

Towards A Fusion Between Traditional & Contemporary
Ekalesia Fa'apotopotoga Kerisiano Samoa (EFKS) Hymns:
E sui faiga ae tumau fa'avae—Practices change yet foundations
remain—from a New Zealand-born Samoan perspective

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Apia

In partial fulfilment of the
requirements for the degree of

Bachelor of Divinity

Tau Toleafoa
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ABSTRACT

Hymns are one of the most important aspects in religious ceremonies. In the *Ekalesia Fa'apotoptoga Kerisiano Samoa* church (EFKS), hymns are so important that they occupy around 50% of most Sunday worship ceremonies. The EFKS hymns today need to be reconsidered for their relevance to worshippers in the twenty-first century. The aim and purpose of this thesis, is to identify and explore the possibilities of a fusion between what can be identified as 'traditional' and 'contemporary' EFKS hymns. The research question at the centre of investigations is: *How would a fusion of a traditional and contemporary EFKS hymn sound?* Eight Samoan participants living in New Zealand disclosed their views towards the research topic; three ministers were invited to take part, as well as four choir-masters, and a member of the Samoan youth. Qualitative interviews were used to gather data for this project. The *Tafatolu Samoan research* methodology (Pala'amo, 2017) was used for this project, that involved the synthesis of a contemporary approach to research (qualitative), a cultural approach—*E sui faiga ae tumau fa'avae* (practices change yet foundations remain)—and the self, the author's insider-outsider positioning, as researcher, musician, and composer. The findings from this research have proposed a fusion for EFKS 'traditional' and 'contemporary' hymns. The conclusion of this thesis includes a written music transcript that gives a perspective of such a fusion. The stance of this thesis is not to disregard our traditional hymns, but rather, to allow traditional hymns to co-exist with their contemporary counterparts in the modern world that we live, to cater for the different worshippers—both young and old—in the EFKS today.

DEDICATION

This work is in memory of our loved ones whom our Lord has called:

Rev. Elder Taulagi Toleafoa & Sara Lonetona-Ailigi Tau Toleafoa

Maposua Asani & Tautui Moana Asani

Rev Nepo Nepo and my wife's namesake Leinati-ole-tuitoga Nepo

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“Trust in the Lord with all your heart and do not rely on your own insight. In all your ways acknowledge him, and he will make straight your paths. (Proverbs 3:5-6)

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

In the EFKS, hymns are such an important aspect in its worship. An interview with Reverend Eperone Futi stated that “hymns themselves take up about 50% of the worship” in most services. Ministers will often say in Samoan, “*E mafai e le pese ona lauga*” (music can also preach). However, in this modern-era, traditional hymns have been criticised by the younger generations stating that traditional hymns are rather boring and less interesting. Questions arise from these certain criticisms: why are the younger generations criticising traditional EFKS hymns? What can be offered as an alternative to ensure that our traditional hymns have relevance in our modern world today? Possible answers to such questions will develop throughout this thesis.

Participants who contributed to this research have expressed that many EFKS hymns appear to lack diversity, variations, and differences. Maybe it is the fear of change that restricts certain EFKS parishes, from shifting away from using traditional hymns all of the time. Although change is inevitable, disrupting the traditional norms of society could be the change that some people fear. It is important to state at the early stages of this thesis, that the intention herein is not to steer away or disregard our traditional hymns, but rather, to explore possibilities for these two preferences—‘traditional’ and ‘contemporary’—to exist alongside each other in this modern world.

This thesis explores the idea of merging the worlds of ‘traditional’ and ‘contemporary’ EFKS hymns, despite their differences and similarities. To further examine this idea of a fusion, I will use a Samoan saying: *E sui faiga ae tumau fa’avae* (Practices change yet foundations remain) from the perspective of a New Zealand-born

Samoan. The proposed fusion is offered to current and future ministers, as well as musical directors, as another possible way to modernise the traditional hymns within the EFKS. From my experience as a musician, I acknowledge that the idea of a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns has been attempted by other choir-masters. This thesis proposes an additional fusion to those already developed by others, although now, the theory behind the development of such a fusion is provided.

1.2 Background to the study

We often hear accounts in the EFKS today, of several young members leaving the church. Some have linked a possible cause to the type of worship not satisfying their spiritual yearning for enrichment, while others have aligned a language barrier as a possible reason. The type of hymns ‘traditional’ or ‘contemporary’ can also be regarded as another contributing factor. As there is limited research to suggest EFKS hymns as a possible reason, for the youth leaving the church, this thesis addresses this issue. As a musician and choir director, I have observed the difficulties of our youth, to engage in our traditional hymns. The importance of music in worship as a way to enrich the experience of Christian praise, is expressed by Susan White:

It is almost impossible to imagine worship without music, which has enriched the experience of Christian public prayer through the centuries. In many ways, the history of Christian worship directly parallels the history of the music written to be performed in church. The most common forms of music in churches today are congregational hymns and sacred songs, choir anthems, psalms and other section of Scripture (canticles) set to music for singing, and instrumental music. In some traditions of worship, various forms of chant are also important (S. White, 2006, pp. 41-42).

Music, which hymns are derived from is influential, as music becomes the expression, of individual experiences and motives. This is the core of White’s statement above, as she reminds the importance of music in worship.

1.3 Defining key terms

There are many understandings and interpretations about traditional hymns. In my opinion, traditional hymns of the EFKS are songs or hymns which have been passed down from generation to generation. They are songs or hymns which we normally hear our grandparents sing daily in the early hours during morning prayers. Such hymns are also used on Sunday worship services with the congregation singing collectively to praise God.

Rev. Letupu Matautia comments about the history of traditional hymns, stating, “Rev. John Williams founder of the LMS church in Samoa was also the composer of the very first church hymns in the Samoan language”(Matautia, 2014, p. 10). The traditional EFKS hymns are regarded as the identity of the EFKS. However, traditional EFKS hymns, were influenced by previous renown evangelists,¹ during the 18th century. As Mata’utia further elaborates, “Several hymns in this hymnbook adopted tunes from traditional English hymns”(Matautia, 2014, p. 11). The traditional EFKS hymns are what this thesis addresses not to neglect the importance and the significance of traditional hymns, but rather to ensure that traditional hymns hold relevance for future worshipers in the future.

In relation to defining contemporary EFKS hymns, this stems from my understanding of contemporary as a method used to make a sound or music appealing to the current generation of worshipers. In other words, contemporary refers to modernising a particular music, song, or hymn, by re-arranging it from its original state. Furthermore, I have identified contemporary as the idea of re-arranging traditional

¹The traditional EFKS hymns which many have been exposed to by our parents and the preceding generations are collaborative works of well-known Evangelists. Some have contributed towards the construction of our traditional EFKS hymn book (*Ina pepese ia*). Hymn number 40 ‘A ou manatu ifo nei’ in the EFKS hymn book is a good example of a traditional hymn, which was composed by an early 18th century evangelist named Isaac Watts.

hymns to reflect the sound of Black American Gospel². This type of sound not only incorporates different harmonies, but also compassion and convictions. As a musician myself, there is value in drawing upon the ideas of Black American Gospel, as a way forward for contemporary EFKS hymns.

If one observes a Black American Gospel choir singing traditional hymns, they sing such hymns with passion that convinces hearers to believe in what they are singing. Black American gospel music emphasizes and stresses the gospel message not only through their voices, but more so through their passion and conviction. It is important to note that the suggestion of a ‘Black American Gospel sound’, to EFKS hymns is not a definitive meaning for contemporary to be used in this thesis, but rather, one possible contributor towards developing a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns.

1.4 Rationale and importance of the study

The importance of this study, is to ensure the future of EFKS, by proposing ways how the church can remain relevant for youth. As Malaga expresses in his thesis, regarding *Fa’aitulagi* (Regional EFKS— EFKS in New Zealand) ³ “If the church wants people to come and worship in the CCCS⁴, it must focus on the children or the youth of the church”(Malaga, 2014, p. 19). From opportunities of teaching and helping choir directors and youth leaders in the past, traditional EFKS hymns could possibly be another contributing factor towards the youth losing interest in the traditional practice of

² Black American-Gospel sound, is commonly understood as traditional black gospel music. It is music written to express either personal or a communal belief, and differs to the sound of a traditional choral music. Black American-Gospel encourages close harmonies which often are distinctive to the ear.

³ *Fa’aitulagi* was a concept developed in New Zealand by member churches of the EFKS that around the time 50th year celebration of the EFKS in New Zealand. It was a project that initiated the idea of new developments of the EFKS. It was targeted for the youth, a forum which advocated for the youth needs and ideas.

⁴ CCCS: Congregational Christian Church of Samoa. English translation of EFKS.

worship. Often the youth feel disconnected from the traditional acts of worship within the EFKS, due to an in-ability to engage in the act of worship.

1.5 The aim of the study

This thesis aims to propose a fusion between the ‘traditional’ and ‘contemporary’ hymns of the EFKS, taking into consideration changes the EFKS communities are facing every day. We live in a world where change is inevitable. To embrace change, one must appreciate and incorporate teachings of the past generations. It is important to re-iterate again, that this thesis is not in any way suggesting to disregard traditional EFKS hymns. Rather, this thesis proposes that through a fusion of ‘traditional’ and ‘contemporary’ approaches, EFKS hymns will be consider engaging to past and present generations of the church. As emphasized previously, the youth are the future of the church. In order for the traditional hymns of the EFKS to be preserved for future generations, the youth today must understand the importance and significance of all hymns. Therefore, in order for a fusion to be successful, the one initiating the fusion must be able to relate to perspectives from both the elders and the youth. This type of engagement aligns with Black’s perspective on youth ministry. “Youth ministry means more than relating well to the youth. A youth minister must also relate well to adults who in turn relate to youth” (Black, 1991, p. 32).

The development of the research question for this thesis resulted in the following question: *How would a fusion of a traditional and contemporary EFKS hymn sound?* All findings and research were centred around this particular research question, with the aim to propose a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns.

1.6 Methodology

The *Tafatolu* Samoan research methodological framework is used as the methodology for this research. This approach allows for the synthesis of three key components important to any research project:

Tafatolu methodological framework is presented as an inverted triangle with each of its corners representing three parts [...considered] as valuable to any research—a ‘contemporary academic’ approach to research, a ‘cultural’ approach, and the ‘self’ that represents the researcher’s perspectives and positioning within the project (Pala’amo, 2017, p. 47).

The benefits and the advantages of using such an approach, is that it allows the freedom to impose a cultural perspective to this research. The following Figure 1 illustrates the *Tafatolu methodological framework*:

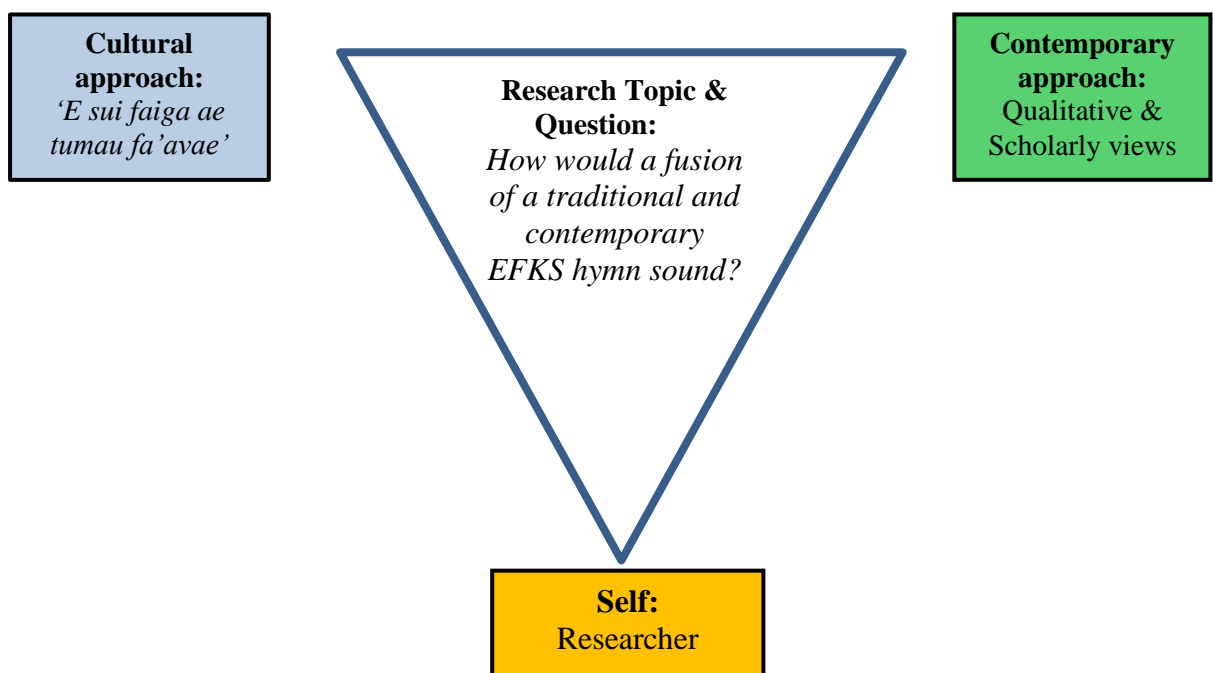


Figure 1. *Tafatolu methodological framework*
Adapted from: Pala’amo (2017)

Using a cultural approach to this research gives another perspective, specifically in developing a fusion of ‘traditional’ and ‘contemporary’ EFKS hymns. Firstly, ‘*E sui faiga ae tumau fa’avae*’ (Practices change yet foundations remain) is the selected cultural approach, that will be implemented on one of the sides of the inverted triangle. The aim of this cultural approach is to see how one would be able to interpret this Samoan saying, in light of a New Zealand-born Samoan perspective. Also, how this Samoan saying can be used as a lens to explore possibilities of a fusion, between ‘traditional’ and ‘contemporary’ EFKS hymns. Secondly, on the other side of the inverted triangle, the contemporary approach to research includes qualitative methods to collect and analyse data. Also, the inclusion of scholarly views about ‘traditional’ and ‘contemporary’ hymns in general was undertaken.

The overall aim of using the *Tafatolu* methodology is to develop answers to the research question and identify how the “self” (as researcher and musician) can be located in the overall project. This methodology also explores in detail how this thesis narrows any divisions between traditional and contemporary EFKS hymns.

1.6.1 Cultural framework ‘*E sui faiga ae tumau Fa’avae*’

The cultural corner of the *Tafatolu* methodology locates ‘*E sui faiga ae tumau fa’avae*’ The aim and purpose of including this Samoan saying into the thesis, is to interpret this saying from a New Zealand-born Samoan perspective. This saying considers the context which many Samoans are located, including those living in New Zealand. Allowing for the idea of a New Zealand-born Samoan perspective, accommodates for a context-appropriate fusion that this thesis seeks.

Investigating New Zealand-born Samoan perspectives, in various fields is common in research. Rev. Dr. Pouono used such an approach to research the issue of

identity in the EFKS, as stated, “The accommodating of a new identity challenges the CCCS to adapt to the differences evident in its ministry in New Zealand”(Pouono, 2005, p. 24). The following Figure 2 illustrates the cultural framework to the *Tafatolu* methodology specific for this research:

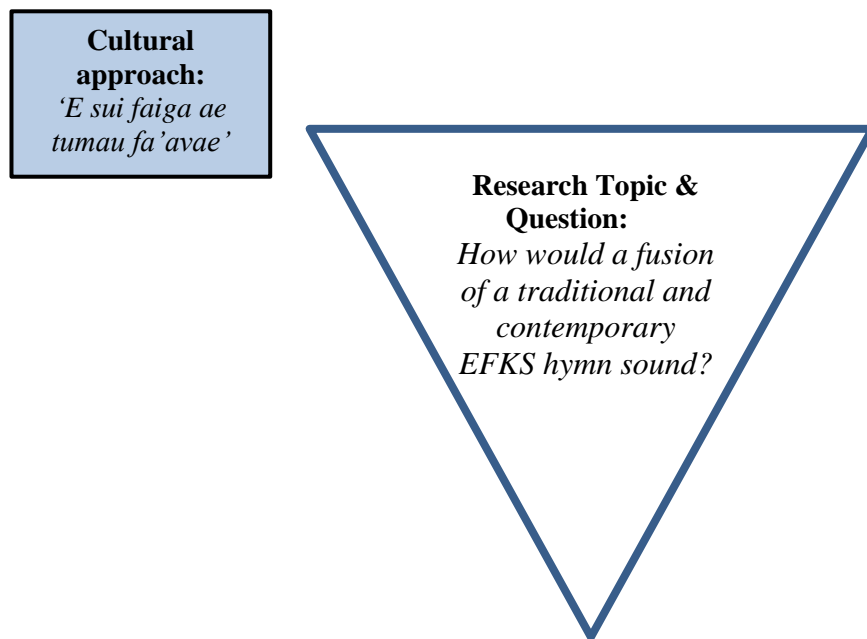


Figure 2. Research question vs Cultural approach
Adapted from: Pala'amo (2017)

1.6.2 Contemporary framework

The contemporary approach to research of the *Tafatolu* methodology used herein includes qualitative methods of data collection and analysis. The one-on-one interviews opened up many interpretations of a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns. The literature review provides scholarly views that widens the understanding of the research topic of this project. The following Figure 3 illustrates the contemporary approach to research used in this thesis:

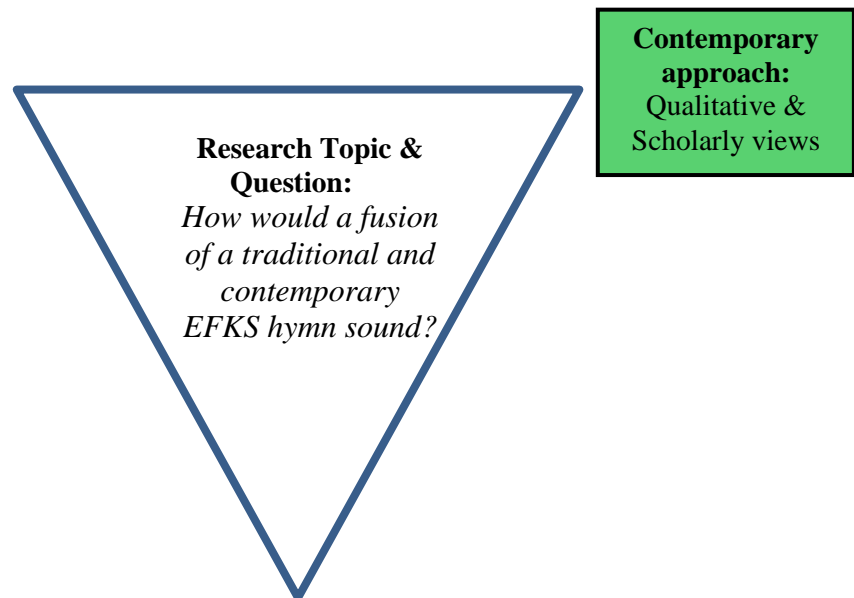


Figure 3. *Research question vs Contemporary approach*
 Adapted from: Pala'amo (2017)

1.6.3 Contemporary perspective vs Traditional perspective of EFKS hymns

The third and final corner of the *Tafatolu* methodology used in this thesis refers to the “self”. Specifically, this corner includes the researcher positioning as both researcher and musician. The following Figure 4 is an illustration of the researcher’s position in this project, to try and narrow the gap between ‘traditional’ and ‘contemporary’ EFKS hymns and develop a fusion between the two extremes:

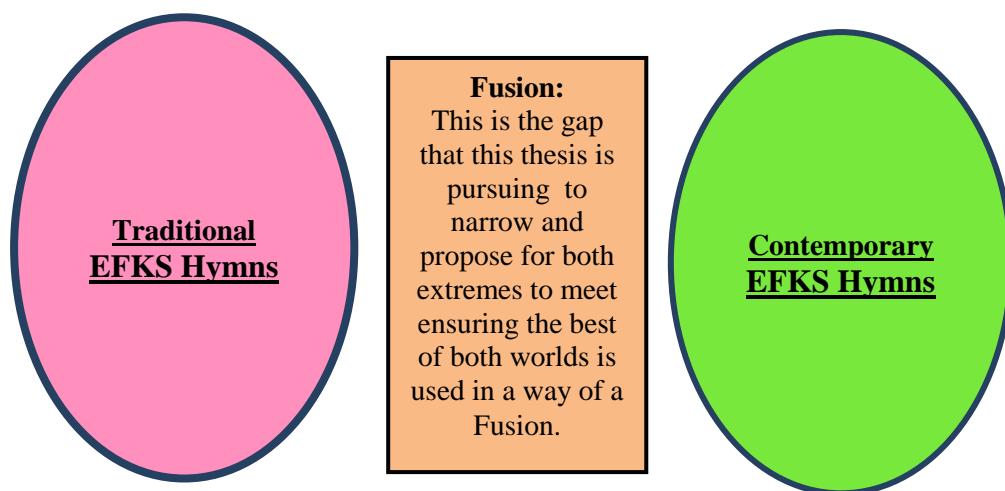


Figure 4. *Contemporary vs Tradition = Fusion.*
 (Source: Author)

1.7 Thesis Structure

Chapter One has begun as the introduction to this thesis. It discusses the background to this study, as well as defining the key terms used within the project. Included also in this chapter, are the rationale and the importance of the study, the aim of this study, including the research question. Finally, the methodology used in the project is articulated.

Chapter Two is a review of literature relevant to this study. Scholarly views on ‘traditional’ and ‘contemporary’ music and hymns, are important for expanding an understanding of the key concepts to this project.

Chapter Three presents the findings to this research, together with their discussions.

Chapter Four presents the conclusion to this study, that includes a proposed fusion developed throughout this project. Such a fusion is a possible way forward towards bridging the gap between ‘traditional’ and ‘contemporary’ EFKS hymns.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter provides a discussion of literature towards the concepts covered by this thesis. The aim and purpose of this literature review, is to present scholarly views that support the idea of a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns. By determining this, a platform is provided to initiate the proposed fusion. The first part of this review looks into the significance of hymns in general.

2.2 Significance of hymns

In any Congregational worship, hymns are the core of praise and worship. In the EFKS worship, hymns are a way of expressing emotions, whether these emotions are of gratitude, remorse, or offering deepest condolences. Hymns are another way of expressing to God how one feels from time to time. Hymns are also a way to remind people of their personal relationships with God. As Rev. Matautia states, “church hymns play a significant role in the spiritual identity of every church. They are a means of believers’ personal and communal relationship with God and with each other” (Matautia, 2014, p. 3). With what Rev. Matautia has stated, this research investigates the relationship between hymns and God throughout history.

Hymns were a crucial element in the reviving of the church (Osbeck, 1982). Martin Luther, a well-known theologian was one of many theologians responsible in the Reformation movement. During this era, Martin Luther reminded people of the importance and the significance of congregational singing:

Luther had strong convictions about the use and power of sacred music. He expressed his convictions in this way, if any man despises music, for him I have no liking. For music is a gift and grace from God (Osbeck, 1982, p. 14).

Martin Luther acknowledged the power of hymns, and its influence towards the reformation of the church. The power of hymns was also evident during the Great Awakening.⁵ However, hymns were seen as a threat towards traditional practices. To the conservatives, such ideas were not very welcomed, as they considered hymns as a way of adding variation in traditional worship. Whitfield, who was a musician during this era tried to adapt Isaac Watts style of hymns that received a mixed reception; some accepted the new style of hymns, while others held strong to the traditional hymns of the time (Music, 1991). This resulted with hymns taking another turn during the nineteenth century. Composers were more complex with their style of writing as stated by Dowley, “Many new hymn-tunes were written in the nineteenth century, but they were often too concerned with harmonic part writing and chord sequence” (Dowley, 2013, p. 464).

Hymn writers were no longer concerned about the theology of the hymns; instead, they were more concerned about harmonies and chord structures. These developments and changes were necessary to make hymns appropriate during these particular contexts. To an extent, it is precisely these types of context throughout history that have inspired this research to investigate a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns.

⁵ The Great Awakening is also best known as the Evangelical Revival, a movement that made religion more personal to the average person. The Great Awakening also focussed on people who were already church members. Hymns and music were one of many forms of worship used during the Great Awakening.

2.3 Advocates for Traditional hymns

In the Samoan culture, tradition is defined by how culture reiterates past rituals and practices, that are passed down to the following generations. Bergman states, “To put it simply, traditions are the materials of which culture have been made. Traditions may also be handed over from one generation to another” (Bergmann, 2003, p. 50).

Further, Hurtado defines tradition in relation to rituals stating:

It is hard to imagine the practice of religion without some form of rituals, actions invested with especially sacred significance and particularly expressive of piety that become regularised for this or that religious group or tradition (Hurtado, 1999, p. 23).

Hurtado relates traditions to rituals. When relating the above perspective about tradition to the EFKS, traditional EFKS hymns therefore, are rituals, that incorporate traditional practices in a traditional worship.

Rev. Fa'aeafaleupolu, states that our traditional hymns still hold to traditional practices:

The EFKS worship today, has been standardised and partly reflect the worship guidelines specified by the three booklets – *Pese ma Viiga, Ia Viia Lou suafa and Tapuai atu i le agaga ma le fa'amaoni*. Despite the variety of worship services available within these EFKS worship books, the worship of the EFKS seems to be very conservative (Fa'aeafaleupolu, 2004, p. 7).

Rev. Fa'aeafaleupolu, illustrates a very important observation, in that EFKS practices continue to depict a conservative approach in its worship. Possibly these conservative acts of worship have a negative effect upon the youth questioning the type of worship found within the EFKS. However, the EFKS should look into developing new ways to ensure that its youth are engaged within its practices.

The importance of music in ministry is expressed by Welch, “Relate how the music ministry builds and integrates with other program ministries of the church” (Welch, 2011, p. 388). The suggestion of relating the music ministry to the programmes

of the church, could be interpreted as the relevance and importance of music in this modern-era.

2.4 EFKS Statistics

From the 1991 general census that was conducted in Samoa, the issue that presented was the growing percentage of people not attending the EFKS during this era. From 1961 to 1991, “the EFKS was growing in an average per year a shocking 0.4% The EFKS started from 53.5% dropping to a concerning 42.6%” (Ernst, 1994, pp. 163-164). In the 2011 general census, the decline of EFKS membership continued:

The recent census of 2011 also showed a continued drop in CCCS total from 52,664 in 2006 to 51,131 in 2011 (Statistics, 2011, p. 63).

These concerning figures about EFKS membership have transpired the motive for this thesis. Specifically, could the use of only traditional EFKS hymns be contributing to the decline of membership? This question exemplifies the need for a fusion of ‘traditional’ and ‘contemporary’ EFKS hymns, to limit the decline.

As emphasized previously, the purpose of hymns were created to portray and express our sincere adoration and love for God. As stated by William Maxwell, the adoration and love for God are governed by two things:

Firstly, our knowledge of the God whom we worship. Secondly the human resources we are able to bring to that worship (Maxwell, 1936, p. 1).

Maxwell’s perspective re-iterates the importance of acknowledging God and his sovereignty. For the youth in the EFKS, Maxwell’s second point about human resources is very important. In the context of EFKS youth, expressing the adoration and love for God is somewhat restricted to adhering to traditional practices of worship that include traditional hymns. A possible way forward to include youth and to address the declining

numbers of EFKS membership, is to include contemporary hymns in worship by way of a fusion with traditional hymns.

2.5 Advocates for Contemporary hymns

Contemporary perspectives in relation to this research simply refers to hymns that are modern and current (Ayto, 1990). Contemporising hymns can be identified as introducing new, modern, and current ideas towards traditional EFKS hymns. Since there are many influences that are at the disposal of the youth today, this has given rise to the immediate need for developing traditional EFKS hymns to accommodate such changes. Although this may be seen as a risk against traditional norms, the outcome of contemporising traditional hymns, is ensuring effective engagement with the youth today.

To claim that the EFKS is the only true religion, at the neglect of other faith systems, can be seen as upholding an exclusivist approach (Borg, 2003). One of the many benefits of introducing a fusion as this thesis does, is the inclusion and appreciation of other denominations together with their forms of worship. Borg (2003) proposes three different paradigms for any Christian to be inclusive of other faith systems in the world: the Christian should be open minded to other faiths, should learn about other faiths, and appreciate other religions.

In order for fusion to be possible, one must be at the forefront of such a union of 'traditional' and 'contemporary' perspectives. In other words, it is important to be a competent leader to guide any proposed fusion. Lomenick (2013) proposes 8 key traits for any leader: (i) Called: Find your Passion; (ii) Authentic: Unleash the real you; (iii) Passionate: Live in pursuit of God; (iv) Capable: Make Excellence Non-negotiable; (v) Courageous: Prepare to Jump; (vi) Principled: Anchor in your convictions; (vii)

Hopeful: Build toward a Better Tomorrow; and, (viii) Collaborative: Draw power from Partners (pp. 13-14).

Vision is a key factor for incorporating a contemporary approach for any given ministry (Malphurus, 1999). Having a clear vision into the future about the benefits of a fusion will allow the individual to implement and execute such an idea with success.

There may come a time in a musician's life when the over-exposure of contemporary approaches has the ability to re-direct that particular musician back to traditional ways. This is a concept known as "identities in music" (MacDonald, Hangreaves, & Mieli, 2017, p. 8). A further elaboration of this concept is given:

The contemporary styles of music thus so diverse, it follows on that these identities then have an altered way in which to interact, not only because of the music that they relate to, but then how that enables them to interact with others, within the social and cultural constructs, and pertaining to this particular thesis, the spiritual context of contemporary music (MacDonald et al., 2017, p. 138).

An example of identities in music is found within the four main points across a person's lifetime, that embodies the distinct evolution of musical identity (MacDonald et al., 2017).

White (1997) discusses another form of identity as found in the common forms of music associated with churches:

The most common forms of music in churches today are congregational hymns and sacred songs, choir, anthems psalms and other sections of scripture canticles set to music for singing and instrumental music. In some contemporary form of worship, various forms of traditional hymns remain true to their significance (p. 48).

White expresses the importance of traditional hymns in contemporary forms of worship. Despite inevitable changes that one encounters, the challenge is to remain true to the significance of traditional ways of worship.

2.6 A perspective of Traditional Samoan music

Since there is limitation of literature concerning ‘traditional’ and ‘contemporary’ EFKS music and hymns, it is therefore necessary for this thesis to include available literature regarding traditional Samoan music in general. Moyle (1991) is such a theorist who has researched traditional Samoan music:

Most Polynesian music contains a clear sense of rhythm, either as a steady pulse or grouped into metre. Song containing more than one voice part may be organised in one of several ways. Call and response songs are found widely throughout western Polynesia. Typically, in the context of group activity led by an individual person. Parallelism which occurs when two or more voices sing the same melody simultaneously but at different pitches, is reported from Samoa (pp. 32-33).

It can be articulated as demonstrated above that traditional Samoan music parallels music found in the Polynesia region. Such music is dictated by rhythms, various pitches, as well as call and responsive singing, that is understood in musical terms as descant. Furthermore, traditional Samoan music involves ritual-type singing:

Much Polynesian music and dance traditionally occurred as part of rituals of which there were three major categories: seasonal rituals, life-stage rituals, and those directed at the gods (Moyle, 1991, p. 42).

Traditional Samoan music embraces the use of rituals that have been used repeatedly over time. It is worth noting at this juncture, that traditional Samoan music may have influenced conservatives in the EFKS, in the way of perceiving traditional EFKS hymns. The task for this thesis, is for such understandings to merge with contemporary understandings of hymns, that allows for any fusion to be possible in the future.

2.7 Summary

The scholarly views provided in this chapter, have developed an understanding for the need and design of a proposed fusion between ‘traditional’ and ‘contemporary’ EFKS hymns. The review of literature has further accentuated the intent and purpose of this thesis. The available scholarships have enabled different understandings and interpretations of the concepts of ‘traditional’ and ‘contemporary’ perspectives of music and hymns. The following chapter looks at different insights as expressed by participants invited to take part in this study.

CHAPTER THREE

FINDINGS & DISCUSSIONS

3.1 Introduction

This chapter involves the analysis of data including its discussion. This process will present extracts from participant interviews, responses that they made to the questions they were asked during the interviews (see Appendix for the Interview Schedule). The participant identities are given, together with reasons for their invitation to participate as part of this research. Most interviews were conducted in Samoan; extracts presented are given both in the original language the interviews were conducted, together with my translations into English.

In order to interpret the data gathered from the interviews, thematic analysis was used. Thematic analysis involves the research method of categorising data into common patterns or themes that emerged (Braun & Clarke, 2006). The four themes that developed throughout the analysis of data included the following: a traditional view of hymns, a contemporary view of hymns, challenges between traditional and contemporary perspectives of hymns, and the idea of a fusion.

3.2 A Traditional view of hymns

Most traditionalists in the church often dispute change and modernisation. The traditional way according to mainly conservative Samoans, commonly is considered as the only way. My positioning as a researcher and musician having being exposed and grown up in the EFKS, has led to an understanding of traditional perspective to worship

as particularly concerned to the hymns being sung. Defining traditional hymns or music in general is considered difficult as explained by Rev. Vavae:

[Original.] E ese lava le faigata o lau mataupu aemaise lava i le au conservative latou te lē mafai ona taliaina ia suiga fou ia. The old generation na ola mai Samoa they hold onto the tradition way of tapuaiga.

[Translation.] The subject matter is very difficult to comprehend, especially to the conservatives. The old generation were brought up in Samoa, therefore they hold onto the traditional way of worship (Vavae, 2018).

Rev Vavae's main concern, is the eligibility of contemporary in the world of tradition. The conservatives are more or less concerned about preserving traditional ways of doing things, rather than considering alternative practices brought about by change. Conservatives hold onto traditions because according to Vavae, these are what they were taught in reference to worship. Rev. Futi, also questioned the definition of tradition however, an experience he encountered provided another insight towards tradition:

[Orig.] What exactly are you trying to define here in terms of tradition? Are you wanting to know about Samoa's history because that is tradition in itself, or are you wanting to further investigate where tradition derives from within our congregation? Sa o matou fa'aaogaina pese tuai lava o le atunu'u e amata ai lo matou production. O lo'u popolega sa iai, fa'apea a'u o le a faigata nei ona relate the youth i fatuga because they are very ancient. However, until they understood the uniqueness and their meaning, only then were they able to understand the tradition in which these tunes derived from.

[Trans.] What exactly are you trying to define here in terms of tradition? Are you wanting to know about Samoa's history because that is tradition in itself, or are you wanting to further investigate where tradition derives from within our congregation? We used an old ancient tune of Samoa to open our production.⁶ My concern at the time was the in-ability of the youth to relate to such tunes considering how old they are. However, until they understood the uniqueness and their meaning, only then were they able to understand the tradition in which these tunes derived from (Futi, 2018).

⁶ East Tamaki EFKS had a youth production on the 09.12.2017. Their overall theme of this night was the re-telling of a traditional story, the arrival of the Samoan tataua (*tattoo*).

Rev. Futi, reveals the importance of understanding tradition before passing judgement of the youth. Pondering on precisely what type of tradition this study is trying to investigate, Futi shared the experience which has changed his perception about younger generations. Futi stated that it is the lack of understanding tradition, that limits the current generation from seeing the uniqueness of tradition. It was at this moment that he realised, only until the younger generation understood the importance and the significance of tradition, were they able to accept both ‘traditional’ and ‘contemporary’ approaches to music.

Both ministers (Futi and Vavae) appeared concerned of the general meaning of tradition. This is why they were both invited to participate in this research, as they were viewed as potentially contributing towards answering the research question that drives this project. Even though Futi and Vavae are both ministers, their experiences and length of service in their respective parishes differ from one another. Rev. Vavae with all of his experience has seen at first glance, how change has evolved throughout his decades in the ministry. Rev. Futi on the other hand, being approximately 9 years into his parish ministry, is encountering some challenges when implementing changes that he considers necessary into worship.

A Samoan musician and graduate of Malua Theological College, defines traditional music different to how Futi and Vavae have expressed above:

[Orig.] Traditional music for me is something that I grew up with. For an example like what I said before, in the Alexandria book *Pupula mai, Abide with me, The Lord is my Shepherd*. Your basic SATB music that’s my take on traditional music. Something I have grown up with listening to. Another point to make about traditional music is *fati-masani a lo tatou Ekalesia*, (common tunes of the EFKS) that even including those who are not from our Ekalesia, will sing our songs, that is because they are old traditional EFKS hymns (Misionare, 2018).

Misionare understands traditional EFKS hymns as music that he grew up listening and singing, and derived from Alexandria hymn books or Congregational praises. Such hymn books have contributed greatly to the compilation of the EFKS hymn book today called *Inā pepese ia*. The involvement of the congregation in times of worship is very important:

Church music is meant to have a high element of participation even when it is performed by others (J. White, 2000, p. 118)

White's suggestion aligns with the worship practices of the EFKS by way of participation of whole congregations or parishes. Misionare develops further by stating that traditional EFKS hymns are hymns that anyone is able to sing, regardless of one's denomination. Traditional EFKS hymns are alluded to by Misionare as having the ability to unite people despite different religious backgrounds.

Seumanutafa shares her opinion about traditional music expressing its link to originality and creativity:

[Orig.] My opinion is that traditional music is music that was created and performed before European contact, but I also understand that the definition of 'traditional music' is different across generations (Seumanutafa, 2018).

Seumanutafa's understanding of tradition is based on originality. As expressed, tradition is a performance that has no European influence, or any other influence apart from Samoa. It is important to underline that traditional music is based on creativity and originality. Towards the end of Seumanutafa's comments she resorts to the original presumption, that each individual is entitled to their own opinion about traditional music.

Slade depicts another understanding of traditional music:

[Orig.] Tradition, nobody can ever change it; it has been there for centuries. No matter how many changes anyone makes to music, the original piece will always still be there (Slade, 2018).

Traditional music is considered by Slade as a concept that cannot be changed. The revelation of the in-ability of tradition to change helps to explain why accepting contemporary in a world of tradition is difficult. This aligns with Rev. Vavae's insights in regards to change, that although it is inevitable, proposing such an idea would be challenging in a world of conservatives. Leulua'i however shares a much more personal experience:

[Orig.] I truly believe traditional EFKS music has a lot of love and passion behind it due to its history that was passed on from generation to generation. Especially being born into it from your parents and grandparents, and living with it everywhere you go. For example, if you are away from home, near or far, you might be visiting family overseas and you hear a EFKS hymn that you know. The feeling of hearing it then surely will bring so much love into your heart that you will quickly remember your life with those you shared it with from EFKS (Leulua'i, 2018).

Leulua'i's experience in choral-directing reigns through in his statement. His personal experiences are obvious in his perception of traditional music. However, such a definition of traditional music has its limitation. As mentioned in one of the discussions earlier, limiting the understanding of tradition to the idea of reflection in the life of an EFKS member, may limit the need for progress and change. Music that is passed down from generation to generation, will eventually need to be passed again to the next generation. The question is what type of music/hymns are we going to pass onto the next generation? Such questions arise after considering the definitions of traditional music presented here.

3.3 A Contemporary view of hymns

Contemporary according to the following participants, comes in different shapes and forms. The following extracts are different interpretations regarding contemporary music and hymns:

[Orig.] Contemporary music on the other hand, there is always something new out and always changes made to the music (Slade, 2018).

Slade's understanding of contemporary is rather broad and generic. It lacks the depth and the deeper meaning of why contemporary is used as an idea of fusion. Possibly, it is the lack of understanding contemporary perspective, that forges the idea of a fusion between 'traditional' and 'contemporary' and the importance of such a fusion. What is considered lacking from Slade's point of view, is expressed by Leulua'i:

[Orig.] Contemporary music in the EFKS brings new challenges from the musicians of today. So, they might be more upbeat or fully covered with a band that our parents or grandparents never experienced due to tradition. I believe our youth of today have a higher interest in contemporary music possibly due to access to the latest songs from the internet which was not here years ago. My thoughts of contemporary music—it is needed though it may not sound the same but it could just be as meaningful as our traditional EFKS music (Leulua'i, 2018).

Leulua'i describes the need, the importance, and especially the challenge of proposing such an idea in the traditional worship of the EFKS. He acknowledges the challenges of contemporising existing traditional EFKS hymns. This is because as a traditionalist and a conservative, traditional is the only way music should be sung and performed. However, as we live in a changing environment, our youth are exposed to new technologies and different ways of life. The benefits about contemporising Congregational music, is that it contextualises the meanings of the hymns and music to fit the context of today. Cultural and intercultural reflections to relate contemporary

music to a specific context, is achieved through the maintaining of contemporary Christian music in what is termed as ‘Theo-musicology’ (Evans, 2006).

A lawyer by profession Halafili Tevita was invited to participate in this research due to his role and responsibilities within the church. In his time and dedication to the church, he feels a need for change is required:

[Orig.] I consider the contemporary tunes are a welcome variation to the more traditional tunes we are accustomed to hearing in church. I believe the music in EFKS does need to change in a gradual manner, to ensure the engagement of the youth. Singing modern tunes is a good way to involve the children/teens in service (Tevita, 2018).

Contemporary tunes are essential as it adds variation to the existing traditional tunes. Driven to ensure a future of the EFKS, Tevita realises the importance of a balance between ‘traditional’ and ‘contemporary’, suggesting a gradual manner of change rather than any drastic changes. Asiata discusses the type or genre of music that often defines contemporary:

[Orig.] Contemporary music to me is the influence of modern music. Contemporary music is how we express music in this day and age, the instrumentations and arrangements. In fact, every time I hear contemporary music, I always think about Rap and RnB, or Hip-Hop music (Asiata, 2018).

Rap, RnB, and Hip-hop, have been accustomed to been labelled as contemporary music according to Asiata. However, such insights underline the constraint of contemporary music against the conservatives or traditionalists. The risk of expression in contemporary music, could weaken the significance of a traditional hymn. This is why it is important that there are clear understandings, when discussions of ‘traditional’ and ‘contemporary’ music and hymns are involved.

3.4 Challenges between Traditional and Contemporary perspectives of hymns

There are three major challenges between ‘traditional’ and ‘contemporary’ perspective of EFKS hymns. Firstly, the in-ability for older generations to relate to certain changes, that have been implemented in EFKS music and hymns. As Tevita mentioned the struggle to keep up with modern music:

[Orig.] I think generally that the older generations struggle to keep up with faster tempo modern music and maybe with the ability to pick up modern tunes. (Tevita, 2018)

These changes create a division between ‘traditional’ and ‘contemporary’ perspectives about hymns. Perhaps if the older generations understood the idea behind these changes, and the benefits they will gain, they would accept any changes with ease.

Authority and miscommunications between musicians and traditionalists, could be seen as the second issue as stated by Leulua’i:

[Orig.] Your faifeau will have the last say whether it is appropriate to be sung at the Sunday service. In saying that, your faifeau might make amendments to your music, for example pronunciations of words. This can change the style of your music as to what you had planned. I guess it comes down to communication. A minority might not like the idea of it because it doesn’t connect them with their past or beliefs (Leulua’i, 2018).

One of the most common issue according to Leulua’i when trying to implement change, is gaining the right to do so. In the EFKS our ministers who have the final approval of a song that can be changed, or not, and according to Leulua’i this process at times hinders the creativity of the musician.

The third issue concerns the authenticity and the integrity of a hymn due to its melody, tune, or re-arrangement:

[Orig.] E sa'o lelei, o le fa'afitauli o Pese o le EFKS nei vaitaimi, ua sau fati, ua le fetau i upu ma le agaga o le pese. Ona la ua avea le naunau o le faipese i mea fai-fa'a'ili ae galo ai le tãua o upu ma le agaga.

[Trans.] I agree the problem with EFKS music these days, choir-masters tend to force particular tunes to the hymns to which it eliminates the meaning and spirit behind the lyrics of a hymn (Futi, 2018).

Futi has articulated the most common issue of contemporising EFKS hymns—the integrity and authenticity of a hymn based on its tunes or arrangements. The issue is that often a tune has been set for a particular hymn, and yet may not complement the purpose for that particular hymn. An example can be, a hymn of seeking God's forgiveness, yet the tune aligns with Rock n Roll. Such a tune may eliminate the meaning due to the ambiguity and the musicality of that tune.

3.5 A Fusion

Given the understandings and definitions towards 'traditional' and 'contemporary' music and hymns presented, this section will present and discuss findings about the fusion of these two perspectives. Rev. Vavae draws upon an important aspect concerning a fusion, through being a follower and a leader:

[Orig.] Mo le taulia o lenei pepa, ia malamalama lelei tagata, ia aua lava ne'i afua ni suiga ona ua tatou fia pei o le au AOG. Ae ia malamalama lelei lava e afua suiga ona ua tatou mana'omia ni faiga-fou, e fa'a-olaola ai le tapuaiga.

[Trans.] To ensure credibility of this paper, people must understand that change should not be implemented because we are wanting to be like the AOG⁷, however change should be implemented because we need new ways of worship to ensure there is life in the way we worship (Vavae, 2018).

Vavae's point is ideal and important. The change within the EFKS should be due to the need for it, rather than feeling the pressure to make a change. The fusion or

⁷ AOG: Assembly of God.

change should come within, ensuring first that the youth of today understand the uniqueness of our traditional ways of worship in the EFKS. There are no limitations nor should there be any boundaries when worshipping God. This is the point that Vavae expresses how not to be a follower because it is a trend, but instead, be a leader and a pioneer in creating new ways of worship.

Slade offers an additional insight to a fusion:

[Orig.] I know that here in Sydney, many of the tupulaga go and visit other churches such as Hillsong and AOG. When they come back, the first thing they talk about is the music, how touching, good, and uplifting they are. They often say “Why can’t EFKS songs be like that?” Some EFKS songs and tunes, generations today find them boring because it is not something that they would normally listen to or sing, but if we adapt more Gospel flavour to our midst maybe we are able to get the same feedback and it will be good to see more tupulaga get involved in au asafo. Mostly for the younger generations growing up in EFKS, if we stick to singing old songs and tunes, I think EFKS population won’t be growing as much as Hillsong and AOG. Music that the generations today would be into, as long as they know the importance and that they are singing in these tunes for the right reasons—songs and tunes that will keep younger generations engaged and connected. In addition, if they don’t learn anything from the Sermon then through the songs they’ll be able to learn something useful (Slade, 2018).

Slade’s insights speak volumes and truth, but a question can be raised such as, why is it that the youth in Australia specifically in Sydney are seeking elsewhere for spiritual enrichment? It is rather concerning to learn from Slade’s view, that our youth are comparing our traditional acts of worship to that of different denominations. The comparison of the EFKS and other churches such as AOG, and Hillsong, have opened up the door for possibilities and that is, to see what it is that draws the youth to these particular styles of worship. Is it possible for the EFKS to adapt some of the qualities of AOG and Hillsong worship into its traditional way of worship? Identifying these qualities would allow us to use these understandings and develop a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns. One of the qualities that lack within our

traditional EFKS hymns, especially amongst the youth, is the passion and knowing the reason why we sing.

It's not so much to do with a particular tune or the countless number of instruments played in the background, but rather the ability for the singers to make the youth believe in the message found in the hymn. Therefore, certain practices need to evolve in order for the EFKS to be relevant in years to come.

Adapting Gospel music traits in our traditional singing should be seen as a way of implementing contemporary. Not only would we be incorporating some of their style, their passion, and their way of singing, that should enable us to be engage more in our singing.

In terms of a fusion, hymns occupy a significant portion of worship:

[Orig.] Another aspect to remember, is that music itself takes up more than 50% of the worship so music is a vital part in the service (Futi, 2018).

Futi states that music and hymns take up more than 50% of the worship. Although Rev. Futi does not really specify the particulars of any fusion, he gives an insight into the importance of music in the act of worship. Musicians and ministers alike must give greater attention to this important component of worship. Misionare on the other hand, encourages to explain the musical terminologies used, as a way to define and depict a fusion between 'traditional' and 'contemporary' hymns:

[Orig.] Maybe another avenue you could consider taking is using Musical terminologies as a way to re-iterate what it is you are trying to define or depict in regards to traditional and contemporary. Maybe you could do a recording of what is traditional and contemporary (Misionare, 2018).

Misionare's suggestion to use the knowledge of music to an extent to emphasize the ideas of a fusion, does have its advantages and dis-advantages. The advantage is that it will educate people, and make them understand thoroughly why a musician, would change or alter a particular traditional hymn to best suit the contemporary context. The disadvantage of is that it will mean that fewer people would struggle to grasp on the significance, of a musical terminology because of its complexity. Although Misionare's suggestion is ideal, in the context of the EFKS hymns, it seems rather ambiguous and challenging.

Tevita adds that by assuring a balance, this should allow for acceptance between the past and present:

[Orig.] Striking the balance between the past and present is important, as completely eliminating the traditions of EFKS may adversely affect its identity as a denomination (Tevita, 2018).

Tevita's definition poses a challenge to the traditional EFKS, to become more receptive and understanding towards change. Allowing a fusion to be considered demonstrates a promising future within the EFKS.

3.6 Further considerations of Traditional and Contemporary perspectives of hymns

Overall from the respective ministers to the respective choir directors, their definitions and insights of traditional music differs from one another. Both aspects play a major role in defining traditional music and hymns for the EFKS. If there was a common factor about traditional music as expressed by participants, it would be defined by time. The same can also be said for contemporary music, as being defined by time.

White sees the value and importance of music with its connection to time, since time is inherent to music, in its duration and for the existence of music (J. White, 2000). Time is also evident in the discussions from the participants. Vavae speaks about the conservatives, where the concept of conserving relies upon time, to preserve valuable information, documentation, and artefacts. In this case, the traditional EFKS hymns are subject to being preserved by the conservatives.

The music today will be tomorrow's tradition, and until a fusion is developed, 'traditional' and 'contemporary' EFKS hymns may find it challenging to co-exist with one another. As mentioned previously, there must be flexibility in the understanding of traditional EFKS hymns, as findings have displayed.

The idea and purpose of proposing a contemporary component in some of the traditional EFKS hymns, is not to steer away from its original state, but instead to allow the influences of modern technologies to be incorporated in our way of singing and worshipping. There is no doubt that when we affiliate contemporary music in a traditional setting, we think of new ideas, new styles of worshiping, new ways of performing and executing hymns. To the traditionalists and also to the conservatives, they both hold firm to their own beliefs and mindsets concerning their perspectives of music. Such rigid standpoints from either position, widens the gap between traditional and contemporary. A similar view is presented by Susan White in which she claims that the creative process of hymn writing is reduced due to the over orthodoxy of hymns (S. White, 2006). It is an issue that cannot be ignored, because it is a matter which exists on a daily basis. Traditionalist and conservatives possibly feel threatened whenever change is mentioned, and especially how this thesis aims to narrow the division between 'traditional' and 'contemporary'. As emphasized throughout this thesis, a proposed

fusion is not an idea formulated to encourage a shift from traditional practices, but to ensure the validity and relevance of both ‘traditional’ and ‘contemporary’ EFKS hymns.

3.7 Summary

In summary, this chapter presents the many interpretations and views about ‘traditional’ and ‘contemporary’ EFKS hymns, as well as some of the challenges between them. It is important to consider that the participants who were invited to partake in this research, together with their insights, are not in any way representation of the general population of the EFKS membership; the perspectives gathered and analysed have helped to answer the research question at the core of this study. This chapter has also articulated mindsets and practices of other Christian denominations, and how they could be used in a proposed fusion. Whatever the case may be, the data collected and analysed for this project have laid the foundation for a proposed fusion between ‘traditional’ and ‘contemporary’ EFKS hymns, that the concluding chapter will present.

CHAPTER FOUR

CONCLUSION

4.1 Introduction

This research has been dedicated towards finding ideas on how a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns would be achieved. Although the research itself has been quite challenging due to limitations of time and resources, the outcome that this thesis has produced has made the journey all the worthwhile.

At the beginning of this research, the aim was to develop a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns. The reason to develop such a fusion has come about by the trend of a declining youth membership in the EFKS, possibly as the reaction to only using traditional EFKS hymns in worship. Therefore, this research has been able to investigate the significance of both extremes and present a fusion that accommodates for both ‘traditional’ and ‘contemporary’ perspectives.

The importance and significance of contemporary perspectives, have clarified a widely held mis-conception about contemporary EFKS hymns. Such an idea is more than just adding percussions or beats to accompany a song; contemporary EFKS hymns involves the ability to modernise traditional music, by using new ideas, and new arrangements, that does not necessarily require a re-composition of an old tune. Instead, a contemporary approach relies on emotions and messages within the hymn to re-arrange an existing tune. Additionally, the significant roles of hymns in the past have been analysed. The theology behind the hymns have allowed great theologians such as Martin Luther to use hymns to his advantage, as a way to unite a divided church.

Maybe the desire for a reformation in the traditional EFKS practices could be what the youth of the church required today. Throughout my own personal experiences,

I have observed the youth losing interest in traditional EFKS hymns. This tendency is a growing concern considering Rev. Futi's comment about hymns taking up more than 50% of any worship service. Traditional EFKS hymns are gradually losing value and purpose amongst the youth. This is why the proposed fusion is important, to maintain relevance of 'traditional' and 'contemporary' EFKS hymns to all members in the church including youth.

4.2 A proposed Fusion

The research question in light of the proposed fusion developed in this thesis is: *How would a fusion of a traditional and contemporary EFKS hymn sound?* Given the information that has been provided, both through the review of literature and the collection and analysis of data through the interviews, this thesis has concluded with a fusion. This fusion incorporates the significant value of the Samoan saying—*E sui faiga ae tumau fa'avae* (practices change yet foundations remain). Although change is inevitable, foundations have remained. The motives behind traditional EFKS hymns such as praising and thanksgiving to God, have remained, yet the re-arrangement to become contemporary EFKS hymns are the practices that have changed. *E sui faiga ae tumau fa'avae* (practices change yet foundations remain). These changes could be when a choir would sing a traditional EFKS hymn, yet implementing new and various ideas. The ideal fusion that this thesis professes, would be altering the sound of a hymn while maintaining its purpose and message.

Upon re-arranging 138, vocalisation and instrumentations are a key feature in distinguishing contemporary from traditional EFKS hymns. The presented musical transcript describes the differences of arrangement but especially the mood. The fusion of traditional and contemporary is constructed under the influence of the original tune,

however, the idea of a fusion differentiates the vocalisation and instrumentation. With regards to instrumentation, accompaniment was not emphasised, therefore it was important for this thesis to present a traditional hymn sung un-accompanied, demonstrating a traditional hymn. Vocally, this was also the case. A traditional vocal structure would consist of four-part harmonies, which were rather lateral following each other's contour lines. Normally such a structure would consist of nasally singing a type of singing which is unique to Pacific Islanders. A contemporary approach would mean finding a fusion, the idea behind such an re-arrangement as presented here. The idea was to re-arrange a traditional hymn by not steering away from the traditional hymn. The construction of the contemporary instrumentation, illustrates the notion of accompanying the vocals. The idea was that the instrumentation would compliment the choral harmony executed by the choir. Thus, vocally, we hear a different type of singing, where more dynamics and articulation are evident in this type of arrangement, to that of the original tune or singing.

4.3 *E sui faiga ae tumau fa'avae* (practices change yet foundations remain)— From a New Zealand- born Samoan perspective

It was important for this thesis to re-evaluate the significance of the above saying, by taking a close consideration of a New Zealand-born Samoan perspective. The influence of Western culture upon Samoans living abroad in countries like New Zealand, has exposed the youth of EFKS to question the significance of traditional EFKS hymns. As a musician living and being raised in New Zealand, I have always challenged myself musically to create new ideas and discover contemporary ways to worship God. Unfortunately, there have been resistance by some who would often criticise and reject these types of changes, before even considering possible benefits. *E*

sui faiga ae tumau fa'avae is an opportunity for this research to develop a more contemporary interpretation from a New Zealand-born Samoan perspective, of a traditional EFKS hymn.

4.4 Towards a fusion between 'traditional' and 'contemporary' EFKS hymn 138

Presented herein⁸ is the traditional way of singing hymn 138. As noted from the musical transcript included, the traditional rendition of hymn 138, depicts basic musical structure in comparison to that of its contemporary counterpart. The tune remains the same, yet there is notable re-arrangement to the music. *E sui faiga ae tumau fa'avae*. The re-arrangement of music for hymn 138 is what has changed, yet the purpose of this hymn to praise and thank God remains for both 'traditional' and 'contemporary' renditions.

⁸ Accompanying this thesis, is a MP4 file of a video and audio recording of the proposed fusion developed from this research. These recordings include the 'traditional' EFKS hymn 138 *E Lo'u Tama e*, together with the fusion rendition of this same hymn.

E lo'u Tama e ua faafetai

EFKS Traditional version

Unknown Composer:

Words from the EFKS hymn book

First system of the musical score. The treble and bass staves are in 3/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: E lo'a Tu - ma'e ma fa - a - fa - tai Un si - li Lou u - lo - fa mai faafe - tai

Second system of the musical score. The lyrics are: Ua fai ai a'u ma ta - ma fai Ta fan - ma - nu ai nei ne - i tama fai ma - nu ai ne - i

Third system of the musical score. The lyrics are: U-a... u a... u-a fa - i ma u - so'o le - sa E o-la'ai Ua fa - a - fe - tai Ua fa - a - ma - nu

Fourth system of the musical score. The lyrics are: a'u e fa - a - va - vu Ta faa - ma - nu ai ne - i faava - vu ma - nu ai nei

E lo'u Tama e ua faafetai

Contemporary version

Re-arrangement:
Tau Toleafoa

Words from the EFKS hymn
book

First system of the musical score. The treble clef staff contains the melody with lyrics: "E lo'u Ta - ma e ua faa - fe - tai Ua si - li Lou a - lo - fa mai Ua fai ai". The bass clef staff contains a simple accompaniment.

Second system of the musical score, starting at measure 10. The treble clef staff contains the melody with lyrics: "a - 'u ma fa - ma fai Ta faa - ma - nu ai ne - fa - a - fe - tai". The bass clef staff contains a simple accompaniment. Below the staff, the lyrics "ma-nu ai nei Ua..." are written.

Third system of the musical score, starting at measure 19. The treble clef staff contains the melody with lyrics: "fa - a - ma - nu U - a fa - i ma u - so'o Ie - su Ta faa - ma -". The bass clef staff contains a simple accompaniment. Above the staff, the text "Solo - David" is written. Below the staff, the lyrics "Ua..." are written.

Fourth system of the musical score, starting at measure 27. The treble clef staff contains the melody with lyrics: "mai ai ne - i". The bass clef staff contains a simple accompaniment. The system ends with a double bar line.

4.5 Limitations of the study

I acknowledge that throughout this research, there were limitations and obstacles that at times proved challenging in the process. Such a limitation involved the targeted audience that this study focused upon—the youth of the EFKS. This audience is considered a limitation to this study, since often they are excluded from any decision making for the EFKS parishes. Specifically, implementing changes that include contemporary hymns to be used in worship.

There was also a limitation of resources and time. This is in regards to my targeted population being based in New Zealand, while undertaking my studies involved living on campus at Malua, Samoa. The limitation was restricted to collecting data through interviews during the eight-week break at the conclusion of the academic year in December.

4.6 Recommendations

Upon the consideration of future research about ‘traditional’ and ‘contemporary’ EFKS hymns, attention must be given to Samoans born and raised in other countries including Australia, since this research focused on New Zealand-born Samoans. In addition, studies that align with this research topic need to focus on local Samoans living and raised in Samoa.

A comparative study is also recommended to investigate issues for both New Zealand and Australian Samoans in contrast to situation of local Samoans.

4.7 Closing thoughts

He put a new song in my mouth a hymn of praise to our God. Many will see and fear the Lord and put their trust in him

(Psalm 40:3 "New Revised Standard Version ", 1989, p. 399).

We can never be clear about the future; one thing is for sure, praising God will never cease. When this project was first considered I had the blessing of my musical background, as well as the understanding of traditional ethics. A major significance of this project, was that although it was conducted from within an environment where change is slow and gradual, and where traditions are often maintained, change is still inevitable for any given context. Having relocated from New-Zealand to study here in Samoa, this has enhanced my worldview that sees a major need for change in the EFKS for future generations to come. A possible agent for change, is the use of a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns in worship.

Since the arrival of the LMS missionaries on the shores of Samoa in 1830, the traditions and culture of Samoa welcomed the Gospel, and accepted the God of Israel as the God of Samoa. Since such time, Samoans have always tried to find different ways in improving worship to God.

In closing, I depart in saying this— as we hold dearly to our traditional EFKS hymns, these traditional hymns hold valuable historical significance that not only sing of the praises of God, but also teach valuable lessons about our traditions and culture. Incorporating a fusion between ‘traditional’ and ‘contemporary’ EFKS hymns as proposed by this thesis, should eventually lead into new profound ways of worshipping God.

APPENDIX

Interview Schedule

1. What is your general perception of Traditional and Contemporary music?
2. What are your thoughts about the Music in the EFKS today?
3. Do you think our songs/tunes are suitable for the generations today?
4. Do you think our songs/tunes are suitable for the older generations today?
5. Is there a need for a change in the music within the EFKS?
6. Why or Why not?
7. If so, what type of Change/s would you like to see?
8. How likely will such changes become a reality?
 - a. What could be in the way of such changes being implemented?
9. Any further thoughts?

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