

SUMMARY OF DOCTORAL DISSERTATION

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Liturgical Music in Igboland in Nigeria after Vatican II Council

The liturgy, as the source and summit of our Christian life, is the highest and most effective activity of the Church. Therefore, the Church takes special precautions in the use of liturgical music, which is an integral part of her liturgy; it constantly renews its knowledge and practice in the field of liturgical music of all ages and cultures, ensuring that its fundamental principles and laws, established by the appropriate ecclesiastical authorities, are prudently observed and fully applied. Good liturgical music promotes active participation in the liturgy and raises the hearts and minds of the faithful towards God.

It is good news that finally in 2021, for the first time in the history of the Nigerian Catholic Church, there are officially published guidelines for liturgical music, developed by the Commission for Inculturation and Translation of the Conference of Catholic Bishops of Nigeria (CBCN), known as the National Catholic Council for Liturgical Music of Nigeria (NACALIMCON). In the foreword to this booklet, the president of this Committee, Most Rev. Augustine T. Ukwuoma, clearly stated that the creation of this body in 2008, and consequently the development of this manual, was necessary due to the general quality of liturgical music in Nigeria, which was gradually falling below standards. Enumerating some of the factors that led to this decline, he mentioned ignorance of the church teachings on liturgical music; poor selection of music for liturgical celebrations both in English and indigenous languages; influence of Pentecostal kind of gospel music and secular music; use of liturgical music compositions devoid of theological content, church tradition and spirituality; forms of singing that defy the principles of liturgical music; entertainment or satisfaction of one's emotions in the name of liturgical music; absence of core characteristics of liturgical music in musical compositions and liturgical celebrations; and rising tide of musical deviations in our churches. One can also add the problem bordering on inculturation of liturgical music. In the light of these problems which the researcher is fully aware of, having lived and worked for many years in Igboland and having actively participated in some of the national conferences that culminated in the production of this booklet, he will analyse the practice of liturgical music in this territory and proffer solutions primarily based on the teaching of Vatican II Council.

This research work began with the history of Igbo people and the history of the coming of Catholic Church in Igboland. We got enough historical facts from such books as *Roman*

Catholicism in South Eastern Nigeria 1885 – 1931 by I. Ozigbo; *The Advent of the Catholic Church in Nigeria* by R. A. Njoku; *Missionary Enterprise and Rivalry in Igboland 1857 – 1914* by F. K. Ekechi; *A Hundred Years of the Catholic Church in Eastern Nigeria 1885 – 1985* edited by C. A. Obi; *Hundred Years of Catholicism in Eastern Nigeria 1885 – 1985* by E. Ikenga-Metuh and C. I. Ejizu; *Igbo Catholicism: The Onitsha Connection 1967 – 1984* by I. R. A. Ozigboh; *The History of the Catholic Church in Nigeria* edited by A. O. Makozi and G. J. Afolabi Ojo and *Foreign Missionary: Background and Indigenous Evangelization in Igboland* by N. H. Chigere. For the notion of liturgy and other liturgical concepts, we had access to a lot of materials and resources from the four volumes of *Liturgika* by B. Nadolski; the five volumes of the *Handbook for Liturgical Studies* by A. J. Chupunco and the four volumes of *The Church at Prayer* by A. G. Martimort and co.

For the descriptive explanation of the general principles of liturgical music, we laid our hands on the various Ecclesiastical documents and papal legislations. The book, *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.*, written by Robert F. Hayburn, is a compendium of papal documents on sacred music, especially from the 4th century to the 20th century. It presented the *Motu Proprio* of Pope Pius X in 1903 as the centre bridge between the previous and the subsequent papal documents. Whereas Hayburn's commentaries on these documents focus more on the historical dimension, M. T. Winter's book, *Why Sing? Toward a Theology of Catholic Church Music*, which is also a commentary on the papal legislations, dwells more on the theological aspect.

On our discussion on the use of liturgical music during the different liturgical celebrations, we made copious use of the different papal documents, documents from the CDWDS and the ritual books for the different sacraments. Apart from them, the following books were also helpful: *The Mass and Visions of Liturgy and Music for a New Century* by L. Deiss; *The Use of Music in the Sacred Liturgy* by M. A. Banjo; *What Happens at Mass* by J. Driscoll; *The Ministry of Music* and *The Mystery We Celebrate, the Song We Sing* by K. Harmon; *Muzyka Liturgiczna* by I. Pawlak; *Sacred Treasure: Understanding Catholic Liturgical Music* by J. P. Swain; *Catholic Music through the Ages* by E. Schaefer and *Music in Catholic Liturgy* by G. D. Gill.

The first chapter of this work focuses on the history of Igbo people and history of the advent of Catholicism which has spread to fourteen dioceses in Igboland. After explaining the concept of liturgy and liturgical music, the focus was also on the general principles of liturgical music. In the first part of chapter two, the researcher discusses the specific functions of the ministers of liturgical music who apply the above principles and some issues that apply to them

as a group such as formation, remuneration, inculturation, etc. These principles are intended to be applied to different genres of liturgical music which is the second part of this chapter where he also presents a brief history of vocal music in Igboland and categorizes the local musical instruments used during liturgical celebrations. In chapter three, the discussion focuses on the Eucharist as the source and summit of all liturgical celebrations. The researcher discusses the concept of the Eucharist, preparation for its celebration, types of participation at Mass and forms of liturgical music used during the Holy Mass. The use of liturgical music in other sacraments and in the context of the liturgical year will be discussed in chapter four. The last chapter will discuss other liturgical activities in which liturgical music can also be used, such as the Liturgy of the Hours, Holy Communion and Eucharistic worship outside of Mass and the sacramentals.

To achieve the goal of this research paper, the researcher uses different methodological approaches depending on the topic of discussion in each of the chapters. In the first chapter, he applies the historical method with the use of secondary sources and the analytical method. In the second chapter, the researcher uses the descriptive method combined with the method of observation and interviews; he also uses the historical, descriptive and analytical method. In the remaining chapters dealing with liturgical celebrations, the researcher uses similar research methods: historical, descriptive and analytical methods. He selects a few songs from the New Catholic Igbo Hymn Book and makes a brief formal analysis of them.

Ignorance is truly dangerous when it comes to matters as important as liturgy and liturgical music. The major significance of this work is to eradicate ignorance concerning the essentials of liturgy and liturgical music. As knowledge is power according to Francis Bacon, providing this channel of knowledge empowers the entire faithful to reap more fruits from liturgical celebrations. By analysing the problems bedevilling liturgical music in Igboland and pointing the way forward, this work will be highly relevant in promoting active participation in the liturgy and uplifting the development of liturgical music not only in the Church in Igboland, but also in Nigeria and the world at large. And by exposing some of the areas where the expectations of the Vatican II Council documents have not been fully met, this work will help to stimulate actions and plans on how to actualize them. This work will contribute to the growth of literary works in musicology in Nigeria. And what is more, being an African student in Poland where musicological literatures on African music written in English language are in short supply, this work will be greatly needed in the library where it will provide useful materials on liturgical music in Nigeria/Africa.