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PROBLEMS OF METHOD IN A FIELDWORK AMONG THE IMMIGRANT CHRISTIAN COMMUNITIES IN ROME[1]

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In the last years, we have been working on a research project studying liturgical music performed in immigrant communities in our city, Rome. During this research many issues concerning ehtnomusicological theoretic approaches emerged.
In the first part of the article, Serena Facci dealt with the problem of comparativism. Comparative methods have never been abandoned in ethnomusicology, and in postcolonial tendencies comparativism acquired new interests mostly in sociology and social anthropology. Nowadays urban and transcultural fieldworks are common in research and they require a comparative method.
A case will be presented: a comparison between the realization of the Alleluia for the Gospel acclamation in different churches, a fundamental moment of the Mass, common to Roman and Oriental liturgies. The analysis will suggest considerations on melodic features and multipart singing, gestures and emotional contents.
In the second part, Alessandro Cosentino dealt with the role of key figures and innovators in two different contexts: Ekatherine Kacharava, choral director of the Christian Orthodox Georgian community in Rome and father Emmanuel Cola Lubamba, composer of liturgical and religious music, choral director of the Catholic Congolese community in Rome.

Keywords: *Comparative approaches, Christian music, Music and diaspora, Alleluia, Individual profiles, Identity construction, Congolese music, Georgian music.*

Introduction

This paper contains two different considerations regarding issues in ethnomusicology. The first, concerns comparison and current comparative methods in transcultural contexts; the second, deals with the role of individual musicians in diasporic communities.

Both considerations are the result of a project carried out by our research group. In the last years, we have been working on a research project with other scholars studying liturgical music performed in immigrant communities in our city, Rome[3].

[1] The paper was delivered at the ESEM-2017, Tbilisi, 5-9 September.
[2] After a common Introduction, Serena Facci wrote the first article (*Comparative approaches applied to different Christian Rites in Rome)* and Alessandro Cosentino the second one *(Key figures and Innovators in new musical contexts*).
[3] The research group includes Serena Facci, Alessandro Cosentino, Vanna Viola Crupi (University of Rome "Tor Vergata") and Grazia Tuzi (University of Rome "Sapienza"). The first steps were taken in 2013 as part of a larger National Research Project (PRIN) funded by the Italian Ministry of Education, University and Research, "Processes of transformation in music of oral tradition from 1900 till today. Historical research and investigations on contemporary musical practices", coordinated by Giovanni Giuriati.

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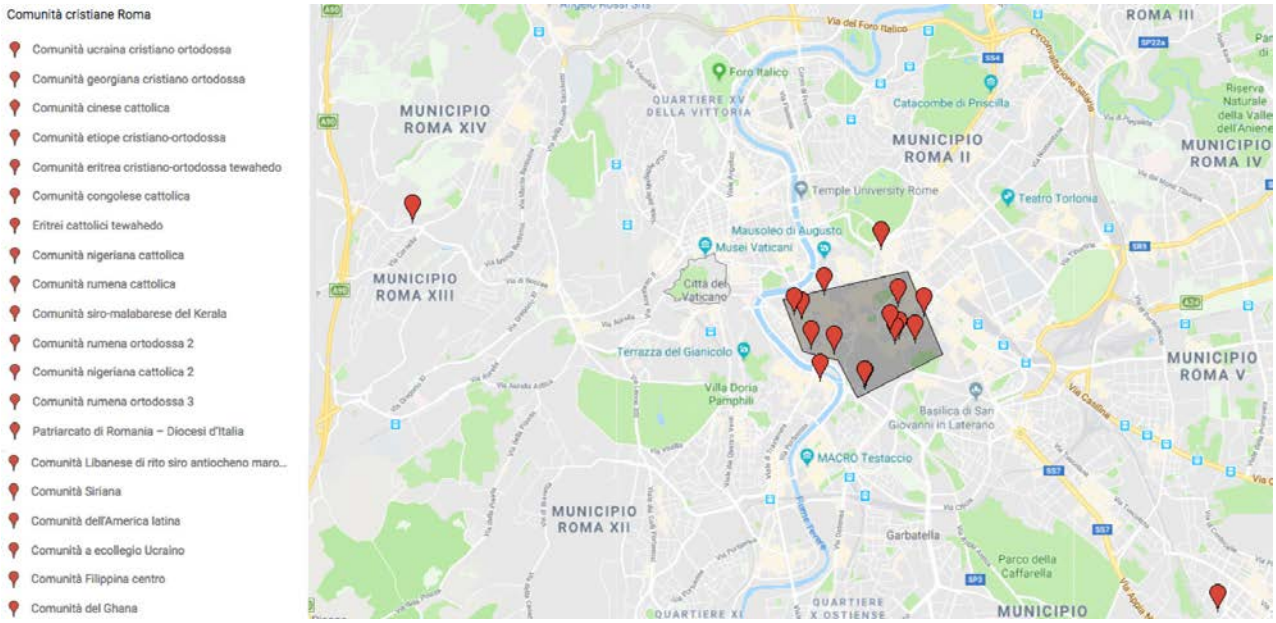

Figure 1.

Figure 1 shows a map of the city. The markers indicate the churches[4] where we have collected and continue to collect audio-visual documentations of Sunday liturgy, important celebrations, community activities such as processions, various types of perfomances, interviews with chaplains, co-celebrants, musicians and believers.

We have visited about thirty communities coming from different countries. The functions are mainly in the Roman or Oriental rites (Catholic and Orthodox), but some Protestant functions are also included.

The members of our research group carried out fieldwork in Africa, South America and West-European rural areas. In our research, we have also studied some processes of changes in music practices and intercultural processes in musical education.

The project on Roman churches engages with very important topics such as religion, immigration, multicultural urban contexts and, last but not least, live music performed not "on stage" but "in context", that is to say, in ritual situations which require an interrelation between the musical performance and other elements of the context in which the performance occurs.

This project has been a great challenge. The situation has dramatically changed in the last four years due to major global issues such as economic crises, wars and the increasingly urgent arrival of refugees in Italy. The scholarly work produced by ethnomusicologists, anthropologists and sociologists on these topics is also considerable [1].

In our work, we are dealing with many crucial theoretical issues and approaches, e.g. historical perspectives, performance theories, new technology and sound studies. In this paper, the attention is focused on two of these issues which have emerged more clearly during our research: comparative approaches and the roles of individuals.

1. Comparative approaches applied to different Christian Rites in Rome

[4] In this article the term "church" is used to indicate a Christian cult building, whereas "Church" (with a capital C) is used to indicate a community of Christians regarded as a spiritual body (Catholic Church, Protestant Church, Orthodox etc.). "Rite" indicates the liturgical procedures in the different Christian Churches.

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1.1 Comparative approaches in Ethnomusicology

Comparativism as reconstructed by Bruno Nettl in 2015 is an important and recurrently used tool in our discipline [2]. Comparativism was essential at the beginning of our History with the definition of Comparative musicology coined by Guido Adler, but it was greatly debated and rejected in our second period (Ethnomusicology *stricto sensu*). However, it was re-modulated in the third period and applied as a method in different ways, e.g. Alan Lomax's style mapping, the formal studies of musical models and variations by authors such as Jean-Jacques Nattiez and Simha Arom, considerations regarding the universal behaviours by John Blacking and other anthropologists of music. Finally, comparativism has been recuperated in recent times as neo-comparativism, neo-universalism and new trends of categorization in music analysis [3].

The comparative method includes studies based on identification of similarities and/or differences between items that are neither totally similar nor totally different.

The most used research techniques are: 1. collection of data, often quantitative; 2. analysis using synopsis, tables and, in musical analysis, specific graphic representations such as paradigmatic transcriptions; 3. results organised in maps, synthetic models, etc.

The motivations for using a comparative approach may vary. Savage and Brown summarized the different fields and the different motivations in comparative methods:

1. Classification, clustering and maps of music
2. Cultural evolution of music
3. Music and Human History
4. Music universals
5. Biological evolution of music [4]

1.2 Comparing Christian music in today's Rome

Looking at our specific research, cannot be limited to only one of the points listed by Savage and Brown. Ritual music can of course be considered in the process of classification, clustering and mapping of musical cultures of the world. Ritual music is also closely linked to religion which, in turn, is crucial to humanity. Ritual music can thus contribute to the understanding of humanity's cultural and historical evolution including universalistic horizons.

Let me take a step backwards. In our case the idea of a comparative approach arose from the fieldwork itself, i.e. from our studies in a multicultural urban context in Rome. The soundscape of the churches in this important town for Christianity is becoming increasingly plural and transcultural compared to the past. In most of the churches we have visited, we have observed musical situations that are very similar, because they are all based on Christian rituals. However, at the same time, they are also very different because of the different origins of the communities. In a certain sense, when we work in these plural situations we return to the beginning of our discipline, to *mutatis mutandis*. Nettl wrote:

> The history of the term "comparative" and the history of comparison in ethnomusicology really have separate tracks. The point is that in its original usage, "comparative" and even more its German equivalent, *vergleichende*, denoted not so much the activity of comparison; it was, rather, a code word for "intercultural", for fields that looked beyond Western culture. To be sure, the fact that "comparative" was the word selected tells us that a comparative perspective was required [5].

In other words, at the beginning of the 20th Century the perception of multiplicity in the music of the world collected in numerous recordings available in Europe, hindered the efforts for

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comparisons to occur**.** One century later, in the "mediascape" and in a world of mobility of music and musicians, a comparative approach has instead become "natural". As Michael Tenzer argues focusing on the importance of comparison in musical composition:

> The failure of such comparative or culture-blind perspectives to exert sustained influence is commensurate with the 20th century's grand march toward knowledge specialization in all fields. Ethnomusicologically speaking, the aim has been to describe music cultures everywhere as particular phenomena so as to know them on their own terms, obviously an inestimably valuable collective venture. Here we avail ourselves of some of that knowledge to categorize with a different purpose: to abet the *activist* use of world music, to sort the music, as it were, into the drawers and compartments of a toolbox. This feels natural enough, as most of us are generalists or comparativists in our everyday experience. We hear music from all over, take or teach "world music" courses, and read encyclopaedic music books from Grove's Dictionary to the Rough Guide [6].

In our fieldwork, comparison is a routine activity.

First, all liturgical events we have documented in a community can be compared to each other. In this case, the main differences are due to the needs of the liturgical year, but other differences are caused by occasional contingencies. In particular, the presence or absence of co-celebrants and the composition of the choirs and the assembly greatly influence the performance of the liturgy.

At a second level, the experience in the diaspora can be compared with that in the motherland. Discourses on this issue are very frequent at the interviews. The celebrants and choral directors are always in contact with the motherland and the main diaspora communities (particularly in France, USA and UK).

Third, it is interesting to observe the similarities and variations between Christian communities of different geographical origins celebrating the same typology of Rite (for example Roman or Byzantine). At this level the comparison highlights the geo-cultural differences in the same structure of the liturgy. It should be kept in mind that all Christian functions are carried out according to a framework of sacred texts and some procedures. These require the use of objects, symbolic gestures, types of enunciations (talking, chanting, singing), division of tasks among the various protagonists (celebrant, co-celebrants, deacons, choir, assembly). Every Sunday, the Liturgy of Churches practising the same Rite proceeds according to one specific model everywhere in the world but the *mise en scene* of this model depends on the choices and skills of the participants.

Finally, it is also a challenge to compare some parts of the functions in a "trans-ritual" dimension taking into account the division of Christians into the great Churches (Catholic, Oriental, Protestant) and their many internal articulations[5]. In this ritual situation we ask: are there elements common to all Christians? And what about music? Ecumenism is a recurrent topic in our society and particularly in Rome. Some initiatives involve Christian communities of different Rites to share their experience [7].

The plurality of the sacred musical repertoires is also the result of a very long history. Using the categories created by Timothy Rice, we can divide it into a "history of long, medium and short duration" [8]. The old sacred texts which were fixed in the first Century A.D. (liturgy of Marc, James, Basil, Jean Chrysostom) are part of the "long-term history". They are used differently in the different Churches and according to the liturgical year.

Liturgical practice is also influenced by "medium-length history", such as the important reform of the liturgy induced by the Second Vatican Council in the Roman rite or the reconstruction of liturgical traditions in the countries of the former Soviet Union.

The history of long and medium duration affects also "recent history" characterized particularly by migration processes. Sometimes the celebrant must change the function in contingent situations. He must adapt it to an inappropriate space (the Catholic altar without iconostasis for example) or substitute people involved in the celebration, such as deacons and

[5] In this paper we do not address the topic, also emerging sometimes, of multi-religious immigrant communities coming from the same country but practising different religions.

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choristers, asking worshippers to help. Sometimes they also mix the original language with the new one, in our case with Italian adapting the chants to the different prosodic and phonetic features.

To summarize (see the graphic, Figure 2a), each church community is part of an increasing number of larger groups, forming a big family embracing all Christians. Intermediate groups are the national or regional churches in the motherland and in other diaspora situations, and the supranational communities in the same Rite and Church[6]. Musical practices, such as chants, songs, dances and musical instruments, are part of this stratification and one single piece of music provides several possibilities of comparison at the different levels we can see in the graphic (Figure 2b).

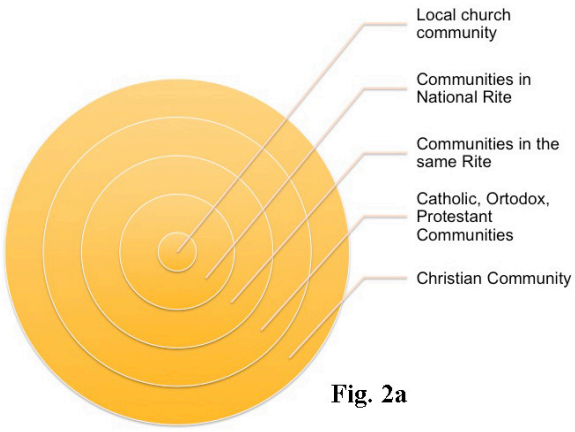

Fig. 2a

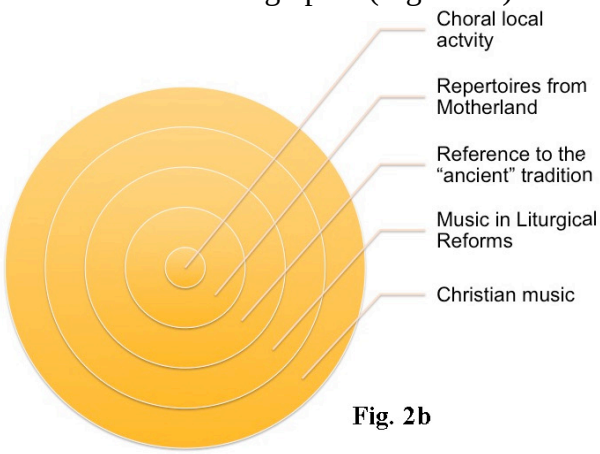

Fig. 2b

1.3 Alleluia at the Gospel acclamation

The following is a comparison of a part of the liturgy that is common in different Rites. It is the Alleluia sung before the reading of the Gospel. This is one of the most important moments of the Christian function taking place in the part defined as Liturgy of the Word.

In general, we can say that this Alleluia accompanies some symbolic gestures of devotion and respect addressed to the Gospel (to purify and to bless with incense the Holy Table and the altar, to show the Sacred book to the assembly). It is sung after the previous readings, in many cases the Epistle (the number of readings varies from one Rite to another) and in general it is sung as a refrain (*antiphona* in Gregorian chant) introducing and concluding a few verses taken from the Psalms or from a hymn. Deacons, co-celebrants and the choir say or sing it and the Assembly can join in. The main celebrant is supposed to be praying silently, but in some Rites or in little communities he also says or sings the Alleluia.

The atmosphere must to be of respect, deep gratitude for the divine words that the Heavenly Father and Jesus gave us, and it must also be joyful. The manifestations of these emotions are conveyed by the position of the body (standing up or bowing down, various degrees of movement, various degrees of jubilation) and they can vary according to the different moments of the liturgical year and the cultural habits.

I compared eight Alleluia from eight different rituals, two in Roman Rite (Italian and Nigerian), one in Syro-Antiochene, one in Syro-Malabar, one in Coptic Alexandrine, one in Ethiopic-Eritrean, and two in Byzantine Rite (Ukrainian and Georgian).

In musical terms, each Alleluia has its own history that is part of the musical history of the communities, and also, in more general terms, of the different Churches (see Figure 2 a e 2b). We can reconstruct this history compared each Alleluia with other versions in both diachronically and synchronically.

[6] It is necessary to differentiate the "ritual" group from the religious one (in this case the big family of Protestants, Orthodox and Catholics). This distinction is necessary because there are particularly in Rome several Catholic churches that are not performing in the Roman Rite, but in different Oriental Rites.

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A. Alleluia in Roman Rite Saint Peter's Square[7]

As we already know, the liturgical repertoire of the Catholic Church in the Roman Rite is rich and composed. We can divide it into three main repertoires: the Gregorian chant that is still the official one, written in neumatic notation on a four-line score; the sacred music of the liturgy in Latin produced over the centuries by Western composers; the post-conciliar repertoires in national and vernacular languages composed in a great variety of musical genres according to the liturgical reform of the *Sacrosanctum Concilium* (1963). The first Alleluia proposed here is the most popular in Italy among the Gregorian chants. It is defined *Alleluia in VI tono* (Figure 3)[8]. It is sung for the acclamation of the Gospel in many churches and also in Saint Peter's Basilica[9]. It was one of the Alleluia included in the *Graduale Romanum* of 1908[10] and it was the incipit of the Antiphona with a few verses of a Psalm and concluded with the Gloria to be sung "in Choro" during the celebration on Holy and Great Saturday. It was recommended to be sung after the assumption of sacrament and before the *Magnificat*. Later the use changed and it became popular as the Gospel acclamation[11]. Despite this popularity, the *Graduale Simplex* drawn up after the Vatican Council in 1971 did not include this Alleluia. However, it was sung all the same and since the 1970s it has reappeared in many books of liturgical songs [9].

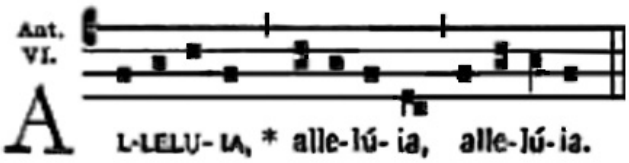

Figure 3. Alleluia. *Antiphona VI Tono*. *Graduale Romanum* (1908 p. 200).

B. Alleluia in Nigerian Church SS. Giuda e Taddeo (26 January 2014)

The post-conciliar liturgical repertoires developed very soon in Europe, but particularly in the postcolonial countries. Like the Protestants also the Catholics were allowed to pray and sing in local languages. Since the end of the 1960s, priests and composers around the world have accepted the invitation to compose liturgical hymns using modern and popular musical languages often inspired by the local traditions. In connection with our research project in Rome, we have visited some African communities, particularly from Ghana, Nigeria and the Congo. The main features characterising the liturgical chants are simple melodies, sometimes those of local songs using a call and response structure, harmonisation following the rules of tonal music, accompaniment with instruments such as guitars and keyboards and rhythmic patterns performed with traditional percussion instruments often used in well known dances.

Figure 4 shows the Alleluia sung by the Nigerian Igbo choir in the church of Santi Giuda e Taddeo in Rome:

[7] All the documents analysed came from our archive except the first one.

[8] *Antiphona VI tono* is the indication that appears before the score in the *Graduale*. Now it is used as a title. This Alleluia has the incipit and the finalis used for the tune in the sixth tone used for the Psalms.

[9] An example can be observed in a celebration of 2012 in Saint Peter's Square transmitted by CTV, the national broadcaster of the state of Vatican City. It is available on Youtube (youtube.com/watch?v=ZfwA_VjkXxA). The Alleluia was part of an arrangement by Massimo Palombella, now director of the Schola Cantorum of the Sistine Chapel.

[10] The term "Graduale" has changed over time. In this context it means the book containing the Gregorian melodies for the Mass presented according to the liturgical year.

[11] At the end of the 1960s I also learned it as a child and I often listened to it for the Gospel Acclamation.

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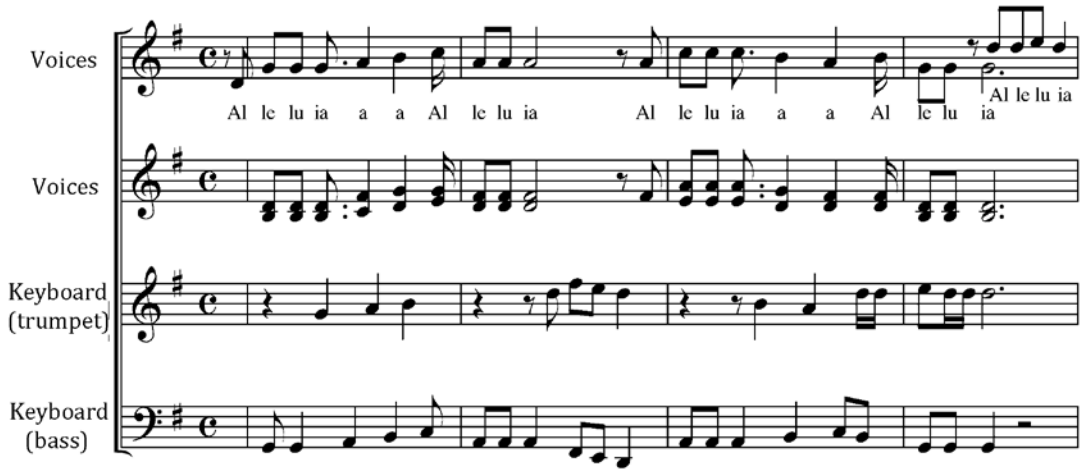

Figure 4. Alleluia. Nigerian Church SS. Giuda e Taddeo, Rome (26 January 2014). Transcription by Serena Facci.

The melody is in G Major, harmonised with simple chords (V-I). A keyboard provides the accompaniment with chords, a bass line and an elementary counterpoint with the register of a trumpet. The percussion instruments underline the rhythm stimulating the swinging movements of the singers. The arrangement is not complex, but it is effective and the performance radiates good energy.

C. Syro-Malabar Church S. Anastasia (25 May 2015)

The *Alleluia Padeedunnen* (Alleluia, sing) in Malayalam language, sung by two choristers in the Indian Syro-Malabar Church during a Mass in Ordinary Time, is also popular in Kerala and in other places in the world (the USA for example) among Syro-Malabar communities. The tonus (Figure 5) used by the singer in Rome is indicated as *Melody VI* in liturgical books.

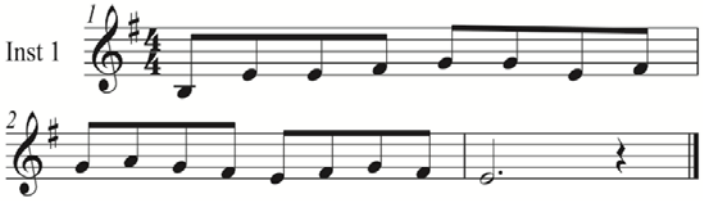

Figure 5. *Melody VI* used for Alleluia in Syro-Malabar Church [10].

We can find it on Youtube introducing the texts of different Psalms. It can be accompanied by musical instruments because the Syro-Malabar Church is Catholics in East-Syrian (Syro-Antiochian) Rite and - like the followers of other Catholic Churches practising one of the Oriental Rites - they can use musical instruments and also experiment different music languages according to the *Sacrosanctum Concilium*[12]. The Est-Syrian liturgy was authorized in 1962 and formalised by the Vatican in 1989.

I have not thoroughly investigated the music of this Church, well represented in Rome, but it is somewhere in the crossroads between different musical idioms (Indian-Middle Eastern-Western, new-ancient, etc.) [11].

D. Syrian Church S. Maria in Campo (19 March 2017)

The Syriac church of S. Maria in Campo is also Catholic in the Syro-Antiochian Rite. The entire mass is in vernacular language (except the Eucharistic words of Institution that are pronounced in Aramaic). During the last year, the church has hosted some groups of refugees

[12] See for example *Halleluya Padeedunnen, Syro Malabar Qurbana*, youtube.com/watch?v=fTomyiJ6qSE, date of last access 14 January 2018.

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arrived in Italy because of the war in Syria. The mass that used to be partly in Italian is now sung in the Syrian language and sometimes in Arabic and the ritual is richer. On 19 March 2017, during the Lent, two celebrants sang the Alleluia. According to the Rite it was melismatic and the tuning of the melody was based on the Middle Eastern modal system. "It's a popular tune in the area, also in Maronit chant – said Milad Tarabay, musician and priest of the Maronite Church from Lebanon - The tonic E has a mobile tuning and it forms neutral intervals at the beginning and at the end of the melody". In the version sung in the Syrian Church the tune, transposed in E, sounds like shown in Figure 6, but the interval between E and F is unstable and about ¾ of tone:

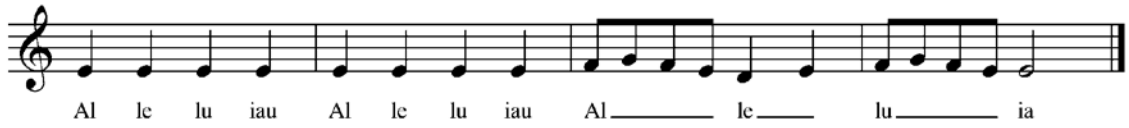

Figure 6. Alleluia. Church in Syro-Antiochian Rite of S. Maria in Campo (19 March 2017). Transcription by Serena Facci.

E. Coptic Church Vergine Maria (6 January 2014, Christmas)

The Coptic Orthodox Church of Egypt is well represented in Rome with four churches. The Alleluia we analysed was recorded during Christmas Night 2015 in the church of the Vergine Maria. The first celebrant was the Bishop. In the Alexandrine Liturgy the Alleluia concludes a Psalm strictly connected with the contents of the Gospel [12]. In the transcription (Figure 7) there is the conclusion of the Psalm and the first of the three repetitions of the Alleluia. The soloist, a young deacon, sang the last formula Psalm of David, and then he went on to sing the Alleluia without interruption. This is an example of how the whole liturgy is an unbroken continuum of sound in which the celebrant, the deacons, the choir and the assembly sing alternately. The melody is in the style *laḥn al-farāiḥī* used for important occasions. In the Coptic Church there are three sacred repertoires: *Alḥān*, *Madā'ḥ* and *Taratīl*. *Alḥān* is used for most of the liturgy. *Laḥn al-farāiḥī* is the melodic model used in the important celebration during the Liturgical year [13]. It is characterised by a highly articulated melismatic contour constructed on the basis of some melodic formulas.

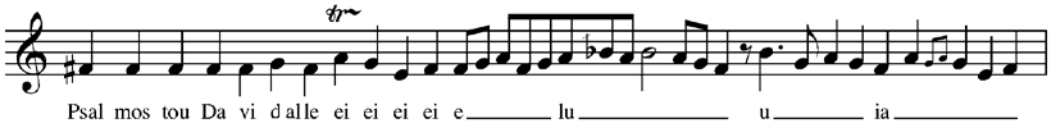

Figure 7. Final part of the Psalm and Alleluia. Coptic church Vergine Maria (6 Janaury 2014). Transcription by Serena Facci

F. Eritrean Church S. Tommaso in Parione (12 April 2015, Easter)

The Eritrean Catholic community of St. Thomas in Parione follows the Ethiopian Rite in the Ge'etz language. In the Ethiopian Rite, three genres of singing are used according to the liturgical year (*ge'etz, ezil, ararai*). *Ezil* is used on Easter Sunday, as it is more solemn and melismatic. Before the reading of the Gospel, the Celebrant blesses the four parts of the universe with the cross. During these gestures, the Deacon leads the assembly. In particular he announces the reading of the

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Gospel saying: “Halleluiah, stand up and hearken to the holy Gospel the message of the Lord and Saviour Jesus Christ”.

In the liturgical books, the tone of the melody is indicated in the notation system *melekket* (letters written on the word corresponding to memorised melodic model, Figure 8) [14]. However, few people in the diaspora can interpret this notation. In Rome, we have met only one *dabtera* (expert on sacred music) and some priests. The chaplain of S. Tommaso in Parione, Mehari Habtay Ghebremedhin, says that the priests learn the system, but here in Rome, the deacons and all the people can sing because the mass has been handed down by oral tradition.

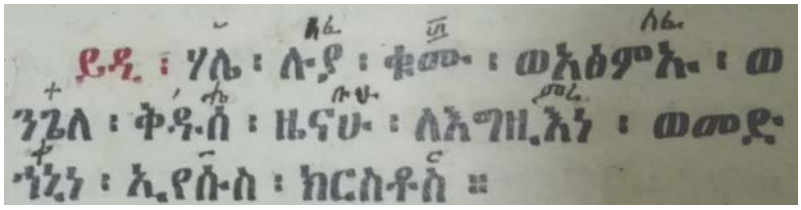

Figure 8. Alleluia and announcement of the Gospel in Ge’ez language with syllabic musical notation[13].

During the Eastern Liturgy in 2015, the deacon, Kidane, was sustained in the Alleluia by a “semi-deacon” that had been in Italy only for a short time (he is now in Germany). The two boys had learned the melody orally and they sang it with small melodic differences thus creating a heterophony. In the transcription (Figure 9) you will find the version sung by Kidane. The other boy sang more loudly and with more ornamentation. “Kidane is not a virtuoso, like most deacons, but he sings the correct melody, whereas the other boy was too exuberant” said Fr. Mehari.

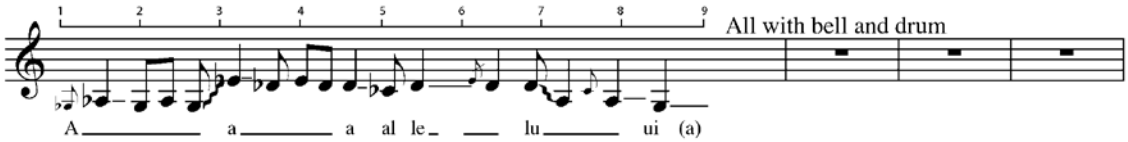

Figure 9. Alleluia. Eritrean church of S. Tommaso in Parione. Easter Sunday 2015. Transcription by Serena Facci.

After the solo incipit, the congregation joined the deacons in singing the verse of Psalm 78: “Then the Lord rose up as though waking from sleep, like a warrior aroused from a drunken stupor”. Like in the Coptic Church of Egypt this Psalm foreshadows the Gospel. The joy of announcing the Resurrection of Christ was expressed with enthusiasm, and the singing was accompanied by the sacred drum *kabaro* and the small church bell[14]. The heterophony became very complex, despite the fact that the melody was supposed to be the same as in an unison.

G. Ucraine Church SS. Sergio e Bacco (21 December 2014, Saint Nicolas)

The individual history of a community and personal experiences can emerge when talking about liturgical music. The choral director of the Ukraine church of SS. Sergio e Bacco, Halena Hromeck is a very good musician. She knows the repertoire of the Ukrainian Church very well. The hymns and the liturgy are harmonised in four parts according to the Slavic Orthodox tradition, and without any instrumental accompaniment like the churches of Byzantine rite. The choir counts female singers only as the Ukrainian community in Rome includes mainly women. The lack of male voices for the tenor and bass parts sometimes obliges Helena to adapt the composition to the situation. The Alleluia sung for the feast of St. Nicolas was in four parts. “I love this Alleluia, – says Halena – the melody is very easy if you compare it with others which are more melismatic, but

[13] Excerpt from the liturgical book.

[14] This bell was used to announce the beginning of the Mass when celebration was in Roman rite, before the 1970s. “It’s not one of our sacred instruments – says Fr. Mehari – but we like it. The bell is rung to express our joy”. The sacred instruments are the *kabaro*, the *tzenatzil* (sistrum) and the *mekomia* (stick).

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the harmonisation is so interesting: it's a real polyphony not a simple accompaniment". The song is in four mixed voices, but Halena has modified it to adapt the tenor and bass parts to female voices (Figure 10). As a matter of fact, women mostly compose the Ukrainian community in Rome and finding male voices for the choir is a difficult task.

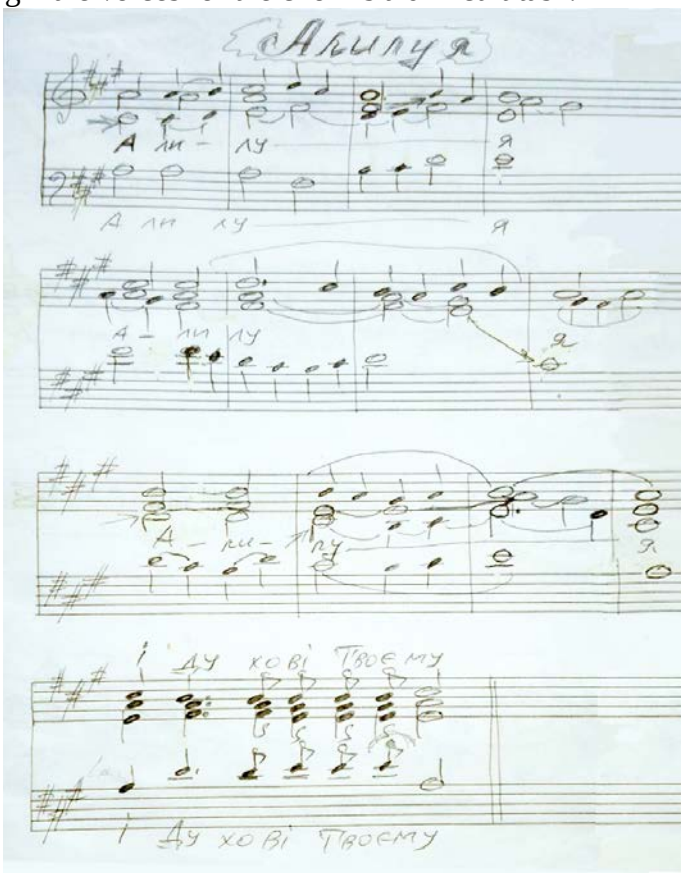

Figure 10. Alleluia. Ukraine Church SS. Sergio e Bacco (21 December 2014, Saint Nicolas). Version for female voices adapted by Halena Hromeck.

H. Georgian Church S. Salvatore (12 April 2015, Easter)

Ekatherine Kacharava, the choral director of the Georgian Orthodox Church in Rome, told me that the Alleluia they sang on Easter Eve 2015 is very simple compared to other versions in the wide and rich repertoire of Georgian liturgical chant[15]. It is in three parts ending with unison in the particular style of Georgian chant, but it was taken from the repertoire called *Sionuri* used in the old Cathedral in Tbilisi in the days of the Soviet Union.

The women of the community in Rome, particularly the elderly women, know this repertoire and it is easy for them to join the choir. For that reason the choir decided to sing it on that occasion. Eka transcribed the score of the Alleluia after my request, because she and the choristers learned it by ear (Figure 11).

[15] Ekatherine is permanently in contact with her colleagues in Georgia, particularly with the Liturgical Chanting Center, which is publishing a large edition of Georgian liturgical chant composed by Malhaz Erkvanidze to promote a revival of the ancient practice that was banned for a period of time.

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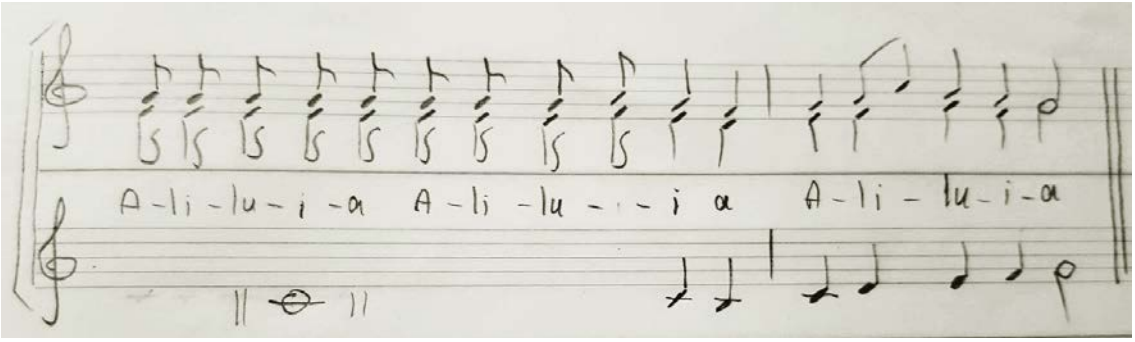

Figure 11. Alleluia. Georgian Church S. Salvatore (12 April 2015, Easter).
Version of Eka Kacharava.

1.4 Transcultural comparisons of the Alleluia

In order to compare the eight Alleluia in a "transcultural" perspective, we can consider them from other points of view.

1. First we can observe the behaviours, such as the emotional reaction to the situation.

Previously it was suggested that the Gospel acclamation is a moment of joy: "Chanting the Psalm and the Gospel expresses our joy for the salvation, declared in the Gospel" [15].

However, this emotional condition is demonstrated in very different ways in the various Churches. A more in-depth study should be carried out, but it is evident that in the Nigerian and Eritrean churches, the jubilation was more evident than in the European and Asiatic churches. In the Catholic Churches of Central and West Africa, the joy of the faith is usually expressed in a more visible manner which includes body movements: choral singing, music and dancing are often euphoric and sometimes improvised. In the Ethiopic Rite the situation is quite different. The use of sacred dances and instruments and the women's jubilation are ritually organised. During the Easter Liturgy, while the verse of Psalm 69 was sung after the Alleluia, the loud voices and jubilation created a fullness of sound that completely filled the room.

2. Secondly, we can observe the musical features (use of scales, rhythms, relation between melody and lyrics, use of instruments, method of composition, etc.). This is a classical and debated issue in our discipline. At the beginning of 20th Century, in Comparative musicology the comparison between musical features was the main aim. In the second part of the Century the research was extended by John Blacking to the musical behaviours. In both cases the comparison was also finalised to find common elements, semi-universals and universals.

In our case the question is if there is anything in the various versions of liturgical music that is common to all Christians?

A comparison of the Alleluia considering two evident musical features yields the following result:

A. Melismatic > syllabic

We can divide the eight Alleluia into more melismatic (Ethiopic, Egyptian, Syrian), less melismatic (Ukrainian, Georgian, Gregorian) and syllabic (Indian, Nigerian).

There are various reasons for these differences. In all liturgical traditions different levels of ornamentation of melodies, from recitative to very complex forms, are considered. They are due to: 1) different phases of the evolution of the sacred musical language; 2) occasions related to the liturgical year; 3) aims and emotions connected with the genres (recitative, narrative, solemn, serious, festive, of jubilation, etc.). The study of historical theories in the various Churches reveals also terminologies in ancient languages that describe the various nuances connected with the melodic forms.

On the other hand, looking at the current situation, we must consider the importance of stylistic features that correspond to geocultural habits. Coptic and Ethiopic Alleluia are the most

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melismatic examples. On the contrary, the style of the Nigerian song is syllabic. This difference conforms to the geography of African music. In Egyptian and also in Ethiopian and Eritrean melismatic singing it is part of the culture. The Nigerian Alleluia is syllabic which is normal in Igbo songs and among many other people in the Niger-Congo area.

B. Monody > polyphony

Religious, geocultural and aesthetic reasons govern the typology of Christian choral practice and repertoires.

In Western European Christianity (Roman Catholic and Protestant) the differences between monodic and polyphonic performances is strictly linked to the history of Western music. However, even in the Byzantine Rite, that is more conservative, we must distinguish between the Greek chant based on monody still preserved in the Balkan area - with a drone accompaniment (*ison*) - and more Eastern churches such as Ukrainian, Russian and others Churches that use the polyphonies in four parts or the Georgian Church that uses the polyphony in three parts. In Coptic, Ethiopic and East-Syriac (also in Syro-Malabar from India) Rites the chant is monodic, as it is in the musical traditions of the countries in which these Rites are practiced.

However, if you look at the performances it is clear that there are nuances that distance one monodic style from another and one polyphonic from another.

In the Egyptian Coptic churches in Rome, and in the Ethiopian and Eritrean Churches, the faithful usually sing "generously" and loudly together creating a heterophony and this is not only due to the limited ability of the singers, as it is often said. The realization of long melismas offers possibilities for individual and cultural variations also due to the different origins of the immigrants in Rome. These variants are tolerated. The two deacons who sang together in the Eritrean church of St. Thomas in Parione performed the Alleluia differently, even though their version was considered correct.

In ethnomusicology studies the role of social relationships among the participants in the realization of multipart-music has been repeatedly highlighted. Ignazio Macchiarella has well summarised the question in the introduction to a book presenting the results of the work of the ICTM study group of multipart music [16]. In this context, Joseph Jordania proposed a categorization of the music that pays particular attention to the social motivations in the performance [17]. He coined the term "social polyphony" to define the situations in which more people sing the same melody in unison (or supposed unison). In a church, during the liturgy, the situation is always socio-polyphonic. If we consider the relationship between the participants (singers and listeners, soloist and choristers, celebrant and choir, etc.) we can say that all the ritual procedures aim at establishing specific roles. In diaspora situations these roles are particularly important because they offer the new people a point of reference and an opportunity to create a social network.

However, in a religious context there is also another level of communication because the believers talk and sing for the divinity, in the Christian religion God, Jesus Christ, the Holy Spirit, Virgin Mary and the Saints. The worshippers pray and feel that they are part of a group, because the fusion of their voices make them feel stronger: "Sing to the Lord a new song / Sing to the Lord all the earth" (Psalm 96).

Unison, polyphony and harmonization: all these multipart organizations are different possibilities to represent a harmonious community presenting itself to God. In many interviews, priests and choral directors insist on this. To sing well is to pray well. Eka Kacharava, the choral director in the Georgian church of Rome pays particular attention to the best fusion of the voices in the complex three-part polyphony, and the perfect final unison that she obtains from the singers is really amazing. Also today many Georgians follow the old theory that this unison symbolizes the unity of the Holy Trinity.

On the other hand, each person also prays individually. The heterophony that is played in many churches is also considered correct and seems to represent the community as a group of individuals singing at the same time but each one talking independently to God. We found that

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particularly in the churches of Ethiopian and Coptic Alexandrine Rites where the conviction of the believers seems to be the most important thing. It is expressed through the strength of the voices and the complexity of the sound results. “They say the correct words. They are singing well” said Fr. Mahari. The glossolalia in Pentecostal and Charismatic rituals is the extreme manifestation of this behaviour. In Italian Catholic churches where most of the Liturgy is spoken, we can also define heterophony as the sound obtained, but the different quality of the result is due to the hesitancy in expressing participation. Categories such as conviction and hesitancy in chanting became also interesting tools in the transcultural interpretation of religious behaviours in Christianity and also in other religions.

1.5 Conclusion

Two conclusions were derived from this primary analysis of the eight Alleluia for the Gospel acclamation:

1. The Alleluia seems to demonstrate that in a transcultural comparison of liturgy the music is one of the features which is most influenced by geocultural aspects. Musical diversity is very important in diasporic situations because it helps people feel “at home” when they enter in their “own” church;

2. On the other hand, music features can also be considered in a different way when extracted from their religious and geocultural context. Scales, modes, rhythm and musical instruments, melismatic or syllabic melodies, multipart organisations, quality and motivation of the performances, etc. All these elements create a web for comparing Christian chant in a transcultural dimension. Moreover, they are not only Christian, they are “human” and they may be useful also in interreligious studies, comparing Christianity with other religions.

2. Key figures and Innovators in new musical contexts

(Alessandro Cosentino)

2.1 Introduction

In a multicultural context like the one of the city of Rome where the presence of micro-communities is significant, both in a religious and musical perspective, each diasporic community has a double purpose: to preserve the characteristics of their peculiar rite and to open the rite to the city of Rome adopting some inevitable changes. The musical activities have in this process a very important role, and the process of adaptation of the specific rite is definitely “fluid”.

The name of our discipline, Ethnomusicology, refers to the study of specific groups of people who belong to a tribe, a nation or a community. Since its birth as a discipline, Ethnomusicology has dealt with musical practices shared by social groups of “unidentified” members. The subject of investigation is mainly the importance for a community of a specific musical practice and the production and way of execution of this musical practice in a specific context. Of course, these are only a few perspectives and approaches used by the scholars, the scientific landscape is much wider.

In their fieldwork, ethnomusicologists have always been involved in complex and very close relationships with the members of the various communities, developing special and priceless connections with some specific individuals. These musical contexts identify individual musicians who have significant roles thanks to their special qualities and skills [18]. In our research in Rome, these individuals are often exceptional musicians and, as we will see later, they offer their competence both to their specific communities and to the Roman musical institutes.

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Nowadays individual musicians are assuming increasing interest in our discipline both as key figures and innovators in specific musical practices and in the study of their individual identities. As Timothy Rice and Jesse D. Ruskin asserted in their paper:

> "Ethnomusicologists have been drawn to the study of individual musicians who are trying to make sense of collapsing worlds, create new individual identities, and knit themselves into emerging or newly encountered formations. Ethnomusicologists belong to a subculture that values the exceptional and valorizes individual achievement. Interventions in theory and method over the last quarter century have led ethnomusicologists to highlight individual agency and difference, and acknowledge their own roles in the musical communities they study" [19].

In our field research in Rome, we have had the opportunity to investigate the musical competence of different individuals who are considered key figures in their respective communities. Abrahame, expert *dabtera* of dances and holy chants of the Pontificio Collegio Etiopico in Rome, Halena Hromeck[16], the choral director of the Catholic Ukrainian Community of Rome, are for example important key figures in the Roman musical context and precious keepers of the liturgical repertoires of their specific native countries. In the next pages, we are going to investigate the musical personalities of key figures and innovators whose activities are also very significant for the "city-world" of Rome [20].

Figure 12. Abrahame (Video frame: Vanna Viola Crupi).

Figure 13. Halena Hromeck (Photo: Facebook).

2.2 A precious key figure: Ekatherine Kacharava

Ekatherine Kacharava is the choral director of the Christian Orthodox Georgian community in Rome. Eka is an expert singer, she studied Western music at the Conservatoire of Tbilisi and she thoroughly knows the historical liturgical repertoire of the different areas of Georgia. She is now studying the different modes of the Georgian liturgical repertoire thanks to publications received directly from her native country in order to increase her own repertoire and that of the Georgian community in Rome.

[16] The musical personality of Halena Hromeck has been recently the subject of a paper presented by the PhD student Blanche Lacoste at the 1st Young Musicologists and Ethnomusicologists Conference in Rome "Tor Vergata" dedicated to "Music, Individuals and Contexts: Dialectical Interactions". The subject of the Conference was investigated both by young musicologists and ethnomusicologists and the Proceedings will be published in 2018.

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Eka was born in 1976. Her family was Christian but she could not attend the church in Tbilisi because it was banned by the communist regime until 1989. After that date she discovered the ancient Georgian liturgical repertoire which had been silent for so many years. In 2002 she moved to Rome and chose to attend the Christian Orthodox Russian community as the Georgian community was still not established. For eight years she sang in that choir, learned the Russian language and how to sing the four-part structure chants of the liturgy. In those years, Eka was introduced to the director of the choir of the Accademia Filarmonica Romana with which she sang the Historical Roman Catholic liturgical repertoire including the Gregorian chant, and she performed also in Saint Peter's Basilica. Eka also taught some Georgian chants to the choir of the Accademia. These Roman experiences have enriched her musical personality, and as she said to Serena Facci in an interview in 2015, she feels the beauty and elevation to God when singing all these different musical repertoires.

Figure 14. Ekatherine Kacharava

(Video frame: Alessandro Cosentino).

Figure 15. Ekatherine Kacharava directs the choir of the Comunità di Sant'Egidio of Rome (Private photo of Ekatherine Kacharava).

The choir of the Christian Orthodox Georgian community in Rome is formed only by women, and the polyphonic arrangement is structured in three voices. The choir members usually meet once a week to rehearse the liturgical chants in the room next to the church of San Salvatore in Monti, in the centre of the city. The members of the choir have studied music and they are able to read the musical scores which are used during the rehearsals and the liturgy. The choir is much loved by the Georgian congregation in Rome; at the end of the Sunday celebration they usually receive numerous compliments and gratitude for their musical execution. The atmosphere during the liturgy is serene, the members of the choir frequently smile to the worshippers and there is a conspicuous contact between the choir and the congregation. One of the choristers, Ada Khetsuriani approached the Orthodox Church when she moved to Rome. She was going through a difficult period of her life and she found solace in the Georgian community. The relaxed atmosphere of this small church, the sound of her native language, the music and chanting offered her consolation and a sense of

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protection.

Figure 16. (From left to right) Madona Sakvarelidze, Sofia Nasaraia and Ekatherine Kacharava sing during the mass at the church of San Salvatore in Monti of Rome (Video frame: Serena Facci).

Eka Kacharava is also the director of the choir of the Comunità di Sant'Egidio of Rome, a socially active community offering different kinds of initiatives (concerts, fundraising etc.). The choir mainly consists of Italian members and their repertoire includes liturgical, religious and secular chants from all over the world. Eka harmonizes the chants following the rules of the Western tonal system, thanks to her musical studies at the Conservatoire of Tbilisi. This is a very gratifying experience for her, although very hard, as the Georgian choir rehearses every evening (except on Sundays) and she has to travel thirty kilometres every day to reach the centre of the city.

Notwithstanding the different repertoire and arrangements, the elegant and pleasant fusion of the voices, typically Georgian, is recognizable in the performance of the choir of the Comunità di Sant'Egidio. Eka also organizes and participates in fundraising concerts in Rome both with the Georgian and the Sant'Egidio choir, such as the event organized for the earthquake victims of Amatrice and the Syrian refugees. Eka is definitely a precious key figure, a source of wealth both for the Georgian community and the city of Rome.

2.3 Sing with Joy: father Emmanuel Cola Lubamba and Angela Ndawuki Mayi

The Congolese father Emmanuel Cola Lubamba is one of the most relevant musicians and composers operating in Rome. He was born in 1976 in Bukavu and moved to Rome in 2011 to study the liturgical repertoire of the Roman Catholic Church at the Pontificio Istituto di Musica Sacra. This institute is characterized by the presence of students coming from all over the world with different musical competences. Each academic year it is thus quite a job for the director of the institute to divide them into different classes to guarantee that they all study with profit.

The Roman Catholic Archbishop of Kinshasa and Cardinal Laurent Monsengwo Pasinya needed an expert of Gregorian chant in the Congo, and he chose father Cola Lubamba for this "mission", because he had composed many liturgical and religious chants using rhythmic patterns of Central Africa and Congolese popular music. These compositions are very popular in the Congo and also in the Congolese community in Rome. The "Roman musical mission" is part of a contemporary process of the African churches: after years of post-conciliar liturgical music based on music models and languages of their countries [21] these churches are now introducing masses celebrated in Latin language with liturgical music of the Historical Roman repertoire (especially Gregorian chant) in the most important cities.

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Figure 17. Father Emmanuel Cola Lubamba plays the *Invention 1*, BWV 772 by Johann Sebastian Bach at the Pontificio Istituto di Musica Sacra of Rome (Photo: Alessandro Cosentino).

This Roman musical experience is constantly modeling the musical profile of Cola Lubamba. His musical identity is not monolithic but fluid and it is constantly changing thanks to the contact with new cultures. The sociologist and philosopher Zygmunt Bauman called this process "identity construction", a lifelong process full of experiments, internal fights and pleasure, of course [22]. Regarding this process Gerhard Kubik asserted: "individuals constantly change their cultural profiles during their lifetimes in processes of inner cultural reconfiguration; that is, individuals are not necessarily life prisoners of one culture learned during early enculturation. […] Culture contact is always a deeply penetrating and transforming challenge to an individual's idea about self. Culture contact teaches relativity" [23]. To use a term of the philosopher Wolfgang Welsch, Cola and Eka can be considered "transcultural individuals" [24] or "cosmopolites" as Steven Feld wrote in his books [25].

Besides his Roman musical mission, Cola has contributed hugely to the artistic growth of the choir of the Catholic Congolese community of Rome. He created the present structure and "sound" of the choir Bondeko, introduced some of his own liturgical and religious compositions and he is currently teaching a basic course on theory of music for the members of the choir.

Angela Ndawuki Mayi directs the choir of this community and she is a key figure thanks to her remarkable leadership and knowledge of the Catholic Congolese liturgical repertoire. Cola noticed her skills when he arrived in Rome. He therefore helped Angela to improve her musical direction as she had never actually studied music despite the significant role music had always had in her life.

The Catholic Congolese community of Rome celebrates mass every Sunday morning at the church of Natività di Gesù near piazza Navona, in the center of the city. The mass is celebrated using the Zairean rite based on the Roman model as approved by the Vatican in 1988. The Zairean rite was created after the publication of the *Sacrosanctum Concilium* constitution of the Second Vatican Council in 1963. After centuries of masses celebrated in Latin, thanks to this constitution, the Vatican established guidelines to govern the renewal of the liturgy, which included the use of vernacular (native) languages and encouraged composers to produce compositions which provided the active participation of the entire assembly of the faithful [26].

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Figure 18. Angela Ndawuki Mayi directs the choir Bondeko at the church of San Lorenzo in Damaso of Rome (Video frame: Alessandro Cosentino).

The four official languages of the Democratic Republic of the Congo (Lingala, Kikongo, Tshiluba and Kiswahili) are used to celebrate the mass. In Rome the celebrant mainly uses Lingala and, in some parts of the mass, French and Italian. The liturgical chants are composed in the four official languages, but local languages of remote areas of the country are also used. In Rome there are immigrants coming from all the areas of the Congo. They can speak only their own specific languages and do not understand all the languages of the country. Angela therefore chooses at least one chant in every official language of the Congo every Sunday, because it is very important that all the faithful sing during the mass. When I asked her "Have you ever attended an Italian mass here in Rome?", she replied "Yes, but it was so soporific, no one sings, the congregation does not participate. The liturgical music is fundamental to the worship of God".

The atmosphere in the church is fascinating; the music played by the choir Bondeko has a "globalized" sound, so a lot of tourists and curious join the mass during the celebration. It is so exciting to see their eyes full of joy and surprise when they discover what is happening in an ancient church in the center of Rome. The mass is characterized by the joy of worshipping God, a joy that is manifested with dancing and specific movements of the body and with the characteristic shout called *mulolo*. At the very beginning of every chant, Angela, the choir director, encourages the assembly to clap their hands; this is the basic motional pattern in which the assembly is encouraged to participate.

Besides the activities with the choir of the Catholic Congolese community of Rome, father Cola Lubamba is also the musical director of Malaika, a multi-ethnic choir with whom he played for Papa Francesco in 2014. The choir usually plays in liturgical or religious contexts. Cola taught himself to play the guitar when he was 15. A friend showed him how to play some basic chords and he gradually explored the sound of the instrument developing his own musical style. During his own experience in the seminary in the Congo, Cola also attended a basic course on music theory (reading in treble clef, duration of notes etc.). The program at the Pontificio Istituto di Musica Sacra is inducing Cola to study a musical repertoire which is very far from his own formation. In Rome, he attends courses and takes theoretical and applied skills exams in Gregorian chant, harmony and counterpoint, choir direction, solfege, piano and organ as well as rhythmic and melodic dictation. These studies are provoking some interior musical conflicts in the mind of this Congolese composer, which he is trying to overcome step by step, as he told me in an interview in 2015: "In

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the Congo, I used to play by ear because the music is in harmony with Nature. The first interior conflict I had here in Rome occurred when I studied the eight modes of the Gregorian chant, they sounded so strange to me".

Figure 19. Father Emmanuel Cola Lubamba plays the guitar and sings with the choir Malaika (Photo: Facebook).

After years of studies at the Pontificio Istituto, Cola Lubamba developed a new musical taste: he realized to what extent the Gregorian chant perfectly expresses the meaning of the sacred liturgical text. He says that nowadays the Gregorian chant is taught in a very bad way in the Congo because the choir directors do not respect its semiology. He is certain of the success of his "musical mission" because he will find the right way to teach this musical repertoire, adapting it to the spiritual needs of the Congolese congregations.

Cola asserts "I am in a constant internal conflict because I am studying such a different musical repertoire. When I play Congolese music I do not need musical scores because it is the expression of my heart. But, when I play Western Sacred music I totally depend on the scores, there is no spontaneity, it is something coming from without". Father Cola Lubamba is going through a very formative experience in Rome. He is giving so much to the city but at the same time he is receiving a lot. Cola expresses it in these words: "I am participating in the appointment of giving and receiving, *le rendez-vous du donner et du recevoir"* [27].

2.4 Conclusion

In conclusion, the study of individuals is very significant for our discipline to investigate the role of key figures and innovators in specific musical contexts including the way in which their musical skills influence and change the musical practices. The study of individuals introduces the scholars to the deep inner process of change continuously taking place in the individual's mind as a result of direct or indirect contacts with different cultures. In this perspective the study of individuals shows the scholars the complexity of the contemporary reality; it is also the key to a better investigation of the contemporary musical practices in contexts that are constantly changing.

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