LIST OF THE EVENTS ATTENDED

Date	Event	Venue
9/12/2018	Choir training	Saint Peter and Paul Ojulua chapel
29/12/2018	Choir training	Holly trinity church asava
07/12/2018	Choir training	Saint Mary's Orawa chapel
14/12/2018	Choir training	Christ the king parish
06/12/2018	Funeral of a choir member	Kuluva village
12/12/2018	Funeral of the father of a choir member	Ambidro primary school
27/Dec/2018	Festival /parish level	Christ the king parish
28/Dec/2018	Festival/parish level	Ombachi parish
07/Jan/2019	Festival /denary level	Ediofe girls Senior Secondary School
10/Jan/2019	Festival /denary level	Micu parish
23/Jan/2019	Festival/vicariate level	Oje parish (Adumi)
08/Jan/2019	Adjudicating denary level	Ediofe girls Senior Secondary School
25/11/2018	Meeting with the chair denary	Muni trading center

	level Ediofe	
14/12/2018	Sunday service	Ojulua chapel
06/01/2019	Sunday service	Asava chapel

APPENDIX II: LIST OF FOCUS GROUP DISCUSSIONPARTIPANTS

Date	Venue	Participants	Position
07/Jan/2019	Ediofe Girls Secondary School	Philip Ajobe	Secretary Ediofe Deanery
		PaulAtayo	Chairperson Ediofe deanery
		Julius Atiku	EVMSC Member
		Zachary Asiku Mucomboti	Ediofe deanery Committee Member
		John Ceni	EVMSC Member
		James Ezama	Ediofe DeaneryCommittee Member
		PastoreNyakuni	EVMSC Member
24/01/2019	Oje parish (Adumi Secondary school)	Jimmy Dramani	A choir member and transport officer. Station Camp Lugazi

		Alani Ezama	Chairperson Station Camp Chapel Lugazi
		Aldo Drani	Conductor
		PeterCadri	A choir member from (KALUCA)
		Christine Likico	A choir member from (KALUCA)

Appendix i : LIST OF INFORMANTS

INFORMANT'S NAMES	DATE	POSITION	CATEGORY OF INFORMANT	VENUE
Nazarino ajionzi	17/01/2019	Chairperson EVMSC	Chairperson /priest/musician	Fathers quarter (Oje) parish.
Robert Ojama	17/01/2019	Curette Ajia parish	Priest/musician	Fathers quarter (Oje) parish.
Richard Enaku	17/01/2019	Parish priest Logiri girls	Priest/Committee member/Musician	Fathers quarter (Oje) parish
Joel Anguyo	17/01/2019	Parish priest Lazebu parish	Priest/Musician/Adjudicator	Fathers quarter (Oje) parish
Stanley Candia	17/01/2019	Priest/Moderator	Committee member/Liturgy committee member	Oje parish
Pastore Nyakuni	07/01/2019	Music teacher/EVMSC Member	Committee member/ Musician/ Adjudicator	Ediofe Girls SSS
Julius Atiku	07/01/2019	Choir member/Musician	Choir member/Musician	Ediofe Girls SSS
Zakary Asiki Mokulany	07/01/2019	EVMSC Member	Choir member/Musician	Ediofe Girls SSS

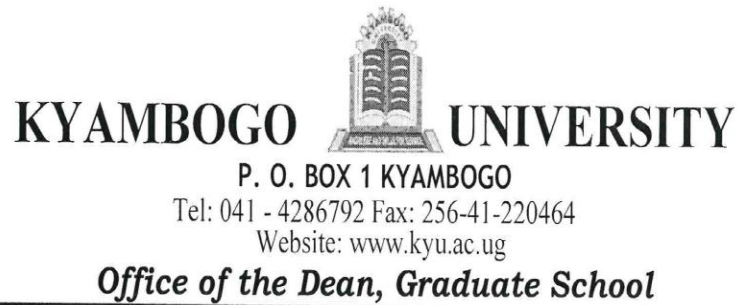
Paul Atayo	07/01/2019	Chairperson Ediofe denary music subcommittee chair	Choir member/Musician	Ediofe Girls SSS
Phillip Ajobe	07/01/2019	Secretary Ediofe denary music sub committee	Committee member/ Musician/ Adjudicator	Ediofe Girls SSS
John Ceni	07/01/2019	EVMSV Member	Committee member/Choir member	Ediofe Girls SSS
James Ezama	07/01/2019	EVMSV Member	Committee member/Choir member	Ediofe Girls SSS
Loronzio Afako	08/01/2019	Elder	Choir member	Adumi parish (oje)
Aldo Drani	08/01/2019	Farmer	Conductor /Choir master (musician)	Adumi parish (oje)
Jimmy Dramani	08/01/2019	Transport officer and displinarian	Organizing committee member KALUCA	Adumi parish (oje)
Azabo Alani	08/01/2018	In charge instruments chairperson station camp choir	Organizing committee member KALUCA	Adumi parish (oje)

Peter Cadri	08/01/2018	A protestant willing Participant choir	Choir member	Adumi parish (oje)
Henry Adroni	27/12/2018	Agronomist	Conductor/Choir trainer (Musician)	Christ the king parish (Arua)
Albert Enzama	27/12/2018	Chairperson Christ the king parish	Organizing Committee member/Musician	Christ the king parish (Arua)
Richard Anguyo	27/12/218	Song leader Christ the king parish	Organizing committee member/Musician	Christ the king parish (Arua)
George Agotre	28/12/2018	Farmer/chairperson saint Mary's Orawa	Music trainer/Musician	Ombachi parish
Godfrey Tabu	28/12/2018	A young farmer	Musician/ organizing committee member Orawa chapel	Ombachi parish
Steven Abima	27/12/2018	Builder	Musician	Christ the king parish
Martin Draza	23/07/2019	Music Teacher	Liturgist/ Committee member in Kikoni Chapel	Akunamatata
Harriet Nyakuru	17/01/2019	Music teacher (secondary)	Committee Member/Musician/	Adumi Parish (oje)

			Adjudicator	
Faustin Adima Otum Angualia	24/3/2019	Music lecturer	Committee member/Musician/ Adjudicator	NTC Muni (Arua)
Irene Ozitiru	23/3/2019	Music Lecturer	Committee Member/Musician/ Adjudicator	NTC muni (Arua)
Joyce Adania	27/12/2018	Music teacher	Musician	Sulain primary school
Patrick Awia	23/3/2019	Music Teacher	Committee Member/Musician/ Adjudicator	Ediofe Girls primary school
William Bayo	06/12/2018	Catechist/choir member	Organizing Committee member at zonal level	Kuluva village, Dadamu Sub County
Isaac Bayo	02/7/2019	Catechist/Choir member	Organizing Committee member at zonal level	Okuambooliruku trading center (Muni Site) Oluko sub county

Martin Nyakuni	03/7/2019	Choir trainer/carpenter	Musician/Composer/ Adjudicator/Conductor & Choir trainer	Okuambooliruku trading center (Muni site)
Fred Aniku	23/3/2019	Music teacher	Committee Member/Musician/ Adjudicator	Arua Prisons Primary School
Dennis Dricile	29/7/2019	Music teacher/ student KYU	Choir member/Musician/ Adjudicator & Choir trainer	NTC Muni

Appendix iv: MY LETTER OF INTRODUCTION



13th February 2019

To Whom It May Concern

RE: LETTER OF INTRODUCTION

Dear Sir/Madam,

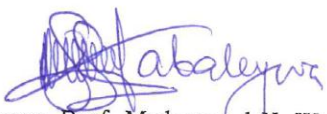
This is to introduce **Ms Juliet Driwaru Awuta** Registration Number **16/U/13292/GMAM/PE** who is a student of Kyambogo University pursuing a Masters Degree.

She intends to carry out research on **“Catholic Church Music festivals and the development of Musicianship: The Case of Ediofe Vicariate, Arua Diocese (Uganda)”** as partial fulfillment of the requirements for the award of the Masters of Arts in Music.

We therefore kindly request you to grant her permission to carry out this study in your institution.

Any assistance accorded to her will be highly appreciated.

Yours sincerely,


Assoc. Prof. Muhamud N. Wambede
DEAN, GRADUATE SCHOOL



Appendix ii: The compulsory song in Latin.

No. 10

Ecce Panis Angelorum

Doh is Bb
Andante

Portuguese Melody

Soprano *mp*

s₁ :- :s₁ | d :- :d | t₁ .x :d .t₁ :l₁ .s₁ | d :- :s₁ | d :- :r | m :- :r :d .t₁ | l₁ :- :t₁ :d .x | d :- :t₁ #
E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus vi - a - to - rum

9

s₁ :- :s₁ | d :- :r :d | t₁ .x :d .t₁ :l₁ .s₁ | d :- :s₁ | d :- :m .x :d .t₁ :d | l₁ :- :t₁ :d .x | d :- :m .x | d :- :
Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

17 Chorus *mf*

s₁ :- :s₁ | d :- :d | t₁ .x :d .t₁ :l₁ .s₁ | d :- :s₁ | d :- :r | m :- :r :d .t₁ | l₁ :- :t₁ :d .x | d :- :t₁
E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus vi - a - to - rum

m₁ :- :m₁ | m₁ :- :m₁ | f₁ :- :f₁ | m₁ :- :m₁ | s₁ :- :s₁ | s₁ :- :s₁ | f₁ :- :f₁ | l₁ :- :s₁
E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus vi - a - to - rum

d :- :d | s₁ :- :s₁ | s₁ :- :s₁ | s₁ :- :d | d :- :t₁ | d :- :d | d :- :d | r :- :r
E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus vi - a - to - rum

d₁ :- :d₁ | d₁ :- :d₁ | r₁ :- :r₁ | d₁ :- :d₁ | m₁ :- :r₁ | d₁ :- :r₁ :m₁ | f₁ :- :r₁ | f₁ :- :s₁
E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus vi - a - to - rum

25

s₁ :- :s₁ | d :- :r :d | t₁ .x :d .t₁ :l₁ .s₁ | d :- :s₁ | d :- :m .x :d .t₁ :d | l₁ :- :t₁ :d .x | d :- :m .x | d :- :
Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

r₁ :m₁ :f₁ | m₁ :- :m₁ | f₁ :- :f₁ | m₁ :- :m₁ | s₁ :- :s₁ | f₁ :- :f₁ | m₁ :- :f₁ :f₁ | m₁ :- :
Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

t₁ :d :t₁ | d :- :d | r :- :r | d :- :d | d :- :d | d :- :l₁ | s₁ :d :t₁ | d :- :
Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

Soprano

33 *mp*

*s*₁ :- :l₁ :t₁ :d | d :- :t₁ :l₁ :s₁ | *s*₁ :- :l₁ :t₁ :d | r :- :d | m :- :r :d | d :- :d :t₁ | ^(m)t₁ :l₁ :t₁ :l₁ :s₁ | *s*₁ :fe₁ : | ^(s)r :- :d

In - fi - gu - ris_ prae - sig - na - tur cum I - sa - ac im - mo - la - tur Ag - nus

Alto

*s*₁ :- :fe₁ :f₁ | m₁ :- :f₁ :m₁ | f₁ :- :f₁ | f₁ :- :m₁ | d :t₁ :l₁ | l₁ :- :l₁ :s₁ :fe₁ | m₁ :- :m₁ | m₁ :r₁ : | ^(d)s₁ :- :fe₁

42

t₁ :- :l₁ :t₁ :d | r :- :m :r :de | r :- :d :t₁ | r :- :t₁ :d :r | m :- :r :d :l₁ | *s*₁ :fe₁ :s₁ :r :d | d :t₁ : | r :- :t₁ :d :r | m :- :r :d :l₁

Pas - schae de - pu - ta - tur Da - tur_ man - nus Pa - tri - bus_ Da - tur_ man - nus

*s*₁ :- :fe₁ :s₁ :l₁ | t₁ :- :d :t₁ :le₁ | t₁ :- :l₁ :s₁ | t₁ :- :s₁ :l₁ :t₁ | d :- :t₁ :l₁ :d | t₁ :l₁ :s₁ :fe₁ :fe₁ | *s*₁ :- : | t₁ :- :s₁ :l₁ :t₁ | d :- :t₁ :l₁ :d

51 *mf*

*s*₁ :fe₁ :s₁ :t₁ :l₁ | *s*₁ :- : | *s*₁ :- :s₁ | d :- :d | t₁ :r :d :t₁ :l₁ :s₁ | d :- :s₁ | d :- :r | m :- :r :d :t₁ | l₁ :- :t₁ :d :r

Pa - tri - bus_ E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus_ vi - a -

t₁ :r₁ :r₁ | *s*₁ :- : | m₁ :- :m₁ | m₁ :- :m₁ | f₁ :- :f₁ | m₁ :- :m₁ | *s*₁ :- :s₁ | *s*₁ :- :s₁ | f₁ :- :fe₁

E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus_ vi - a -

8

d :- :d | *s*₁ :- :s₁ | *s*₁ :- :s₁ | *s*₁ :- :d | d :- :t₁ | d :- :d | d :- :d

E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus_ vi - a -

d₁ :- :d₁ | d₁ :- :d₁ | r₁ :- :r₁ | d₁ :- :d₁ | m₁ :- :r₁ | d₁ :- :r₁ :m₁ | f₁ :- :r₁

E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus_ vi - a -

60

d :- :t₁ | *s*₁ :- :s₁ | d :- :r :d | t₁ :r :d :t₁ :l₁ :s₁ | d :- :s₁ | d :- :m :r :d :t₁ :d | l₁ :- :t₁ :d :r | d :- :m :r :d :- :

-to - rum Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

l₁ :- :s₁ | r₁ :m₁ :f₁ | m₁ :- :m₁ | f₁ :- :f₁ | m₁ :- :m₁ | *s*₁ :- :s₁ | f₁ :- :f₁ | m₁ :- :f₁ :f₁ | m₁ :- :

-to - rum Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

d :- :d | d :- :d | d :- :d | d :- :d | *s*₁ :d :t₁ | d :- :

33 *mp* Soprano

In - fi - gu - ris - prae - sig - na - tur cum I - sa - ac im - mo - la - tur Ag - nus

Alto

42

Pas - schae de - pu - ta - tur Da - tur man - nus Pa - tri - bus Da - tur man - nus

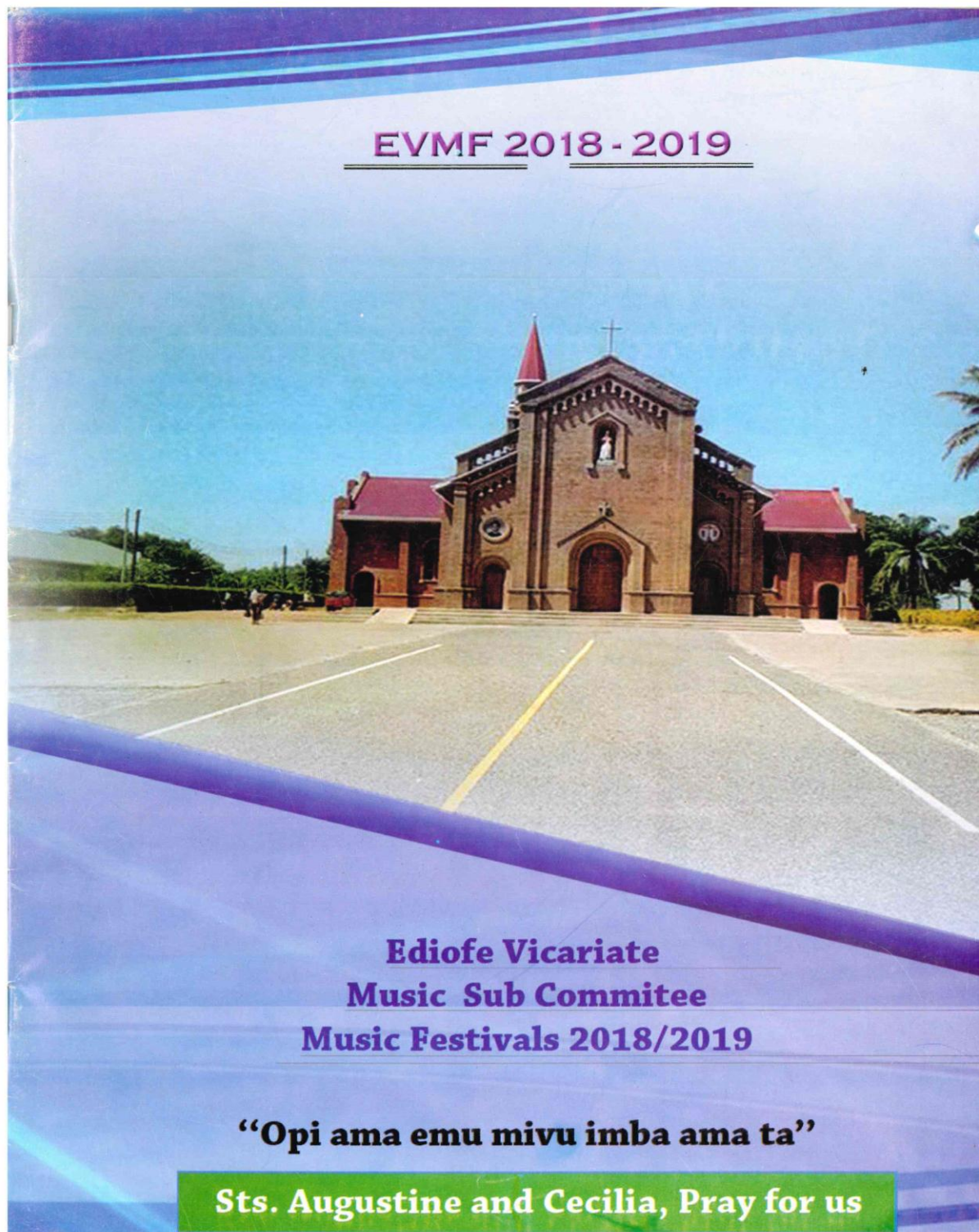
51 *mf*

Pa - tri - bus. E - cce Pa - nis An - nge - lo - rum Fa - ctus ci - bus. vi - a -

60

-to - rum Ve - re - Pa - nis fi - li - o - rum non mit - ten - dus ca - ni - bus

Appendix iii: Cover page of the song book for 2028/2019.



Appendix iv: Preface of the song book 2018/2019

Preface

Praised be Jesus Christ!

Ediofe Vicariate Music Sub Committee (EVMSC) which is a sub-committee of Ediofe Vicariate Liturgy Committee operates under the Office of the Pastoral Coordinator with the mandate of improving Liturgy through Music.

In order to uplift the standards of Music and to build the capacity of Choir Leaders (Music Animators) across the Vicariate and/or the Diocese, the Committee organizes annual Music, Poem and Drama Festivals, a move that is well accepted and popularly known in the diocese.

Every year, the number of Choral groups that participate at the Vicariate Level has continued to grow.

This Festival year 2018/2019 lists 21 songs, majority of which are old, known but rarely used songs. A few are new arrangements.

A Latin Hymn, "Ecce Panis Angelorum" (Translated as before) adds a varietal flavor to the selection list. All Choirs across the Vicariate(s) are encouraged to obtain copies of the pamphlet to learn the songs.

Ecce Panis Angelorum (Behold the Bread of Angels)
Factus cibus viatorum (made the Food of wayfarers)
Vere panis filiorum (Truly the bread of children)
non mittendus canibus (not to be given to the dogs)

In figuris praesignatur (Presignified by figure)
Cum Isaac immolatur (When Isaac was immolated)
Agnus Paschae deputatur (the Paschal Lamb was commanded)
datur manna patribus (Manna was given to the fathers)

Bone pastor, panis vere (Good shepherd, true Bread)
Iesu, nostri miserere (Jesus, have mercy on us)
tu nos pascere, nos tuere (Feed us, protect us)
tu nos bona fac videre (Make us to see good things)
in terra viventium (in the land of the living)

Tu qui cuncta scis et vales (Thou who knowest and wilt all things)
Qui nos pascis hic mortales (Who feeds us mortals by This)
tuos ibi commensales (Make thine own to be partakers of)
coheredes et sodales (coheirs and citizens)
fac sanctorum civium (in that holy City of Saints).
Amen. (Amen)

EVMSC

Table of Contents

Preface I:	Pg 1
Song No. 1: Adro ama dri	Pg 2
Song No. 2: Adro Ata 'yo Abramuni	Pg 3
Song No. 3: Adro ini e 'yo dria ra	Pg 5
Song No. 4: Ama Ata 'bua ri	Pg 6
Song No. 5: Ave Maria Fatima dri	Pg 7
Song No. 6: Awa'difo 'ba emu pi Opi	Pg 8
Song No. 7: Owita amadri 'di	Pg 9
Song No. 8: Emi emu mavu emi dria	Pg 13

Song No. 11: Maria ondi koko ri	Pg 17
Song No. 12: Opi Adro la afe mini owita i	Pg 18
Song No. 13: Opi la mi eri ama	Pg 19
Song No. 14: Opi Yezu Kristo, mi geri amadri	Pg 20
Song No. 15: Rukuza ma ovu oru Adro ni	Pg 21
Song No. 16: Yezu kini Nikodemu a 'yo mi ni	Pg 22
Song No. 17: Yezu ko ndra batisimu	Pg 23
Song No. 18: Mi Betleme angu Yudei dri ri i	Pg 24
Song No. 19: Ma 'ye mu ma ayia nee	Pg 27
Song No. 20: Opi mi a 'I ezitaa ama dri	Pg 28

Appendix v: Adjudication sheets used in EVMF

**ARUA DIOCESE
EDIOFE VICARIATE CHOIR FESTIVALS
ADJUDICATOR'S SHEET**

Name of the choir

Parish.....Deanery.....

DRAAMA TITLE

Guidelines	Marks	Remarks/Comments	Out of
1. CHOICE OF PLAN Theme Plot Form Relevance Cast Entertainment			20
2. ACTING Characterization Credibility/quality Delivery/audibility Movement Expression Gestures			30
3. PRODUCTION/DIRECTION Interpretation Evaluation Style Teamwork/discipline Imagination Pace Variety Planning/organization.			20
4. COSTUME /DECORATION Costumes Props Use of stage Scenery			10
5. ACHIEVEMENT General effect of acting			20
TOTAL			100

POSITION: **OUT OF**

ADJUDICATORS' PARTICULARS

NAME	CONTACT	SIGNATURE
1.
2.
3.

**ARUA DIOCESE
EDIOFE VICARIATE FESTIVALS
ADJUDICATOR'S SHEET**

Name of the choir.....
 ParishDeanery.....
POEM TITLE.....

<i>Guidelines</i>	<i>Marks</i>	<i>Remark/comments</i>	<i>Out of</i>
1. THEME Plot Focus Form Relevance			20
2. TONE Quality Output Tonation Delivery Audibility			20
3. DICTION Significance Naturalness Clarity			10
4. RHYTHM Steadiness Competence Freedom			15
5. PHRASING Flow Continuity Style			10
6. GENERAL INTERPRETATION Facial expression Stage use Gestures Interpretation Smartness			25
Total			100

Position.....*out of*.....

Adjudicator's Sign:

1.....
 2.....
 3.....

Appendix vi : Sample Questions for interviews, FGD

(A). Priests and Festival Organising Committee.

1. When did the Catholic Church music festivals in Arua Vicariate begin?
2. Who began these music festivals?
3. How many choirs were involved at the beginning? Can you name them?
4. Where did these festivals begin?
5. Can tell me why these music festivals were started?
6. Which items formed the repertoire for these music festivals?
7. How were they adjudicated?

The organising committee

(B). Members of the choir (you can select a few members from different choirs for interviews)

(C). Organisers of the music Festival

1. Who are the members on your organising committee?
2. How are they elected to their positions?
3. In which month do you organise these festivals? Why?
4. Which items are performed during these festivals?
5. Why do you choose these items?
6. Who decides that these items should be performed? Why?
7. How are they elected to their positions?
8. In which month do you organize these festivals and why?
9. Which items are performed during these festivals?
10. Why do you choose these items?

11. Who decides that these items should be performed and why?
12. Are there any challenges you encounter in organizing festivals?

(D) Musicians.

1. What is the name of the group you are participating in?
2. How many times have you participated in these music festivals?
3. Which role do you play (singer, dancer or instrument player)?
4. How have your musical proficiency improved since you began participating in these musical festivals?
5. What advice can you give to church groups who are not yet participating in these music festivals?
6. What aspects do adjudicators emphasise as they evaluate items during these music festivals?

(E) Adjudicators

1. What is your name and where do you come from?
2. How many times have you adjudicated these music festivals?
3. Do you design the adjudication forms yourself?
4. Which aspects do you want choir members to articulate as they present their items during these music festivals?
5. Tell me, do choirs return in the following year when they have improved?
6. How do you rate their musicianship?

Appendix x: Observational guide for Choir Trainer

1. I introduce myself and colleagues, gave an overview of the topic under study, instilled confidence and trust in the participants and sought their consent to employ the use of gadgets if any and attendance.
2. I observed and interpreted: Repertoire of the songs, Roles of the various stakeholders, activities of the key players and Skills that seem to be developing in the process of observing the roles, repertoire and activities.

A. MUSICIANS

1. What is the name of the choir you are participating in?
2. How many times have you participated in these festivals?
3. Which role do you play?
4. How have your musical proficiency improved since you began participating in these festivals? And in what areas have you improved your proficiency?
5. What advice can you give to the church groups who are not yet participating in the festivals?
6. What aspects do adjudicators emphasize as they evaluate items during these music festivals?
7. What are the musical skills you develop through this platform?
8. Any other skills developed other than the musical skills
9. Are there any challenges you face in the choir you have joined?

B. ADJUDICATORS

1. What is your name and where do you come from?

2. How many times have you adjudicated these festivals and when did you start adjudicating?
3. Do you design the adjudication sheets as adjudicators?
4. Which aspects/guidelines do you expect the choir members to articulate as they present their items during these festivals?
5. Tell me do choirs return to the festivals the next year when they have improved?
6. How do you rate their musicianship?
7. What are the musical skills the choir develop through this platform?
8. Any other skills developed other than the musical skills
9. Any challenges you have observed.