PESE MA VĪ'IGA I LE ATUA
THE SACRED MUSIC OF THE
CONGREGATIONAL CHURCH OF JESUS IN SĀMOA
'O Le 'Ekālēsia Fa'apotopotoga a Iēsū i Sāmoa

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PREFACE

This thesis examines the meaning of song text, the role of music in society, and the significance of cultural values in the sacred music of the Congregational Church of Jesus in Sāmoa (CCJS). It examines the crucial role of music in perpetuating the history of the church among its members. The music of the Congregational Church of Jesus in Sāmoa (CCJS) is unique in its own history, as the only collection of original compositions of church music in Sāmoa that were solely composed by Samoan composers. The composition of these Samoan hymns is connected to the early history of the church and the actual events that lead to the establishment of the Congregational Church of Jesus in Sāmoa in 1942.

This study is crucial to understanding indigenization and localization of church music in Sāmoa. Indigenization, according to the Macquire Dictionary, “is the process of changing something to fit the characteristics of the people or nation involved, so as to match the culture concerned” (Deldridge et al. 1997). On the other hand, localization involves the process of taking an introduced concept, and making it a part of the local culture. Don Niles discusses these processes in his book Mission and Music: Jähêm Traditional Music and the Development of Lutheran Hymnody, here he describes how Heinrich Zahn, a Lutheran missionary in Papua New Guinea, used indigenous musical instruments, such as the conch shells, to accompany hymng singing (Niles 1996:1xxi). In this case, Zahn integrated native music traditions with an introduced style of singing. These same processes also occur in other parts of the world where Christianity and hymn singing are practiced by the local community. This also occurred in the sacred music of the Congregational Church of Jesus in Sāmoa, where native composers incorporated local
values and characteristics of traditional music in their compositions of church music. Thus, indigenization and localization are important processes that Sāmoan composers recognized and incorporated in creating a musical style to fit their local traditions.

In addition, researchers have examined the process of indigenization in different musical contexts throughout the Pacific. Ethnomusicologist Raymond Ammann talked about how the Kanaks of New Caledonia incorporated traditional percussion instruments and rhythmic patterns in modern popular bands (Ammann 1998), while David Goldsworthy looked at the issue of social and political identity of Kanaks in the indigenized music of New Caledonia (Goldsworthy, 1997). Moreover, Don Niles has also explored the ways that the people of Papua New Guinea have developed and popularized indigenous bands using traditional conch shells (Niles, 1998).

In addition, ethnomusicologists have dealt with the issue of indigenization in music cultures throughout the world and in relation to current socio-cultural issues. Raul Romero examined the indigenized music of the Andes people of Peru and how cultural identity can still be defined in the older styles of music and musical instruments (Romero, 2001). In Africa, ethnomusicologist Thomas Turino examined indigenization in relation to nationalism in the country. In his publication entitled Nationalism, Cosmopolitans, and Popular Music in Zimbabwe, Turino writes about the indigenization of popular music as a vehicle for national identity among the natives of Zimbabwe. The rise of this new kind of national spirit began immediately after the period of colonialism in the country (Thomas, 2000).

\[1\) CCJS is the abbreviation form for the Congregational Church of Jesus in Sāmoa.
From the sources listed above\(^2\), it is evident that indigenous peoples of the world acknowledges and practices the process of indigenization and localization in their music. Ethnomusicology has been important because it shows the significant of the performing arts in cultural movements of indigenization.

Ethnomusicology, according to Jeff Titon, has evolved over the last century through four paradigms, each with a slightly different emphasis that reveals an evolving discipline. In the first phase, ethnomusicology was viewed as comparative musicology wherein the world was compared to Western culture. Understanding the ethnocentricity involved and adopting a relativistic approach, ethnomusicologists in the second phase expanded their work to include musical folklore and focused on the collection and classification of the musics of the world. The third phase incorporated the methodologies of anthropology as ethnomusicologists conducted extensive in-field research and, through actual participation in the musical culture, often developed bi-musical skills. In the most recent fourth phase, which Titon labels as reflective ethnography, the researcher acknowledges his or her presence in the fieldwork. The current emphasis is on “people experiencing music,” in other words understanding music by making music and comprehending it as a lived experience (Titon 1988, 1997). This thesis is a look at how Samoans experience history and their heritage through music.

The first chapter of this thesis describes the significance of Samoan traditional music and its role in documenting the history of Sāmoa. It explains the cultural values of traditional music, and how these values apply to Samoan church music, with special reference to the sacred music of the Congregational Church of Jesus in Sāmoa. Chapter two provides a historical account of the Christian mission in Sāmoa, the influences of

\(^2\) The sources listed here are among other ethnomusicology sources that address the issue of indigenization.
mission among the Samoan people, the development of the printing press in Sāmoa, and the development of early Samoan hymns. Chapter three talks about the organizational structure of the first Christian church\(^3\) that was established by the missionaries of the London Missionary Society, and how this structure differs from the traditional structure of a Samoan village society. It then explains the reason for the establishment of the CCJS church. Chapter four focuses on the music of the Congregational Church of Jesus in Sāmoa. It includes an introductory section to the music, which includes the early development of the hymns in the 1940s, the composers of the hymns, performance practice. This chapter also includes detailed transcription and analysis of CCJS and LMS hymns. The final chapter presents my conclusion regarding the significant of song text to the members of the church, and the functions of traditional music as apply to church music. In addition, I locate the identity that Samoans associate with these Islander composed hymns.

When I began my graduate studies in ethnomusicology, I immediately knew that I wanted to do an on the music of my church. I was always interested in finding out how ethnomusicological research and views benefit the study of Sāmoan church music. This curiosity finally came to reality when I started my fieldwork in Sāmoa in the summer of 2000. I carried out my fieldwork research in American Sāmoa in December of 2000 to January 2001, from December 2001 to January 2002, in April of 2004, and most recently from December 2004 to January 2005. My base for my fieldwork in American Sāmoa was in my home village of Fagatogo. I made my recordings with the choir of the CCJS

\(^3\) This church was officially known as the “Sāmoan Church”, however, other names also identified with the church, such as the LMS church. LMS is the abbreviation form for the London Missionary Society. I have chosen to use the name LMS church because most of my informants refer to this church by that name.
Fagatogo parish and also the choir of the LMS Fagatogo parish. I interviewed elders of
the church, church officials, musicians, and choir members.

In Hawai‘i, I was able to interview church members, church officials, musicians,
and choir members of the CCJS church in Pearl City and LMS churches throughout
Honolulu. I also recorded their choir rehearsals and Sunday services.

My audio recordings were done with Sony (WMD3), Sony (TCM-929), and Sony
an external stereo microphone (ECM909a). My video recordings were done with a Sony
(CCD-TRV37). Edited copies of audio and visual selections are archived with this thesis
in the Ethnomusicology Archive at the University of Hawai‘i at Mānoa.

The selection of my transcriptions was based on my interviews. First, I asked
each of my informants to name and sing a few tunes that they are familiar with. Second,
I asked a few choir members of both the LMS and CCJS churches the same question, and
they too named and sang a few tunes. Some of the data that I collected from choir
members matched those from the informants. Finally, to test my methodology, I asked
the musicians the same question, and most of them provided me with information that
assisted me in choosing the music for my transcriptions. I then gathered these data and
choose from the top 20 (10 of the CCJS hymns, and 10 of the LMS hymns) of the most
familiar tunes among a wide body of people. In essence, my methodology of choosing
the music for my transcriptions was based on familiarity, popularity, and the range of
ages among my informants, choir members, and musicians

I then recorded the hymns that had been chosen for transcription. I was surprised
to discover that the data collected in American Sāmoa correlated with that in Hawai‘i.
I conducted an extensive library research in the Pacific Collection of the Hamilton Library located on the campus of the University of Hawai‘i at Mānoa. Another important source of information lies in the I'ugaéfono a le Fono Tele (Convention Resolutions) of the CCJS from 1942 to 2004. The Congregational Church of Jesus in Sāmoa has held an annual convention every year in Sāmoa since its establishment in 1942. Before a topic becomes an official resolution, members of the church must unanimously pass it as an official convention resolution. I was able to obtain copies of all resolutions from 1942 to 2004 from the Rev. Elder Maualaivao Sanerivi.

The language of the resolutions is Sāmoan; I have provided all of the English translations included in this thesis. Citation appears with the abbreviation (IFT) followed by the year of the convention and the resolution number (Ex: IFT/1992/1).

I have provided a glossary of Sāmoan terms in Appendix A. In writing, I have used a macron (fa‘amafamafa) (ä, ê, î, õ, ü) to indicate vowel elongation and an inverted apostrophe (kom lii‘u) (‘) to indicate a glottal stop. The pronunciation of the consonant (g) is the same as the pronunciation of (ng) in the English word (sing).

As both a member of the Congregational Church of Jesus in Sāmoa and a trained scholar in the field of ethnomusicology, I hope to offer a unique contribution to the study of hymnody in Sāmoa by combining ethnomusicological approach with Samoan perspectives. This scholarly study of my own musical culture within the wider practice of Samoan music has provided new insights about how people both express their identity through music and how they use music to convey a sense of collective history. This thesis will add to both our knowledge of Pacific cultures and our understanding of the process of indigenization in music.
CHAPTER 1
INTRODUCTION

"The music of Sāmoa reveals the soul, where the sacredness of our inner selves lie, and where the voices of our ancestors resound throughout time."
- Kuki Motumotu Tuiasosopo

The oral history of Sāmoa records the stories of events that have occurred in peoples' lives throughout the centuries. Legends (tala tu'ugutu, tala tu'utaliga), myths (fāgogo), and music (pese) are the documentation of these stories.¹ The Samoans used them to record memorable events, passing them down through the generations as oral traditions.

Pacific notions of history do not always coincide with Western ones, and this disconnect is especially apparent to Pacific Island scholars. Vilisoni Hereniko, a professor of Pacific Island Studies at the University of Hawai'i at Mānoa, refers to a tendency in academia to regard legends and myths as fictions. “Some of these stories have come to be labeled myths and legends by westerners, the implication being that they are not true stories” (Hereniko 2000:78-9). According to Epeli Hau‘ofa, a Pacific Islander novelist and writer, “... Oceania has no history before imperialism, only ‘prehistory’: before history” (Hau‘ofa 2000:455). He also states:

... more than 90 percent of the period of our existence in Oceania is cramped into a chapter or two in prehistory and perhaps indigenous social organization. These comprise a brief prelude to the real thing, history beginning with the arrival of Europeans. As it is, our histories are essentially narratives told in the footnotes of the histories of empires. (ibid:455-6)

¹ Tattoo (tatau), tapa making (siapo), carving ('upet!), poetry (solo), and oratory (lāuga fa'amatai) are among other arts that document stories. For this chapter, I focus on legends and myths, with special regards to music.
If the definition of pre-history is an "era before recorded history," then Western historians ignore in their writings the native way of recording history. For this reason I strongly agree with Hereniko when he says:

Yet. When I read historical accounts by Western scholars about the Pacific, I am often surprised by the lack of serious analyses of these [traditional] sources, particularly the oral narratives and performance. There some notable exceptions, but they are few in number and unlikely to destabilize the status quo. (Hereniko 2000:82)

Nevertheless, the Samoan people stand firmly in their belief that legends, myths, and music substantiate the most significant past events in Samoan history. Today, the concept of recording history through the medium of the arts and the high value placed on this history are especially apparent in music. Music, as an art form that lives through time, enables us to sustain the memories of the past and relive those events through songs. Moreover, Samoans attach a high significance to the uttered word presented through songs, because these words contain mana. Therefore, knowledge of song texts and the hidden meaning behind the messages given in songs provide insights into Sāmoa's rich history.

TRADITIONAL SAMOAN MUSIC

In traditional music, the melodic contour is not the most important features of a song. What is primary from a Samoan perspective is the text. According to Engle, "There is little difference in the melodies of most Samoan songs. Creativity and originality in melody is viewed by Samoans as less important than attention to the text" (Engle 1993:38). In the performance of traditional songs, the correlation between spoken and sung language helps comprehension, and music, endeavors to align closely with the

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2 It is an ancient Polynesian belief that a supernatural force exists in both the physical and spiritual environment. Thus, the spoken word is a spiritual force that affects life and the environment.
spoken language. In theoretical analysis of these songs, the text itself creates tension in
the melodic contour because of speech rhythms that change subtly to accommodate the
text of a new verse. The use of limited melody in traditional Samoan songs also aids in
comprehension by not diverting attention from the text.

There is little change in melody from one song to another. To the ears of
westerners this poverty of melody can be very monotonous, but when
Samoans are questioned about the lack of melodic variety they reply, “It is
what the songs say that is important. (Williams 1974:95)

According to Love, “As transcription, they lead analysis toward thinking of performance
as a product, but this approach is serviceable because Samoans say sounded words are the
most important element of performance” (Garland 1998:196). However, from a Samoan
perspective, the process of sounding the words is as meaningful to the Samoans as the
words produced. This is apparent in the performance practice of music as the community
joins together to rehearse the sounding of the words. In this case, it is process versus the
product; the community spirit to unite in one common goal to perfect the deliverance of
the sounded words through singing during a rehearsal is as valuable as the product in its
actual performance.

Traditional Samoan music not only records history and serves as a vehicle for the
clear communication of text; it also serves other community functions. For example,
songs can honor important individuals, such as the pese tele (grand song) that a village
choir sings to honor chiefs. This song genre includes a recitation of the fa 'alupega
(honorific salutations) through song text.3 The tini marriage song praises the taupou
(village maiden) during her defloration ceremony. Other types of traditional music serve
educational purposes. The tagi, a musical section of a story-telling fable called fāgogo

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3 The act of reciting honorific salutations is called fa'alagi, from the word lagi (to sing).
teaches children the ethics and lessons of life as moral guidance for their maturity. In addition, the traditional social context of Samoan music highlights the importance of music in bringing the community together to share the principles of *fa'asāmoa* (Samoan culture) through the presentation of songs. Thus, traditional music permeates the fabric of Samoan society by serving the historical, honorific, educational, and social needs of the community.

**AESTHETIC CONSIDERATION IN APPRECIATING SAMOAN CHURCH MUSIC**

The arrival of the missionaries in 1830s introduced a new style of vocal music to the Samoans. It was a European style of strophic singing in block diatonic harmonies. This style was first introduced as *pese lotu* (church music) and became the norm for composing sacred music for the sanctuary. “Samoans keep Christian religious singing strictly within the confines of churches, pastors’ houses, and family devotion” (ibid:807). Music was no longer monophonic traditional chant with little melodic movement. Rather, it came to embrace harmonized songs with a wider melodic range, metric organization, and standardized phrase length.

Samoans adopted these introduced concepts to other genres of music and developed their own unique style based on the four-part singing of the European tradition. “From these imports there emerged a music that must have been different from the old style, but in new ways was still uniquely Samoan” (Williams 1974:96). They used this unique style for the presentation of secular songs, which they performed in the following four parts: *fa‘asala*, a single vocal line sung by an elderly man or woman (or groups of elderly men or women); the *usu*, a female group part that presents the melody of the song, the *ato*, a high male group part for young men; and the *malū*, that features the
deep sound of older men. “... Potential solos and voice placements are assigned for reasons of age and status, not on the basis of vocal range” (Engle 1993:38). By taking this tradition of respect and honor for elderly people and important individuals in the society and applying them to musical practice, the Samoans incorporate the concept of va fealoa'i (etiquette) in determining who will sing which voice part.

For example, young unmarried girls always sing the usu. Elderly women do not sing this part, because the hierarchy structure of voice parts assigns respected elderly women in the society to the fa‘asala, the highest voice part in the choir. Elderly men sing the malū, the harmonic foundation of the choir, echoing their foundational role in their families as head of households and their place in the community as chiefs and leaders of the village. Here we have a music system that encompasses the social structure of Samoan society. The Samoans say, “E fa‘apaolo ma fa‘amatumulu e le ‘au mātutua le tupulaga” (the elders shelter and protect the young). This is also the case with voice parts, where the elderly people sing the outside parts, sheltering the young people with their presence and the mana of their voices.
In Church music, the European style of four-part hymn singing remains the standard for composition and performance. The voice parts are the same as in the European tradition: soprano, alto, tenor, bass, with the melody lying in the soprano line. In Samoan, these vocal parts are 'i, 'oloto, tena, and malū. However, in contrast to secular group songs, it is vocal range that determines the voice parts in church singing.

The sound aesthetics now embraced by church musicians also favor the influence of western bel canto singing in church choirs (ibid:37). This explains why musicians choose young adult women to sing the soprano part, because these young singers are capable of producing the sound that closely resembles the Western vocal style that appeals to the artistic taste of church musicians.

Elderly women cannot produce the sound favored by contemporary church musicians. With proper Western vocal training, however, young singers (both men and women) master a Western timbre or tone quality when they study music at Western universities and are specifically trained by music professors as vocal performers. Upon returning home, they become idols among the other young people and begin to assume the role of choirmaster in their churches, schools, and communities.

An example of this process of changing vocal aesthetics is apparent in reviewing the background of my father, Pulefa'asisina Palauni Tuiasosopo. He received musical training as a vocal performer and choral director at Punahou high school in Honolulu and at the University of Oregon in the 1950s. In 1972, he established the American Sāmoa Arts Council Choir. This was a very popular vocal ensemble because of the tone quality it produced. He applied the vocal training he received from Hawai'i and Oregon to his teaching methods, and he trained singers with Western techniques to produce a sound that
was new to the Samoan ear. This group became the model for Samoan church choirs, especially with regards to sound aesthetics and vocal production. Most of his students are now either music teachers in local high schools or choirmasters in their respective churches. Today, he continues to serve the church and the community in American Sāmoa through church music. He is often a clinician for other church choirs in American Sāmoa, and in June 2003 he worked with the choir of the Samoan Congregational Christian Church in Ewa Beach, Hawai‘i. He is currently the director of the Samoan and Pacific Studies Program at the American Sāmoa Community College, where he assists music instructor Dr. Namalau‘ulu Paul Vainu‘upō Pouesi, with the both concert choir and the combined faculty, staff, alumni, student choir.

Fig. 2. Pulefa‘asina Palauni Tuiasosopo conducts the America Sāmoa Arts Council Choir. Photo by Richard Cornwell, 1975. Courtesy of the Sāmoan and Pacific Studies Program at the American Sāmoa Community College.
Fig. 3. Pulefa'asisina Palauni Tuiaosopo conducts the American Sāmoa Community College choir at the 2004 Fall Commencement Exercise.
Western Musical Instruments in Samoan Church Music

Western musical instruments such as the organ, (lā'au pese or ‘ōkeni) are very popular among church musicians. For example, a 1988 Yamaha model is used in the sanctuary of the Congregational Church of Jesus in Sāmoa in the village of Fagatogo to accompany church hymns sung by the choir and the congregation (see figure 4). Since the mid 1980s a new trend of modern technology swept across the country, influencing musicians to use synthesizers and electronic keyboards (pīano la'itiiti) with computerized percussion to accompany church music. For example, organist Flo Wendt of the Congregational Church of Jesus in Sāmoa in the village of Fagatogo uses a synthesizer (see figure 5) to accompany special anthems of her own composition sung by the choir. The synthesizer is often played together with the electric organ to accompany church hymns.

Fig. 4. A 1988 Yamaha electric organ. Photo by Kuki M. Tuiaasopo. January 2002.
These instruments are now a favorite among the younger generation of church musicians who seek new ways to be innovative and creative. The impact of modern technology in the performance of church music is so great that there is a high demand for these instruments (synthesizer and electronic keyboard) between both Protestant and Catholic Church choirs. At the annual choral competition of the Congregational Christian Church of American Sāmoa, choirs show off the best keyboards on stage to the judges and to the audience, and keyboard players proudly display their abilities and skills on the instrument. One of the criteria of the competition requires organists and pianists to perform a written composition. The music for this competition is usually written by a Samoan composer in the style of Bach and other Western classical music composers. Dr. Pouesi, who represents a new generation of Samoan musicians, is the composer of competition songs for the annual choral competition of the Congregational Christian Church of American Sāmoa.
Although church music may sound very different from traditional Samoan music and may incorporate the modern technology of electronic instruments, the same principles of musical function and the importance of song text apply. This reinforces the crucial point that musical function and song text are more important than sound. Ethnomusicologists examine the sounds of music through musical analysis, but Samoans look at the significance of song text and the role that music plays in the society. What matters is what the song says and its relevance to the occasion. Whether traditional music or church music, the values of Samoan culture are evident in both the old and new styles.

STATEMENT OF PURPOSE

This thesis explores the notion of song text, musical functions, and cultural values as they apply to the sacred music of the Congregational Church of Jesus in Sāmoa (CCJS). It explores the role of music in the history of the church and explores the notion of identity as expressed through church music. In particular, it analyzes the level at which Samoans perceive music of CCJS as uniquely Samoan.

In the early twentieth century, a major change in church structure occurred in Sāmoa when a group of influential Samoans decided to split from the LMS (London Missionary Society) church established a century earlier, and formed a new church organization, the Congregational Church of Jesus in Sāmoa (‘O Le ‘Ekālēsia Fa’apototoga a lēsū i Sāmoa). Informed that they could no longer sing the LMS hymns, they set out to compose new hymns created entirely by Samoan composers. This thesis focuses particularly on these newly composed church songs written in the mid-twentieth century by Samoan composers and intended specifically to serve the religious,
cultural and social needs of the emergent CCJS church. In examining this music, I first present the story behind these songs and explore their meanings to the Samoans. I then discuss political change in the church and analyze the role of music in supporting the call for change to an organizational structure based on traditional Samoan models. Finally, through the secondary or “hidden” meanings of the hymn texts, I show how the music tells the story of religious change in the Protestant church and confirms the crucial role of Samoan composers in contributing to a new musical and religious climate.

Church music is an essential part of the Samoan church service. The sacred music of the Congregational Church of Jesus in Sāmoa honors God, the creator of the universe. In the Christian context, the words of the text convey messages to enhance the service and to perpetuate the principles of Christianity among the Samoan people. In a cultural context, the focus is on the meaning and relevance of the text rather than the external trappings of musical style, texture, vocal quality, or instrumental accompaniment. In its social context, church music functions to bring the community together to worship God, and to acknowledge the ancestors who established the Congregational Church of Jesus in Sāmoa.

![Fig. 6. Front cover photo of the second edition of the CCJS hymnal.](image)

CHAPTER II  
HISTORY OF THE SAMOAN MISSION

"... go and make disciples of all nations, baptizing them in the name of 
the Father and of the Son and of the Holy Spirit."
- Matthew 28:19

The story of Christianity in Sāmoa begins in 1830. This chapter gives a brief 
account of the London Missionary Society, the missionaries who introduced the new 
religion to the Samoans, and the cultural interaction that lay the foundation for 
Christianity among the Samoan people.

BACKGROUND AND DEVELOPMENT OF THE LONDON MISSIONARY SOCIETY

The evangelical movement in England in the eighteenth century influenced the 
establishment of various Protestant missionary societies. Most of these societies were 
interdenominational (Johnson 2003:15). One of these organizations was The Missionary 
Society, which was first established in 1795.

In the beginning, membership was not restricted to a certain denomination. 
Rather, the members were encouraged by their home churches to become missionaries of 
the LMS in order to spread the gospel of Christ among the “heathens” of the world. 
Eventually, however, the denominations began to form their own missionary societies 
such as the Church Missionary Society (1799) and the Wesleyan Methodist Missionary 
Society (1813), ultimately withdrawing their members from the LMS in order to support 
their own evangelical work (ibid). The shift in membership caused the 
Congregationalists to become the largest, if not the only, group of Protestants serving the 
LMS as missionaries. “The LMS was evangelical in orientation, and increasingly 
Congregationalist in its support base” (Lange 1997:1). The creation of multiple groups
with the same mission caused the organization to change its name in 1818 to the London Missionary Society (Moyle 1984:1). I hereafter refer to this organization as LMS.

The existence of these led the Missionary Society to define its own name more distinctively, and henceforth it was generally known as the London Missionary Society. (Horne 1904:17)

Missionaries of the LMS left England to advance mission effort throughout the world, including the South Pacific. The writings of Captain James Cook detailing his voyages to the South Sea Islands had created intense European interest in this part of the world (ibid:3). The story of the Tahitian natives, as written by Captain Cook in his publication, also came to the attention of Dr. Haweis, who was one of the directors and founders of the LMS

Rev. Dr. Haweis, chaplain to the countess of Huntingdon, also read Cook’s voyage, and passed upon her bodyship the duty of sending missionaries to Tahiti. Tho he succeeded with that devout and generous lady he would not find the missionaries, but he did not rest until, with like-minded friends, a missionary society was formed in 1795. It was then resolved to send missionaries first to Tahiti. (Pierson 1906:17)

Clergymen and spiritual leaders in England believed that “... it was Cook’s voyages that were used by God to awaken the interest that led to the new age of misioanries” (Pierson 1906:16). The society decided to purchase a ship called Duff to carry missionaries to the South Pacific. The first voyage of the Duff in 1796 began the evangelization of the Pacific Islanders.
In August 1796 the mission ship *Duff* sailed from London, and traveled more than half way round the globe until she reached Tahiti. There the passengers, members of the Missionary Society (afterwards known as the London Missionary Society or LMS), established the first permanent centre of Christian teaching in Polynesia. (Crocombe 1968:4)

The ship carried a party of thirty, which included missionaries and their wives. They landed in Tahiti on March 1797 (Johnson 2003:18). From this base on Tahiti, they established a mission and began to send missionaries to the Cook Islands, to Sāmoa, and eventually to other parts of the Pacific (Lange 1997:1).

**CHRISTIANITY AND ITS INCEPTION BY THE SAMOAN PEOPLE**

When the missionaries arrived in Sāmoa, the Samoans enthusiastically embraced the Christian faith and the teachings of the church. Many factors explain the reasons for the immediate positive reaction of the people to the missionaries.

One explanation relates to material possessions. The Samoans thought that the white men’s god was superior to their gods, because the white men possessed all the necessary materials for their comfort. These men had more advanced technology, such as ships, while the Samoans possessed small outrigger canoes. According to Turner, various parts of the ship including, “... the masts, the sails, the boats, the calico, the trinkets, and a host of other things, gave the natives high ideas of the white man’s God” (Turner 1861:9). Moyle also stated the surprising reaction of chief Mālietoa Vainu’upō when he met the missionaries.

Only look at the English people, they have strong, beautiful clothes of various colours while we have only leaves, they have noble ships while we have only canoes, they have sharp knives while we have only bamboo to cut with, they have iron axes while we have only stones, they have scissors while we use the shark’s teeth, what beautiful
beads they have, looking glasses and all that is valuable. I therefore think that the God who gave them all these things must be good, and that his religion must be superior to ours. If we receive this God and worship him, he will in time give us these things as well as them.

(Moyle 1959:186-87)

Another explanation has to do with traditional beliefs. “The Samoan goddess of war, Nāfanua, had prophesied that a new religion would come to Sāmoa and end the rule of the old gods” (Meleisea 1987:52). During the course of history, Nāfanua had obtained the four high titles (pāpā) of Sāmoa during the taua o pāpā (war of secession). This was a kind of war where districts and villages fight against each other to win chiefly titles for their respective chiefs. These titles were Tuiātua, Tuiā‘ana, Nato ‘aitele, and Vaetamasoā‘ili‘i. Winning the war and obtaining the titles not only designated the status of a family, but also elevated a village’s or district’s prestige in the country. Due to this customary belief, Samoans would engage in war to honor their chiefs, to elevate their families, and to maintain the glory of their villages or districts. The chiefs of Sāmoa would ask Nāfanua for her assistance in the war. In return, she would take with her the title of that particular district or village upon winning the war. She eventually took control of the four pāpā of Sāmoa.

To become the sovereign ruler of the country, one had to gain possession of all four of the high titles. Nāfanua could not be the supreme rule, however, for she was half human and half deity. Therefore, she finally decided to return the titles back to the mortals by conferring them upon her female cousin So‘oa‘emalelagi of the Tonumaipe‘a clan. So‘oa‘emalelagi, however, had adopted the daughter of Tamalelagi, the high chief of the Ā‘ana district, and consequently rejected Nāfanua’s proposal. Instead, So‘oa‘emalelagi asked the goddess to confer the titles upon her adopted daughter
Salamāsina. Thus, Salamasina became the first sovereign ruler of Sāmoa, *Tupu Tafaʻifā o Sāmoa*. Her *nafa* (genealogy) traces back to Tuimanuʻa (the King of the Manuʻa islands), Tuitoga (the King of the Tongan islands), and all other paramount chiefs of Sāmoa, which includes the Tonumaipeʻa clan. On that ground, she was rightfully became Queen, because her genealogy enabled her to connect to the most prestigious families of Sāmoa.

According to tradition, the reign of the Queen Salamasina lasted for 50 years, and her titles began to disperse among her children and their descendents. During this period there in Tuamasaga district the Mālietoa clan. Traditional Samoan history states that when Nāfānua returned the *pāpā* and conferred them upon Salamasina, the *Tuiā'ana* dynasty (the closest lineage to Salamasina’s genealogy) also became the most influential family in all of Sāmoa. On that account, other important families of high status began to seek the goddess for the same reason, so that they too might be hailed all over the country. The Samoans called this particular tradition ‘*o le sāʻiliga mālō a Sāmoa ia Nāfānua* (seeking Nāfānua for titles to become a head of government).

The last of the families to seek the goddess for chiefly titles was the Mālietoa clan. Traditional history states that when Mālietoa Fitiseimanu met with Nāfānua and asked her for a head of this government, *ao o mālō*, the goddess responded “Alas, you have come, but the ruling title is gone” (Henry 1980:150). However, she ordered the chief to *tali i lagi sou mālō* (to await your government from heaven). A generation thereafter, Vainuʻupō, the son of the Mālietoa Fitiseimanu, (who became the bearer of the

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4 The Mālietoa clan began its reign at the end of the Tongan occupancy of Sāmoa (1250 A.D.). The warrior brothers Tuna and Fata led the Samoan war party against the Tongan army, won the battle, and liberated the Samoans from the Tongan rule. In return for their bravery, their family was given the title Mālietoa from the partying words of the Tongan King, *'Ua mālie tooa, 'ua mālō tau* (brave warriors, bravely you have fought).
Mālietoa title), and the *Messenger of Peace* that brought John Williams and the missionaries of the LMS landed in Sapapāli‘i on the island of Savai‘i, the home of the Mālietoa family.

The Samoans believe that Nāfanua’s prophecy came true when Mālietoa accepted the teaching of Christianity and became the most important figure in Sāmoa. Traditional belief states that Mālietoa Vainu‘upō must have thought that this realm of Christendom was the mālō (government) that Nāfanua had referred to in her declaration. Therefore, he immediately accepted the teaching of the new religion, for he believed that the prophecy of the goddess would bring him honor and glory throughout Sāmoa. “This is the reason why the religion spread so fast in Sāmoa. Thus prepared by the oracles, Mālietoa hastened to Sapapāli‘i, where he gave to the ali‘i papālagi (Europeans) the heartiest welcome” (Henry 1980:ibid) The protocols of the faʻasāmoa (Samoan culture), and especially the need to follow the desire of the high chief, opened the gate for Samoans to discover the new faith.

Today, with an entirely Christian population, the new faith has become an important component of life in Sāmoa, and the Samoan culture has become infused with the ideas and values of Christianity. The modern governments of American Sāmoa and the independent State of Sāmoa (formerly known as Western Sāmoa) were founded on the Christian principles of love, honesty, and integrity. The motto for the territorial government of American Sāmoa is “Sāmoa Muamua Le Atua” (Sāmoa let God be first); *Faʻavae i le Atua Sāmoa* (Sāmoa is founded on God) is the motto of the independent state of Sāmoa. These mottos demonstrate how influential the teachings of Christ have been in the lives of a people who were previously in a state of armed conflict with one another.
Reverend John Williams, known as Ioane Viliamu in Sāmoa (1796-1839), was the first missionary of the LMS to arrive in the Samoan archipelago. His work in Sāmoa is significant, not only for the introduction of the new faith to the local people, but also for exposing them to a world beyond the horizons of their land, the world of the papālagi (Europeans). His ambition to travel across the blue ocean, deliver the message of Christ, and make disciples of all nations, including the indigenous people of Sāmoa, both affected the spiritual growth of the islanders and benefited the development of the native language, literacy, and education. Because these developments were so influential in determining the progress of today's modern government, some background about this man and his mission in Sāmoa is important to understanding Samoan history.

Williams, on the specific request of the directors of the LMS in London, arrived in Tahiti on November 17, 1817, accompanied by his wife Mary (Moyle 1984:3), and Reverend Williams Ellis (Horne 1904:42). “The new missionary movement attracted him irresistibly, and in 1816 he left England for the South Seas, arriving at Tahiti in the following year” (ibid:41). The tremendous accomplishment of the Tahitian mission prompted several requests for more European missionaries to work in the Society Islands. Upon his arrival, he established his family on the island of Ra‘iatea, which became the first mission station (Williams 1888:19), and Williams assisted with the mission work that was already in progress on the island. The missionaries established the Ra‘iatean church, which became an important center for sending out native Polynesian

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5 The Society Islands include the islands of Tahiti, Mo‘ore’a, Huahine, Ra‘iatea, Taha’a, Borabora, and Maupiti. Together with the Tuamotu Archipelago, the Marquesas Islands, the Gambier Islands, and the Austral Islands, these five island groups in central Polynesia make up what is now called French Polynesia.
evangelists to other islands of the Society group and the Cook Islands (Horne 1904:44). From the Cook Islands mission, evangelization advanced to the Samoan islands.

Williams arrived in Sāmoa on August 2, 1830 on board the *Messenger of Peace* (Sāvali o le Fīlēmū). He made landfall in the village of Sapapāli‘i on the island of Savai‘i, bearing a group of eight native missionaries of Tahitian and Rarotongan ancestry (Moyle 1984:75). The group had been to Tonga where they picked up some Samoan converts. One of these was Faueā, who was very instrumental in introducing the new religion to the Samoan people (Williams 1888:267-68).

Mālietoa Vainu‘upō, the chief of Sapapāli‘i and one of the highest chiefs in Sāmoa, accepted the new religion. However, the missionaries arrived during a period of turmoil in the islands of Savai‘i, ‘Upolu, and Manono. One of the highest chiefs, Tamafaiga, had been killed by one of the political subdivisions on the island of ‘Upolu, and Mālietoa was busy avenging the death of his kinsman (ibid:291-2, Henry 1980:157-161). However, this incident of history did not deter the chief from formally accepting the missionaries and their mission. Williams left the native teachers on Savai‘i under the care of Mālietoa (ibid:300-1). The native teachers that Williams brought to Sāmoa included Moia and Boti from Huahine, Toata Ori, Umea, and Arue from Ra‘iatea, Taihaere from Borabora, and Bake and Tuava from Aitutaki (Moyle 1984:75). Matetau, a chief of Manono and an ally of Mālietoa, visited Williams at the home of Mālietoa. He appeared to be very interested in the new religion and asked Williams for a native teacher to instruct him and his people about Christianity. Unfortunately, Williams could not

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6 Before his voyage to Sāmoa, Williams left Ra‘iatea and arrived in Rarotonga with Reverend Charles Pittman on May 6, 1827 (Williams 1888:94). There, he built the *Messenger of Peace* and began his voyage to Sāmoa via Tonga (Horne 1904:45).
accept the request, for the teachers had all been left in Savai‘i, but he assured the Manono chief that he would send him an evangelist when he returned on his next visit (Williams 1888:307-8). On October 27, 1830, after leaving Manono, Willimas set sail to Rarotonga, promising that he would arrange for more native missionaries to preach the gospel to the Samoan people.

On his second voyage to Sāmoa, Williams landed on Manu‘a on October 17, 1832 (ibid:357:8). To his astonishment, the fruit of his labor and the work of the native missionaries had grown not only on the islands where he landed in 1830, but also across the Samoan archipelago. In Manu‘a, the missionary was approached by a young man who claimed to be a native Christian and asked him for transportation to his nearby island of Tutuila (ibid:359). On October 18, 1832, he arrived in Tutuila, and made landfall on Leone, which is a village located on the eastern side of the island. “We again ran gently down the coast until we came to a bay called Leone9 which was the residence of the young man we brought from Manu‘a” (Moyle 1984:105-6). Williams found that about fifty people of the village had embraced Christianity, and they had built a chapel and attended to their worship (Williams 1888:361). He met with a chief from the village who appeared to be very enthusiastic in obtaining more Christian teachers to instruct him and the people of Leone (ibid:363).

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7 Manu‘a is a group of islands, which includes the islands of Ta‘u, Ofu, and Olosega.
8 Tutuila Island was ceded to the United States in 1900, together with the island of Aunu‘u. With the Manu‘a islands group, these islands in the easternmost part of the Samoan archipelago make up the United States Territory of American Sāmoa. Its capital city is Pago Pago, located on Tutuila, the main island of American Sāmoa.
9 Leone village is located on the eastern side of Tutuila. It is also the name of the village bay.
Fig. 7. A View of Leone Village and Bay from Amalu'ia Village.
Leaving Leone, Williams and his crew reached Manono, the village of chief Matetau, whom Williams had met at the home of Mālietoa during his first visit in the islands. Matetau had not forgotten about Williams’ promise to bring a resident missionary for the people of Manono. Likewise, Williams kept his promise and introduced the chief to Teava, a native missionary from Rarotonga who Williams brought to Sāmoa on his second voyage to the islands (ibid:367).

Williams then directed his ship for Sapapāli‘i, Savai‘i, the home of Mālietoa. Williams was very impressed with the progress of the mission work that the native missionaries had begun on the island. They had built a church building, and most of the people had converted to Christianity. The native missionaries informed Williams that they had introduced the gospel to about thirty villages on the islands of Savai‘i and ‘Upolu; numerous villagers were only awaiting his arrival to denounce their heathen practices (ibid:368). On meeting Mālietoa, the chief expressed joy at seeing Williams again. He had speculated that the missionary would not return to Sāmoa, but Williams had kept his word and his promise to Mālietoa of two years ago that he would revisit the islands of Sāmoa. With the return of the missionary, the chief was ensured that Christianity was indeed the true religion. “... all the people will follow, for by your return they will follow, for by your return they will be convinced that the lotu is true ... For my own part, he added, my heart is single in its desire to know the word of Jehovah” (ibid:371). Makea, the Rarotongan chief who accompanied Williams, had shared with the Samoan chief the advantage that his people were enjoying by simply accepting the new religion. After hearing the delightful story of Christianity from the Rarotongan chief, Mālietoa then informed the missionary that war had ended, and there would be no
more conflict in the future. "Our ferocious wars have ceased; our houses are the abodes of comfort; we have European property, books in our own language; our children can read; and above all, we know the true God and the way of salvation by his Son Jesus Christ" (ibid:373). Cheerfully, Williams announced to the chief that the directors of the LMS in England had agreed to send European missionaries to Sāmoa if he and his people honestly wished to accept them. The chief replied that he and his people yearned to receive more missionaries to instruct them so that they might fully develop their understanding of Christianity (ibid:374). Williams spent the rest of his time visiting other villages in Savai‘i and ‘Upolu, and he found similar situations there as he did in Sapapāli‘i.

On November 3, 1832, Williams left Sāmoa and returned to Rarotonga (Moyle 1984:172). Although he made Sāmoa his new home, he was nevertheless inspired to deliver the gospel of Christ even further to other islands of the Pacific region. Because of his dedication to the missionary work, this devoted man of God decided to take the word of God to Erromanga in the New Hebrides (now known as Vanuatu), where he landed on November 20, 1839 (Horne 1904:52-3). Met by vicious warriors, one cannot imagine the horrible event witnessed by the crew of the Camden as the natives brutally murdered the missionary. The native warriors attacked him so mercilessly that his blood spilled into the ocean. They carried his body on land, where they celebrated with a cannibal banquet (Lovelett 1889:377). The news of his death reached the shores of the

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10 Lovett stated that Mrs. Williams remained in Sāmoa at Fasito‘otai village. Mr. Williams returned to Sāmoa on May 3, 1839 where he worked on both the islands of ‘Upolu and Savai‘i, and preparing for his voyage which was to become his last. He departed Sāmoa on November 5, 1839 and took with him on board the Camden twelve native teachers whom Williams left at different mission station in other islands including Tanna. Fifteen days later, natives of Erromanga killed him (Lovett 1889:376-7).

11 Williams traveled to the New Hebrides on board the Camden, but not the Messenger of Peace (Horne 1904:53).
islands (Tahiti, Rarotonga, and Sāmoa) where he had visited and planted the seed of salvation (Horne 1904:54). The people of Sāmoa wept a great deal for the sudden death of John Williams, who himself was so determined to introduce the Samoans to a new religion that changed the lives of the natives and opened a new chapter in the history of Sāmoa.

Christian communities in the Pacific retell and remember the story of the brave man who enlightened the spiritual growth of the islanders and whose destiny was to perish in the work of the Lord. The government of Sāmoa erected a monument in the capital of Apia to honor the great missionary. Likewise, in the village of Leone, a memorial statue of Reverend John Williams stands firmly facing the village with Leone Bay as its background (see figure 8).

![Fig 8. A Monumental Statue of Rev. John Williams in Leone village. Photo by Kuki M. Tuiasosopo. April 2004.](image-url)
In addition, a ma'a fa'amana'atu (monumental stone) in front of the Leone church is also dedicated to this great man. With these monuments the Samoan people pay tribute to the late Reverend John Williams, who carried the torch and the light of salvation from England to the shores of Sāmoa more than 100 years ago.

Protestant churches in Sāmoa observe Aso Sā 'O Le Tala Lelei (Sabbath of Good Tidings) every year during the first Sunday of September to commemorate the beginning of Christianity in the islands. The singing of hymns and anthems with texts of historical accounts of the mission reminds the Samoans of this remarkable event in their history. Aso Sā 'O Le Tala Lelei brings the community together to celebrate life in the modern world that differs from that of the past. A new life granted to us by the good judgments of our ancestors to receive and embrace the wonders of the word of God.

Fig. 9. The Leone chapel Siona of the Congregational Christian Church of American Sāmoa. A monumental stone of John Williams stands in the front of the main entrance. Photo by Kuki M. Tuiasosopo. April 2004.
Native Agency

The history of the Pacific missions demonstrates the changing strategies of the missionaries in their attempts to introduce Christianity to the indigenous people of the Pacific. The first waves of English missionaries in the islands were unsuccessful evangelists because of their lack of knowledge of the native language and local traditions (Gunson 1978:326). How would they communicate and convince the natives without the usage of a common language between two different worlds? How would they understand the lives of the people without any knowledge of native cultures? Would it be possible for foreigners, especially in the case of missionaries, to enter a totally different environment from their own and be able to sustain life under such circumstances? Under the pressure of converting a single soul, a proposition emerged that would change the course of evangelism in the Pacific and establish a new class of protestant missionaries – the native agency.

One of the most important features of the consolidation of the island churches was the training of a native agency. The LMS very early employed teachers, and in 1820 native missionaries were sent to other groups. (Gunson 1978:319)

Members of this native agency were indigenous men who were trained by European missionaries to be evangelists of the Christian faith.12 These men were in the frontline of the mission. They introduced Christianity to the native people, laying a foundation before European missionaries arrived and settled in the islands to continue the work (Crocombe 1987:18).

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12 In Tahiti, the establishment of the native agency occurred after King Pōmare converted to Christianity. Converting members of the aristocrats was an early development of the LMS missionaries in Polynesia (Cromcombe 1987:18).
The first islanders who became members of the native agency were the Māʻohi missionaries of Tahiti and the Society Islands. When Christianity became the national religion of the Society Islands, many native men became members of the Christian church. European missionaries began to train these men and send them to the neighboring islands to spread the gospel among the islanders. The Cook Islands was the next point of evangelism in the Pacific. “It was from the lips of māʻohi evangelists sent from the LMS churches in the Leeward Islands that the inhabitants of Aitutaki, Mauke, Mitiairo, Rarotonga, Mangaia, first heard the Christian message in the 1820s” (Lange 1997:3). Of the many Polynesians who became members of the native agency the most notable ones were Papeiha of Raʻiatea and Taʻunga and Teava of Rarotonga. These men were those mentioned most frequently by authors of publications encountered during my research. Their work impacted the Samoan mission as well.

Unlike Papeiha, who was the first Christian to evangelize in Aitutaki and Rarotonga, Taʻunga and Teava went to Sāmoa when most of the natives were already familiar with the new faith. The first native missionaries to arrive and preach in the Samoan islands were the ones that Williams brought with him on board the Messenger of Peace during his first expedition to Sāmoa in 1830 (Lange 1987:17). However, the first recorded missionaries in the Manuʻa group were the Raʻivavae natives whom Williams

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13 Māʻohi is a Tahitian term that refers to the indigenous people of French Polynesia.
14 Due to geographical location, māʻohi missionaries landed in the southern group of the Cook Islands which includes Aitutaki, Atiu, Mangaia, Manuae, Mauke, Mitiairo, Palmerston, and the main island of Rarotonga.
15 These are the islands in the leeward side of the Society Islands. They are Huahine, Raʻiatea, Tahaʻa, Borabora and Maupiti. Tahiti and Moʻoreʻa are the Windward Islands.
16 Raki served in Savaiʻi from 1830 to 1834, and later served in ʻUpolu from 1834 to 1836, and Tutuila from 1836 to 1840. Taihaere from Borabora was stationed in Savaiʻi in the villages of Sapapāliʻi and Solosolo from 1830 to 1840. Tuava from Aitutaki died sometimes before 1836. Umia from Raʻiatea was stationed in Savaiʻi until 1837. Moia from Huahine was stationed in Savaiʻi until 1834, and later in the village of Falelātai in ʻUpolu from 1834 to 1842. Boti also from Huahine was stationed in Savaiʻi in 1830, and later in ʻUpolu from 1834 to 1836. Arue from Raʻiatea was stationed in Sapapāliʻi, Savaiʻi from 1830 to 1836. There was not any information on Toata Ori (Gunson 1978:357-363).
met during his second voyage to Sāmoa in 1832. Among them, Hura was their leader, and he led the evangelization of the Manu‘a people (Moyle 1984:99-101). Also in Manu‘a were Anania and Nehemia, who were stationed there before Ta‘unga arrived on the island (Lange 1987:17). While Ta‘unga was not the first missionary to Manu‘a, Teava was the first native missionary to evangelize Manono.

Until resident British missionaries arrived in 1836, the LMS teachers from eastern Polynesia were the Samoans’ main model for Christian ministry. ... and for many decades Mā‘ohi and Cook Islanders missionaries continued to arrive and work in different parts of Samoa. After the coming of Europeans to take control of the mission, the Polynesian teachers were valuable and experienced assistants, often supervising Samoan helpers or even taking charge of stations. (ibid:17)

These members of the native agency truly prepared the Samoans for the coming of the European missionaries. On the other hand, the proposition of sending out native evangelists to the field provided the European missionaries with a head start in their mission work when they entered the field and began their task.

**European Missionaries in Sāmoa**

The European missionaries from London, who Williams informed Mālietoa would come to Sāmoa and live among the people, finally arrived in 1836.¹⁷ This stemmed from Williams’ visit to England in 1834 to ask the directors of the LMS to send

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¹⁷ Williams wanted an assurance from the chief that he was willing to accept the missionaries from England. The chief replied, “We are one-- we are only one, we are thoroughly one-- in our determination to be Christians . . . Our wish is that you should fetch your family and come and live and die with us, to tell us about Jehovah and teach us how to love Jesus Christ.” To this Williams replied that he would not be able to carry the work alone, and that he proposed to return to England and informed the directors of the chief’s anxiety to receive more missionaries to teach him and his people. “Well . . . go-- go with speed. Obtain all the missionaries you can, and come again as soon as possible . . .” (Williams 1888:374-75).
permanent missionaries to Sāmoa (Lovett 1899:374). Already in that same year, Reverends Charles Buzacott and Charles Barff arrived in Sāmoa from Rarotonga. They were impressed with the progress of the work of the native missionaries in the islands and found most of the people had embraced Christianity. This inspired Buzacott, and he thought of devoting more of his time to training additional native missionaries at Takamoa mission school in Rarotonga to carry and extend the gospel of salvation among islanders of the Pacific.

All the islands in this group appeared ripe unto the harvest, but the labourers were few. The resolution was formed in Mr. Buzacott’s mind, that on his return to Rarotonga he would devote much more time and labour to the training of pious men and women for the work of God among the heathen. (Buzacott 1985:118-19).

Six weeks after their arrival, Buzacott and Barff returned to Rarotonga (Buzacott 1985:119). The following year in 1835, George Pratt and Charles Wilson arrived in Sāmoa from Tahiti. At last, the promised missionaries from England arrived on Samoan shores in 1836 on board the mission ship Dunotor Castle. Reverend Buzacott and Reverend Barff accompanied the missionaries, who included Reverends Barden, Mills, Hardie, Murray, Heath, and MacDonald and their missionary wives. They visited the island of Tutuila, where Mr. Murray and Mr. Barnden remained to take over mission activities on the island. The latter was stationed at Pago Pago village, while Barnden moved to Leone village on the eastern side of the island. On 'Upolu, Reverend Mills and his wife took up their first station in the village of Apia. On Manono, Buzacott appointed Reverend Heath and his wife to take charge of mission activities, which were already in

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18 Lovett stated that the European missionaries first arrived in 1835. Buzacott recorded his first visit in 1834. Both of these authors mentioned the first arrival of the missionaries from London in 1836.
19 The mission ship arrived in Rarotonga on May 1836 before sailing to Sāmoa (Buzacott 1985:119).
progress under the guidance of Teava. On Savai‘i, Reverend Hardie and his wife began their task as missionaries in Sapapāli‘i village (Buzacott 1985:119-122).

On November 1838, three more English missionaries arrived in Sāmoa and settled on the island of ‘Upolu. Reverend Day settled in Falefā village; Reverend J.B. Stair, who was a printer, set up a printing press at Falelātai village; and Reverend Buchanan resided and worked in the village of Faleālili (Lovett 1889:376). More missionaries began to call on Samoan shores, and they immediately settled into their appointed stations in villages on different islands of the Samoan group. After years of service in their first appointed villages, they exchanged stations with fellow missionaries; others retired back to England or became missionaries in other Pacific islands.20

Mission history records the service of some of these men. Reverend Wright Murray spent over 40 years in Sāmoa. He was stationed on the islands of Tutuila, ‘Upolu, and Manono. Reverend Charles Hardie, who arrived in 1836, became one of the two founders of the Mālua Mission School. Reverend George Pratt (arrived 1839) wrote the first Samoan language dictionary. The translation and revision of the Samoan Bible was his greatest contribution to the Samoan mission, and George Turner, who arrived in 1843, aided him in this. Turner was also the second missionary credited for the establishment of Mālua. Reverend Newell, who arrived in 1881, established the Samoan council of elders (Faleto‘ese 1961:65-76). Some of these men wrote books about their early experiences in Samoa. These publications provide both a documentation of their efforts as well as an early ethnography of Samoan culture.21

20 Lovett states the distributions of the missionaries throughout the island in 1843 (Lovett 1889:380-1).
21 Among these early publications are Nineteen years in Polynesia, and Sāmoa: a hundred years ago and long before by George Turner, and Forty year’s Mission Work in Polynesia by Wright Murray.
THE PRINTING PRESS

Publications were an important part of missionization efforts in the Pacific and date from the earliest period of the church. On February 27, 1817, Reverend William Ellis arrived in Tahiti and brought the first printing press to Polynesia, this was installed by the missionary on Afareaitu on Mo‘ore‘a (Ellis 1844:228). The missionaries had to build a printing cottage before they could install the press, so it was not until June 10, 1817 that printing was established by Ellis on Mo‘ore‘a (Ellis 1873:46).

Mr. Ellis took out with him a printing press, and this invaluable auxiliary was duly installed at Moorea, where King Pomare set up the first types, and printed the first sheets, amid the most indescribable excitement and enthusiasm on the part of his subjects. (Horne 1904:42)

The printing press was eventually moved to Huahine, where in 1836 the missionaries printed the first Samoan hymnbook entitled E Mou Imene, O lea Fo‘i Le Tala Fa‘alelei i Le Atua (fig.10). Included in this edition are texts of Samoan hymns written by misisoanaries.

Fig. 10. The front cover of the first Samoan hymnbook printed in Huahine in 1836. From a microfilm copy located at the Hamilton Library at the University of Hawai‘i at Mānoa. The original copy is in the George Grey Collection at the South African Library.
In Sāmoa, the establishment of the printing press began when Reverend Stair arrived in the islands. Due to his health he had left Sāmoa in 1845; before his death in 1898, he sent Lovett an account of the printing press at Faleūitai, where he served a printer and publisher for seven years (Lovett 1899:384-5). The following statement by Stair was printed in Lovett’s book *The History of the London Missionary Society 1795-1896*:

Although the *Camden* reached Sāmoa on November 27, 1838, it was several months before the press and printing material reached us from Sydney, where it had been detained for the return voyage of the *Camden*. At length, when all was ready, and the printing office floored and put in order for its reception in May 1839, the entire plant was brought safely to Faleūitai. Captain Morgan himself coming in charge of the precious cargo, and landing the whole safely to our great joy and thankfulness. The whole settlement vary [sic] with shouts and songs of welcome from the natives as they bore aloft on their shoulders the heavy packages of material, and the strongly bound massive iron framework of the Albion press itself. (ibid:384-5)

On July 18, 1839, the Samoan printing press began its task of *lomi tusi* (printing books). Numerous books and magazines in the Sāmoan language were printed by Reverend Stair, including a booklet entitled ‘*O Le Tala 'i Lotu 'Ese’ese* (A Talk about Different Religions) and a newsletter called ‘*O Le Sulu Sāmoa* (The Samoan Torch) (Lovett 1899:355-6). While the missionaries were translating the scriptures into the local language, previously translated sections of the gospel were also printed by the Samoan printing press. In 1841, the press printed 5,000 copies of the gospel of St. John, including portions of the New Testament. In this same year, the printing press in Sāmoa printed the second edition of the hymnal entitled *O Pese e Fa'alelei ai, ma Talotalo, ma Fa'amanū*
atu ai i le Atua Moni (see fig.11). As in the first edition, hymn texts without musical notation are included in this hymnal. There were 69 hymns in this edition.

Fig. 11. The second edition of the Sāmoan hymnal printed at the LMS printing press in Falelātai, Sāmoa in 1841. From a microfilm copy located at the Hamilton Library at the University of Hawai‘i at Mānoa. The original copy is in the George Grey Collection at the South African Library.
Reverend Stair stated that when he left the Samoan mission at the end of 1845, the Samoan press issued 79,000 copies of the principal section of the New Testament and other publications including a third edition of the Samoan Hymnbook printed in 1844 (fig 12). This hymnbook and other publications were printed in Leulumoega, the new location of the Samoan printing press in 1845 (Faleto’ese 1961:122).

Fig. 12. The third edition of the Samoan hymnal printed in 1844. From a microfilm copy located at the Hamilton Library at the University of Hawai’i at Mānoa. The original is in the George Grey Collection at the South African Library.
Reverend Ella arrived in Sāmoa in 1848 and replaced Reverend Stair as the new publisher for the Samoan printing press in Leulumoega. In 1852, the press printed the fourth edition of the Samoan hymnal entitled *Pese Ma Vt'iga* (see figure 13).

Fig. 13. The fourth edition of the Samoan hymnal entitled *Pese ma Vt'iga* printed in 1852. From a microfilm copy located at the Hamilton Library at the University of Hawai‘i at Mānoa. The original copy is in the Mitchell Library in New South Wales.
The British Foreign Bible Society in London began printing the Samoan Bible in 1860 (Lovett 1899:387), and the Samoan printing press discontinued its work for several years. After the arrival of Mr. H.S. Griffin in 1905, however, the Samoan mission established a new printing press in Māluatai, where it became known as the Mālua Printing Press (Faleto‘ese 1961:22). "He modernized the equipment, erected new building, and greatly enlarged the range of the Press's publication" (Goodall 1954:363). With new equipment, the press began to print more books, magazines, hymnbooks, schoolbooks, and other publications (Goodall 1954:ibid).

In 1909, the Mālua Printing Press printed the fifth edition of the Samoan hymnal entitled O Pese Ma Vī'iga i Le Atua (see figure 13). This edition was widely used by the Samoan church for more than 80 years, until the Mālua Printing Press published the sixth edition of the hymnal entitled Inā Pepese Ia (see figure 14). This sixth edition is the one currently used by the LMS Church.

![Fig. 14. The fifth edition of the Samoan hymnal 'O Pese ma Vī'iga i le Atua printed by the Mālua Printing Press in 1909. Copied from a Hymnbook belonging to Reverend Fuamaila Soa Jr., minister of the Windward Samoan Congregational Christian Church in Waimanalo, Hawaiʻi.](image-url)
Fig. 15. The sixth and current edition of the Samoan hymnal *Inā Pepese Ia* printed by the Mālua Printing Press in 1993. Author’s personal copy presented as a gift from Reverend Fuamaila Soa Jr. 22

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22 I was fortunate to receive a copy of this hymnal from Reverend Soa of the Windward Samoan Congregational Christian Church in Waimanalo, Hawai‘i. I began working with the Waimanalo choir as an assistant organist and conductor in the spring of 2000. The pastor expressed his appreciation for my work with the choir by presenting me with a gift of the *Inā Pepese Ia* hymnal.
HYMNODY

This section discusses the hymns of the LMS church. As in many places in the Pacific, the initial development of hymnody in the islands of Sāmoa was the work of the European missionaries. These early hymns in the Samoan language were published by the Samoan mission and used by members of the LMS church. According to McLean, an ethnomusicologist and scholar of Polynesian music,

... only fragmented information is available about Sāmoan hymnody, but it is apparent that the missionaries followed much the same course as elsewhere, composing hymns to standard tunes and setting up singing schools to teach them. (Mclean1999:174)

The hymns were the work of the missionaries, who composed only Samoan texts but not the tune. Sometimes they composed new sacred text in the Samoan language to fit the original tunes of European Protestant hymns. In other cases, the texts of Samoan hymns are direct translations of the original English lyrics.

Before the establishment of the Congregational Church of Jesus in Sāmoa in 1942, hymns of the LMS church were generally referred to by the Samoans as Pese Lotu Sāmoa (Sāmoan Church Music or Samoan Hymns). This was largely due to the fact that the LMS church was the first Christian institution established by missionaries on the islands. Since the majority of Samoans were members of this church, there was no need to further differentiate these hymns. In this chapter, therefore, I refer to the early and later hymns of the LMS church as Samoan hymnody.

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23 Hence, the term *fatu pese* (to compose) in this context refers only to hymn texts.
24 Evangelists in Sāmoa later established other Christian organizations in the 19th century, including the Methodist Church, and the Roman Catholic Church. The Church of Jesus Christ of the Latter Day Saints was established by Mormon missionaries in the early part of the 20th century.
Learning the Language of the Natives

The missionaries had very busy lives. Once they settled in villages, they immediately began to learn the native language (Buzacott 1985:323). Learning the native language was not an easy task. They were amazed at the complexity of Polynesian languages and the difficulties of learning them (Johnston 2003:129).

The Primary duty of a missionary, when first located at his appointed station, is to learn the language of the natives . . . In the early days of missions, this was a task of no ordinary character; for he found no written works of any kind. (Buzacott 1985:177)

The missionaries listened to native speakers and tried to make sense of the sounds of the vowels and consonants using characters of the English language to denote each phonetic sound of the native language (Buzacott 1985:177). "Polynesian teachers, translators, and informants were always present in missionary accounts of language learning" (Johnston 2003:130). For the missionaries, the ability to speak the local language was of great significance to their work. They were able to conduct Christian services and preach the gospel in the native language. Reverend Murray reported on his first attempt to preach in the Samoan language during a Christian service he conducted on January 1, 1837.

A poor, imperfect performance no doubt it was, yet to others and myself it was an event of importance. Having made a beginning, I went steadily forward, every successive effort becoming more easy. (Murray 1876:48)

As teachers, the missionaries were able to instruct the natives to be literate in their native tongue. In addition, they were able to translate the Bible into the local language, transcribe other texts such as hymnals, publish materials, and make Christian writing available to the public.
In regards to church music, once the missionaries carefully developed the study of the Sāmoan language and established a system for its written form, they immediately began the composition of Sāmoan hymns. This demonstrates the importance they attached to music as an integral part of Christian worship and their recognition of the importance of Sāmoans being able to sing the hymns in their own language.

**Early Development of Samoan Hymnody.**

When John Williams returned to Sāmoa in 1832, he had noticed that during a church service in Sapapāliʻi village the Tahitian teachers provided the hymns (in Tahitian), which only they sang. Williams inquired why they had not taught the people to sing the hymns. The missionaries replied that they had done so, but the Samoan women had used these Tahitian hymns to accompany their native dance called *pōula* (night dance), which was later banned by the missionaries (Williams 1888:369-70). For this reason native evangelists held off from teaching church music to the Samoans. Stunned by the lack of Samoan language hymns, Williams felt the need to develop a Samoan hymnal. Therefore, he composed three hymn texts in the Samoan language based and set them to European Protestant tunes (Moyle 1984:119)²⁵.

Subsequent LMS missionaries who arrived in Sāmoa from England followed the same example. Many of them contributed to the mission by composing Samoan hymns. These hymns were then collected, compiled, and printed by the missionaries in the multiple editions of the Samoan hymnal. In particular, Reverend Wright Murray (Misi Mare), who landed in Sāmoa in 1836, composed Samoan hymns. Reverend Thomas Powell (Misi Paueli) who arrived in Sāmoa in 1845 was another prolific composer of

²⁵ The Sāmoan text and the tune of these hymns are unknown, however, it is possible that they are included in the 1836 edition of the Sāmoan hymnal.
Samoan hymns. Also included among composers are: Revered Henry Nisbet (Misi Nisapeti), Revered James Marriot (Misi Mariota), Revered James Newell (Misi Neueli), Reverend George Stallworthy (Misi Taluale), Reverend Samuel Whitmee (Misi Uitime), and Reverend George Pratt (Misi Parati) (Faleto'ese 1961:65-76).

**Early Samoan Hymns as Primary Sources for the Written Language**

During the course of my research at the Hamilton Library of the University of Hawai‘i at Mānoa, I was fortunate to come across important primary sources for the study of the Samoan language during the early stage of its written form. These sources include early Samoan hymns. I then consulted the Samoan Language and Culture Program at the University of Hawai‘i at Mānoa to view the materials and provide input on these references. Surprisingly, native scholars of the Samoan language had not known that these documents exist. However, they were pleased to know that these references are available for future study of the development of the written Samoan language.

In the first edition of the LMS hymnal in 1836, I found that the primary attempt of the missionaries to record and publish written materials in the local language served as a preliminary draft to the following editions of the hymnal. The language used by the missionaries in this first edition is best described as “broken Samoan”. As a native speaker, I am able to recognize the grammatical errors in the text. Despite these grammatical errors, however, I am also able to comprehend and interpret the meaning of the text.
In this edition, the missionaries used Arabic numerals to distinguish each hymn text and arranged them according to the numbers (see figure 16). This system became a standard throughout other editions of the LMS hymnal.\textsuperscript{26} However, a table of contents and an index of hymn titles in Sāmoan with English tunes were not included in the first edition.

Fig. 16. Hymn I (Imene I) as it appears on the first page of the 1836 edition of the LMS hymnal.

\textsuperscript{26} An exception is the third edition. The missionaries used Roman numerals instead of the Arabic numbers.
Fig. 17. Hymn II (Imene II), Hymn III (Imene III), and Hymn IV (Imene IV) in the first edition (1836) of the LMS Hymnal.
In this first hymnal, the missionaries used and coined the Cook Islands term ‘imene (song) to denote each text as a hymn. Reflecting the history of the mission, the front cover title of the hymnal contains a mixture of Samoan and Cook Islands language (see figure 18). The title of the Hymnal appears as “E MOU IMENE, O LEA FOI LE TALA FAALELEI I LE ATUA. Ua imene i latou letasi imene. Mataio” A reconstruction of this title would be “O PESE MA UPU E FA’ALELEI AI I LE ATUA. Ua feagai i latou ma pepe le’ata. Mataio.” However, ‘imene was later changed into the Samoan term pese (song) in the second edition (1841) of the LMS hymnal entitled “O PESE E FA’ALELEI AI, MA TALOTALO, MA FA’AMANU AI I LE ATUA MONI.”

Fig. 18. Hymns XXXI, XXXII, XXXIII, XXXIV, and XXXV as they appear on pages 10 and 11 of the second edition (1841) of the LMS hymnal.
Included in this second edition is an index of song titles in Samoan (figure 19), and a list of tune names borrowed from European hymn tradition and adapted to Samoan text (see figure 20). The new text syllables fit the existing hymn tunes using a metrical system designated to match each hymn text with the rhythmic structure of a specific known tune. For instance, Hymn XXXIII (see figure 18) fits nicely with the tune Sicilian Marriner’s in prime meter.

Fig. 19. Part of the index of hymn titles with page numbers arrange in alphabetical order as appears in the 2nd Edition of the LMS hymnal printed in 1841.
**Fig. 20.** Lists of tune names with the abbreviation of musical meter (P.M./S.M./C.M.) and hymn numbers in Arabic numerals.
It is clear from this second edition that the missionaries had made progress in the organization of the LMS Hymnal. Moreover, the development of the Samoan written language had progressed to a level where the written word matched that of the spoken word. According to a Samoan language scholar, as missionaries composed more hymns and published numerous edition of the hymnal, the language became better and clearer in the hymn texts. The missionaries demonstrated great improvement in the development of the written Samoan language in the LMS hymns.

Through these early hymns, scholars of the language have new information on the early development of the Samoan written language. These hymns document the progress made by the missionaries to organize a system that enabled them to write the language for the benefit of the Samoans in the past and today.

**Hymn Singing**

Missionaries were responsible for teaching the natives to sing the hymns. They established singing schools in the islands to teach natives congregational singing. These singing schools became very popular among islanders. Captain John Erskine visited a chapel in Sāmoa in 1850 and recorded the following:

Sunday, 22nd July – After our usual services on board, I went in the afternoon to the chapel on shore to see the children’s singing school, taught principally by Mr. Pritchard and heard them sing several psalms and other tunes very fairly. (Erskine 1987:93)

During a service he witnessed a congregation of about four hundred persons seated cross-legged and singing, praying, and listening to the sermon (1987:ibid). Thomas Hood who visited Pago Pago in 1862 also noted:
On the 15th June we went to the mission-church, and heard Mr. Powell perform service, in the Sāmoan language, to an attentive congregation. The psalms were sung to the oldest-fashioned tunes, with the long dreary drawl one hears in a Scotch country kirk. The men’s voices seemed better and more harmonious that the women’s, whose notes had rather a harsh and metallic sound. (Hood 1863:53)

The establishment of the Māluia Mission School in 1844 by Reverend Hardie and Reverend Turner also contributed to the growing effect of hymn singing in the islands. In this mission school, known today as the Māluia Theological College, young men entered the school to learn more about the Christian faith and to become members of the ministry. In addition to their studies, they learned Sāmoan hymns from the missionaries. Graduates of Māluia were sent by the missionaries to become pastors in village churches. They took the hymns to the villages and taught them to village congregations (Garland 1998:204).

Once the Sāmoans were familiar with the hymns, they began to use them in all forms of Christian activities, which included Bible study gathering, church meetings, and family evening devotion. “Of all the influences that have been brought to bear upon indigenous music styles in Polynesia, hymn singing is undoubtedly the most important” (McLean 1999:431). Throughout the years, hymn singing in Sāmoa became so popular among the natives that it soon influenced traditional singing.
CHAPTER III
ORGANIZATION AND STRUCTURE

"... and on this rock I will build my church, and the gates of Hades will not overcome it."
- Matthew 16:18

This chapter is divided into three sections that discuss the LMS church in Sāmoa, the traditional hierarchy system of a Sāmoan village society, and a brief history of the Congregational Church of Jesus in Sāmoa. The first section, which discusses the early development of the first Protestant church in Sāmoa, the LMS church, is integral to understanding the reasons for the establishment of the Congregational Church of Jesus in Sāmoa in 1942.

LMS CHURCH

The LMS church constitution of 1928 lays out four levels of church organization. The nu‘u (village church) level consists of the individual congregation in each village. These nu‘u are grouped into pūlega (sub-district), which is based on the Sāmoan traditional political unit of villages called itūmālō. Every village church whose village belongs in the itūmālō is part of the pūlega. The pūlega are grouped into matāgaluegoa, which include various numbers of pūlega. These three levels (nu‘u, pūlega, and matāgaluegoa) are then summoned into the central body of the church called ‘O le Fono Tele o le Ekālēsia Sāmoa (The General Assembly of the Samoan [LMS] Church). Figure 21 illustrates the organizational structure of the LMS church.
Organizational Structure of the LMS Church
Nu’u (Village Church)

The village church is headed by a faife’au (ordained minister). His duties are the same as those of a European Protestant minister; he is a preacher, a Christian leader, a worship leader, and a moral guide. Village churches are semi-autonomous. They do not receive external funding; therefore, their members must contribute to the physical maintenance of the buildings, which include the falesā (chapel) (see figure 20), the maota ‘o le fa’afēagaiga (pastors’ residence), and the maota ‘o le galuega (church hall). They maintain a bank account to sustain the church’s financial needs. Church members also support the pastor financially and economically, in the form of monetary gifts called alofa ‘o le faife’au and with informal food presentations called ta’ita’i. In addition, the village church contributes to the general expense of the LMS church, which includes foreign missions.

The ‘aulotu (congregation) is the administrative body of the village church which includes those who are officially acknowledged as members of the congregation. Although children and teenagers are also members of the church, they are not fully recognized as members of the congregation until they receive preliminary instruction from the pastor. Moreover, the pastor presides over the meeting of the village church, but he does not make decisions by himself. Decisions concerning the affairs of the village church are made by the ‘aulotu with the pastor’s involvement.

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27 A more respectful term for the Samoan minister is the fa’afeagaiga (the covenant between God). He is also known as ‘O le sui va’aia ‘o le Atua (Representative of God) (Lange:1987:22). He is assisted by the ‘aufaigaluega, a group of church members who are ti’akono (deacons) and a’oa’o (lay preachers). His wife (faleutua) assists the ministry as a Sunday school teacher and heads the Mafutaga a Tinā (women’s fellowship group).

28 Some members of the LMS church at the village church level later challenged this status.

29 Adherents of the church must be admitted to the a’oga sā ‘ili ‘ili, an independent study with the pastor, in order to formally educate themselves on the principles of Christianity, the teachings of the church, the churches’ code of conduct, and other subjects pertaining to Christian life. After a serious study with the pastor, an individual will then be recognized by the ‘aulotu as a member of the family of God and is allowed to participate in the sacrament of Christ. This recognition is referred to by the church as fa’a’eḵālesiaina.
church are voted and passed by majority rule. These then become matā’upu, topics submitted by the village pastor to the meeting of the pūlega (Brown 1937:12). The congregation and pastor meet every Sunday after the evening service.

Fig. 22. A Falesā (chapel) of the Congregational Christian Church of American Sāmoa in the village of Fagatogo. Photo by Jennifer Radakovich. June 2002.

**Pulega (Sub-District)**

The pulega consists of all the pastors from each village church who belongs in that particular sub-district. The pastors select one of their own to be the faife ‘au toea‘ina (elder pastor), who heads the pulega. All the pastors, deacons, and lay preachers within a pulega meet with the elder pastor to discuss matters within the realm of the individual churches. Each village pastor submits his matā’upu to this meeting. The attendees decide on and confirm any issue that is relevant for discussion in the district meeting. In addition, the elder pastor selects a deacon and a lay preacher to join him at the district meeting (Fa’ata’a 1988:64).
**Matāgaluega (District)**

During the meeting of the matāgaluega, all the elder pastors, deacons, and lay preachers from each pūlega come together and submit topics from their sub-district meeting for more thorough discussion. They decide which topics should be presented to the meeting of the general assembly (Brown 1937:7).

**Fono Tele (General Assembly)**

The central organization of the LMS church is the General Assembly ('O le Fono Tele 'a le 'Ekālēsia Sāmoa), which meets annually during the month of May. It is the most important meeting in the church calendar, because it is the annual convention of the LMS church. Included in this convention are elder pastors, church officials, and representatives of the numerous matāgaluega. This assembly represents the legislative council of the church, including three important committees:30 the Mission Council ('O le Fono 'a le 'Au Ta'ita'i Tausi 'o le 'Ekālēsia), the directorial body of the church; the Committee of Elders (Komiti 'a le 'Au Toea'ina), which manages the pastorate; and the Finance Committee (Komiti 'o Tupe), which oversees church funds. These committees carry out the detailed purposes of the General Assembly (Brown 1937:8).

**Politics in the LMS Church Administration**

The LMS church began as a small congregation, and over the years it gradually grew into a larger organization. As more Sāmoans joined the church, missionaries (and later the Sāmoan pastors) began to form new policies to govern the church. These guidelines were discussed in a series of documented meetings before they became official church policies.

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30 These committees were outlined by the church in its 1928 constitution. Today, the church has six committees. However, I will only mention the original committees as stated in the 1928 constitution.
The recorded meeting of the missionaries took place on board the mission ship *Dunnattor Castle* on June 3, 1836. Included in this meeting were Reverends Charles Barff, Thomas Heath, Charles Hardie, George Barnden, Williams Mills, and Wright Archibald Murray. One of the resolutions that generated from this meeting was a statement signed by the missionaries granting them the authority of the directors of the LMS headquarters in London to govern and administer the church in Sāmoa. The governing group of missionaries became known as the District Committee.

Pursuant to the suggestion contained in the written instructions received by us from the Directors of the London Missionary Society, we, the undersigned, do form ourselves into a committee for the management of the general affairs of the mission intrusted to us in the Samoan Islands. (Murray 1876:20-1)

Initially, the committee met quarterly at different stations in the islands. In addition, the missionaries appointed Reverend Buzacott as chairman and Reverend Heath as secretary (Murray 1876:ibid). Throughout the early years of the LMS church, the missionaries met, discussed and administered the affairs of the church, leaving the nineteenth century church “governed primarily by the white missionaries” (Brown 1937:4). In the meeting of 1838, the District Committee suggested asking the village churches to contribute to the funds of the society in England, a suggestion that was not possible to act upon at the time because the natives were not financially secure (Murray 1876:111). It was not until the meeting of 1840 that the Sāmoans made their first contribution to the society.

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31 Quarterly meetings became difficult for missionaries because of the distances between the locations of each station. They later agreed to meet twice a year (Faleto'ese 1961:77).
After the morning services the people brought their contributions. They had not money, but they gave liberally of such things as they had. Their offerings consisted of a quantity of arrowroot, about 2000 lbs., fifty-two pieces of native cloth, and twelve fine mats. These, the mats, are the most valuable property, in their estimation, that they possess— their gold as they used to style them, after they became acquainted with gold. Such was the first missionary collection made on Tutuila, not a great matter in itself, but interesting as being the first effort of this kind—the first link of a chain extending downwards to the present time. (Murray 1876:154)

Although it was not a monetary donation, the fact that the natives took the suggestion of the missionary into their hearts was far more important than the value of their contribution.32

Throughout the years, the missionaries' meeting began to follow a different direction. No longer only for the missionaries, the meetings became a unified gathering with village pastors. This meeting became known as the General Assembly. In 1875, the first meeting of the general assembly was held at Māluā33, and all the village pastors and missionaries came together to give advice on the affairs of the church (Forman 1982:128). In addition, the General Assembly served as a form of consultation between the Samoan pastors and the missionaries. In 1893, the assembly took on a legislative role for the LMS church; all matters concerning the church were decided by members of the General Assembly, which included the Sāmoan pastors and the committee of missionaries (Goodall 1954:367). However, Brown argued that the reality of decision-making was actually made by the District Committee, which consisted only of missionaries (Brown 1937:5).

32 This particular contribution was from the village of Pago Pago, where Murray was stationed and where the meeting was held in 1840. Other village churches may have had different types of contribution.
33 Missionaries established Māluā Mission School in 1844 to train native Samoans for the ministry. Today, the school is known as Māluā Theological College.
A significant turning point in the LMS church occurred in the early twentieth century when the ‘Au Toea’ina (Council of Elders) was established by the General Assembly in 1906. This movement gave way to more opportunities for Samoans to gain some control over the administration of the church. For instance, the Council of Elders assumed the responsibilities of approving the ordination of nominees as church ministers. In addition, the Council of Elders received the authority to enforce church policies, settle disputes within church meetings, advise on issues considering public worshiping, act as the medium in the relationship between the local government and the church, and discipline church members. Eventually this council became the most authoritative body of the church.

...there were alterations in the specific responsibilities laid upon this body, but it remained the most significant feature in the organization of the Samoan [LMS] Church, and its moral and spiritual influence was greater than that of any other single group within the Church. (Goodall 1954:367-8).

The Council of Elders also advised on any issues or topics that needed to be presented to the general assembly. In 1916, the directors of the LMS in England sent out a deputation suggesting that the Samoans should raise their own funds to support the church, their institution, and the missionaries. Evidently, the Samoans were able to meet the financial challenge of the directors, and at the time the Samoans were the only indigenous people who were able to support foreign missions with local funds (Forman 1982:129).

In 1928, an event occurred between the missionaries and the Samoan elder pastors that resulted in the cancellation of the meeting of the General Assembly by the missionaries. Differences in interests and opinions may have constituted the problem.
What is sure is that the Sāmoan elder pastors made certain proposals. The missionaries thought that these proposals indicated that the leaders were deliberately trying to increase the extent of their authority. They refused to meet the elders, cancelled the annual meeting of the general assembly, and all central activities were suspended. (Brown 1937:6).

However, the leaders and the rest of the Samoan pastorate proceeded to meet at their own discretion and without the consent of the missionaries (Faleto‘ese 1961:84). On August 23, 1928, the directors of the LMS delivered another deputation to Sāmoa when Reverends Hough and Parker arrived on the island to unravel the situation. As a result, the General Assembly drafted a new constitution on the recommendation of the directors in London. The new constitution terminated the District Committee and replaced it with the Mission Council composed of Samoan pastors and missionaries. The constitution became an important step towards maintaining the dignity of the church officials on both sides, for it gave the missionaries and the Sāmoan pastors equal exercise of authority over the administration of the church (Goodall 1954:390).

...the very fact that relations are so good, and that no demand seems to have arisen for greater native control, makes it possible to grant a further share in government with a grace generosity which will be absent if we wait until was are compelled to yield to a claim from the Sāmoan side. We believe, therefore, that the time has come to offer to the Sāmoan (LMS) Church a greater share in the control of the Mission which does so much to guide its affairs. (Goodall 1965:ibid)

For the first time since the establishment of the LMS church, an equal opportunity was granted to the Samoan pastors and the directors of the LMS in London to govern and administer the church. Both the missionaries and the Samoan pastors worked together to form a relationship that would benefit the current state and the future of the LMS church.
However, this relationship soon changed. The *Mau*, a national political movement pushing for self-determination from Western colonial powers, influenced the Samoan pastors to take action and to obtain full capacity for the management of church affairs.

Nationalism had not yet developed among them to such an extent as to make the foreign control seem onerous. But the situation changed rapidly during the 1920s. . . . the nationalist movement swept over the country and with it a different atmosphere appeared in the church. The missionaries were stunned by the changed and remarked on how the happy and cooperative atmosphere of the past had been replaced by a new spirit of opposition. (Forman 1982:129).

One other factor that stimulated this movement for complete self-governance in the church was the question of missionary salaries that were funded by local churches. Samoan pastors disliked the fact that full control of the church was not in their hands (Goodall 1954:371), and local pastors began to push for complete control over the affairs of the LMS church. Eventually, this led to the complete independence of the LMS church.

**Church Independence**

One of the main objectives of the London Missionary Society was to establish a local Christian community. This meant that when the missionaries established a community church, the local people would soon handle the future state of the community church. The establishment of the Council of Elders was the first step towards church independence. “The directors in London clearly shared the long-established policies of the major British missions, which called for turning power over to the indigenous church and moving the missionaries to new areas” (Forman 1982:128). However, the missionaries were not convinced of the benefit of transforming the administration of the
LMS church to complete local control and were unwilling to act on proposals ordered from London (Forman 1982:ibid). Nevertheless, the directors in London made a proposition to decrease the number of missionaries stationed in Sāmoa, due largely to the financial constraints of the society and the inability of the society to provide financial support for the missionaries (Tiffany 1978:432). This was undoubtedly the reason why the directors suggested that the LMS church raise its own funds to pay for the salaries of the missionaries.

The constitution of 1928 left the missionaries with no hope of maintaining their authority in matters concerning the church. This was evident in the termination of the District Committee. Under the constitution the missionaries no longer held direct authority over the affairs of the church. While the first step towards the independence of the church really began earlier in the twentieth century, the establishment of the constitution in 1928 and the support of the directors of the London Missionary Society in England helped the church to finally reach its full independence in 1961. This was the same year that the church was freed from its financial obligation to the London Missionary Society (Forman 1982:130).

In 1962, the Samoan pastors drafted a new constitution that gave the church a new name. In the beginning it was called the Samoan Church, which the Samoans conceptualized as the LMS church. In other instances, the church was called *Lotu Taʻiti* (Tahitian Church) due to the fact that the first native Christian teachers to the Samoan islands were of Tahitian ancestry. The new name given to the church by the constitution was *ʻO Le ʻEkālēsia Faʻapotopotoga a Kerisiano i Sāmoa* (The Congregational Christian Church of Sāmoa or CCCS). The name reflected the fact that the church had finally
taken on a form of Congregational organization, rather than Presbyterian and Synodical (Turner 1984:119). When the church became independent, it could no longer register as an LMS church, thus a formal name was born out of this constitution.

Today, the Congregational Christian church of Sāmoa is the largest denomination in both American Sāmoa and Western Sāmoa. Under the leadership of the Samoan pastors, the church formed new committees such as the Committee of Education, which supervises the Mālua Theological College. The College offers a Diploma of Theology and; courses in Biblical Studies, Theology, History of the Church, Sociology, Philosophy, Christian Ethics, and Field Work (Mālō 1980:37-8). Most of the students that graduate from Mālua enter the Pacific Theological College in Suva to pursue a higher degree. In addition, the church also administers seven other schools: the Leulumoega Fou College, Māluafou College, Papauta Girls College, Nu'uausala High School, Tuasivi High School, and Vaisigano Primary School. The purpose of these schools remains the same as it was in the beginning (Mālō 1980:32-8).

In the 1980s, internal problems among Samoan pastors of the Congregational Christian Church of Sāmoa led to the separation of the church into districts in American Sāmoa and Western Sāmoa. On February 2, 1980, the American Sāmoa district, which includes all the village churches on the islands of Tutuila, Aunu‘u, and Manu‘a, formed a separate church government, and it became known as ‘O Le 'Ekālesia Faʻaptopotoga a Kerisiano i Amerika Sāmoa (The Congregational Christian Church of American Sāmoa or CCCAS).
With its headquarters at Kanana Fou Theological College, which opened in 1982 on Tutuila, the CCCAS follows the same pattern of church organization and structure as the CCCS.

The organization of these two congregational churches are the same as the LMS Church founded by the missionaries and differ mainly in names and local administration. However, in the later part of this chapter, I discuss another Congregational church founded in 1942 by Samoan pastors who were ministers of the LMS church. In contrast to the former LMS church, this new church was established by Samoans, not by missionaries. This church is called ‘O Le ‘Ekālēsia Fa’apotopotoga a Iēsū i Sāmoa (The Congregational Church of Jesus in Sāmoa or CCJS).

THE SOCIO-POLITICAL STRUCTURE OF A SAMOAN VILLAGE SOCIETY

The organization of the LMS church mentioned earlier in this chapter was a structure formed by European missionaries. In other words it was a structure introduced to the islands by foreigners (missionaries), and adapted by the Samoans. This structure differs in many ways from the traditional structure of a Samoan village society, which in fact was the main reason why some Samoans pastors left the mother church (LMS Church) in the early 1900s and formed the Congregational Church of Jesus in Sāmoa in 1942. In many ways, the introduced structure contradicted the traditional structure especially in regards to self-determination. The following sections explain the traditional structure of a Samoan village society, which includes the ‘āiga (family) the matai (chief) system, and the Samoan village. It also explains how the social order connects with the Christian institution of the church through the pastor.
‘Aiga (Family)

The basic unit of Samoan society is the ‘äiga, a term that extends beyond father and mother to refer to a family unit much broader than the western concept of immediate family. The ‘äiga comprises several pui ‘äiga (households), which consist of the brothers, sisters, cousins, uncles and aunts of those who are related by blood and by association to the family through “... factors of residence and cooperation that along with the genealogical criteria, classify a house as pui ‘äiga” (Shore 1982:62). This size of the ‘äiga depends on the number of pui ‘äiga it has in the village; however, there are also members of the family who live in other villages, and are also members of other families. This is possible because a Samoan traces his or her lineage bilaterally through mother and father. As such, a Samoan belongs to several families under any of which he may elect to reside. Therefore, the ties between a Samoan and his families depend on how the individual acknowledges these families through participation in their affairs. These affairs are usually referred to by Samoans as fa ‘alavelave.

Such a family is not merely a biological group as Europeans understand the term, consisting of parents and children, but a wider family group of blood and marriage or even adopted connections ... Samoans may belong to many families, since a woman marrying into another family confers on all her blood descendants’ membership of her own. In Samoa custom relationship may be claimed through female as well as male ancestors. (Grattan 1948:10)

When a child is born into a family, the relatives consider this child as the extension of the family into the future and provided a very close care nurturance. The special care the relatives give to children demonstrates the very strong ties between members of the family. For example, a child might become a favorite of his or her uncle and receive special
attention as a result of the uncle’s strong affection to the child’s mother. The child may
call the uncle *tamā* (father), a title often acknowledged by the natural parents and other
family members for sentimental reasons. As the child grows up he is given
responsibilities according to his age and comprehension. He is also taught to respect
family property, adults, parents, and especially elderly people. In addition, his family
encourages him to perform his duties with thoroughness and care, and to listen and learn
from the elderly.

The young women of the family assume feminine chores such as cleaning and
maintaining cleanliness around the household. They learn to cook and to fish within the
reef. The young men, on the other hand, do the planting and harvesting of taro, banana,
and breadfruit as well as undertake more difficult fishing tasks and prepare food that
requires strenuous activities. The men also look after the women, protecting their honor
and integrity from other men. Parents and other adults provide general guidance to
members of their households and the entire family.

All Samoans have the right and responsibility to serve their chiefs and heads of
their families. This relationship is implemented through actions dictated by a deep sense
of respect, which is visualized by Samoans through ceremonies and procedures where the
chiefs utilize the elite communication of the Samoans.

**The Matai System**

*Matai* is a general term for chief, of which there are two types, the *aliʻi* and the
*tulafale*. They differ in rank and status, duties and responsibilities, and in general

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34 The relationship of brother and sister is very important in Samoan culture. It is the *feagaiga* (sacred
coventant) perpetuated by the children of both sides. The descendants of the sister are called *tama faʻifine*
and those of the brother are *tama tāne.*
prestige and authority. The ali'i is a man of noble birth. His lineage connections to the most prestigious families of Sāmoa make him an influential figure in his family, the village, and the whole of Sāmoa. In addition, his chiefly title adds more mamalu (reverence) to his character. This is due to the fact that most ali'i titles originated from war and other past events in history. On the other hand, the tulafale is a man who is knowledgeable in the art of lauga fa'amatai (oratory and ceremonial speeches). His knowledge of Samoan politics enables him to perform an executive role, although decisions rest with the final approval of the ali'i (Shore 1945:59). Overall, the matai system reflects a democratic government wherein the ali'i and the tulafale rule with a system of checks and balance system. As heads of families, the matai (ali'i and tulafale) possess pule (authority) over the affairs of the family that also extends to the village level.

The matai is the head of the family. Family members from every household come together to select one of their own to become their chief.35 “As with English nobility, the family name is transferred only upon one member, yet in Sāmoa not upon the first born but upon the best grown, the most fitting, the most obedient and industrious” (Kramer 1994:34). The family elects their matai according to his knowledge of family history and genealogy, strength of character and skills in traditional lore, knowledge in decision-making and especially, his love for the family.

After the selection of a family member to become the family leader, the person is then identified by a chiefly title for which the family is known and which also becomes his first name. “He thus has at least two names, his family name which he assumed only

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35 This selection is done through open discussion called talatalaga where in each aspirant to the title is advanced by himself, his clan or a portion of his clan.
when he became head of the family, and his untitled name given to him some time after birth” (Grattan 1948:11). Through honor and respect, the newly selected matai will be addressed by people with his title and not his birth name. The family will then momoli (present) their chief to the village council for its acknowledgment and blessing. Through this presentation, the newly selected chief will be allowed by other chiefs to become a member of the saofa‘iga a matai (village council of chiefs).

As part of the installation rituals, the family prepares for the saofa‘i, a traditional ceremony for the conveying of a title upon a chief. In this ceremony, village chiefs gather to publicly honor the newly selected chief. The saofa‘i includes an ‘ava (kava) ceremony (see figure 21), presentation of fine mats (see figure 22), and a feast of food and entertainment. It is an important occasion in the life of the family and the village.

Fig. 23. An ‘ava (kava) ceremony during the saofa‘i of Pulefa’asisina. Tuiasosopo family photo collection. August 1988.
Fig. 24. A presentation of an 'ie toga (fine mat) at a saofa'i. Tuiasosopo family photo collection. August 1988.
As the leader of the family, the chief is responsible for the well being of the family members who live in the village. He is the caretaker of the family, and its members honor him at all times. He is also the trustee of the family lands, the most prized possession of the 'āiga. He arbitrates disputes among family members and represents them in the village council. The family accords the chief respect through their offerings of food and honorific references called faʻalupega.

Within the village, a chief heads each family, and each one of these chiefs has a purpose and responsibility in the village in addition to his family duties. Chiefs join together to form the village council, where they discuss village affairs and consider matters such as maintaining peace between chiefs and families, and relationships with other villages. They also issue regulations to protect the peace in the village and issue punishments to the chiefs as a result of breaches by members of their families. In other words, the village council is the policy maker of the village. With the pule that they possess, the chiefs maintain their independence in their decisions and actions. Close family ties nurtured by love, compassion and respect permeate the societal bureaucracy, from family to village council. It is this foundation that creates solidarity and autonomy, two of the most solid pillars of Samoan society. Families, villages, and districts cannot impose their wills on each other except through respect.
Fig. 25. The saofa'i of High chief Pulefa'asisina Palauni Mariota Tuiasosopo in 1988. Village chiefs bestowing the ali'i title of Pulefa'asisina upon their newly crowned chief Tuiasosopo family photo collection. August 1988.

Fig. 26. Village chiefs assemble during the saofa'i of Pulefa'asisina. Tuiasosopo family photo collection. August 1988.
Village Organization

In the village, social order is important to the maintenance of the society’s hierarchy system. At the top of the ladder, are village chiefs, whose primary purpose is to protect the village and the people. The dignity and the glory of the matai remain stable throughout the generations. This is mostly due to the vā-fealoa'i (the Samoan concept of self-respect and the respect for others), a significant social belief of Samoans. It is this quality that enables the people to maintain the matai system in its authentic form, while at the same time sustaining it throughout the years. Furthermore, the Samoan concept of tautua (service) reminds the natives that the social order in the village must be preserved and perpetuated. Through service one can obtain status and authority, moving up the social ladder and becoming a policy maker of the village in the future. This notion is conveyed in the Samoan proverb ‘o le ala i le pule o le tautua (through service is to earn the rights to govern) that defines democracy within the fa'asāmoa (Samoan culture).

Everyone in the village who does not belong on the village council still has a responsibility to maintain order throughout the village. The untitled young men of the family belong to the village 'aumaga, an association of untitled men. They serve the chiefs in the council and are responsible for carrying out most of the council’s decision relating to the maintenance of peace in the village. Under the supervision of the orators, they learn the formal references to the dignity of the village, the honorific salutations of the village, the ranks of chiefs, and the appropriate way to perform their services in ceremonies and rituals. They make sure that the village people obey the village regulations promulgated by the chiefs.
The women of the village have their own organization headed by the taupou, a village maiden who is usually the daughter of the highest-ranking chief of the village. The aualuma, the organization of village women, is under the general care of the wives of the chiefs.\(^3^6\) They participate in the wakes at village funerals by singing hymns and songs during most of the night. They also lead village cleanups. The women learn skills such as the weaving of mats and the making of bark cloth as well as the preparations of special foods to serve the village council.

Fig. 27. A village Taupou accompanied by two orators during the saofa'i of Pulefa'asisina. Tuiasosopo family photo collection. August 1988.

\(^3^6\) The faletua is the respectful name used to address the wife of the ali'i, and the tausi is the name given to the wife of the tulafale.
The Faife‘au (Pastor) and the Village

When the Sāmoans accepted the Western concept of religion and believed in the one God Jehovah, the also accepted the notion of the faife‘au (Pastor). When something is willingly received by the people, it is the Sāmoan way to accept it fully and in the biggest way possible. Therefore, the Samoans conceptualized the faife‘au as ao ‘o fa‘alupega (the head honorifics). In this way, the faife‘au is accorded the highest form of social respect and obedience by the people. For this reason, the status of the faife‘au is the same as that of the highest chief in the village. “... the pastorate constitutes an educated elite in Sāmoan society comparable in prestige and status to holding a high-ranking title” (Boutilier, Hughes, and Tiffany 1978:436). Yet, the Samoans did not dismantle their way of mamalu (reverence). They simply acknowledged the introduced concept of faife‘au, and made it a part of their local infrastructure.

It is because of respect that the concept of tautua or service to the matai is also given to the pastor. This “service to the pastor” is evident in the alofa ‘o le faife‘au (monetary donation by individuals) given to the pastor on a monthly basis. In addition, the Sāmoans provide their pastor with a home, complete with free utilities. In return, the pastor performs his duties as a spiritual father with the impeccable character befitting a man of God. He ministers to the spiritual needs of the people. He is also an educational instructor as well as a counselor and guide concerned with the economic, social, and political needs of the village. In almost all cases, the faife‘au measures up to the fullest extent possible to the expectations of the people, and they regard him with a profound sense of loyalty and devotion as their father, just as they would their matai.

37 Fa‘alupega are honorific terms that underline the status of a chief.
When the fa'ife 'au arrives in the village, the chiefs install him through traditional ceremonies as the feagaiga (sacred covenant) between the village people and God in heaven. Hence, the fa'afeagaiga is the respectful term for the pastor. Just as the Samoan family values the sacred covenant between brother and sister, the village people value the sacred covenant of the fa'afeagaiga with God. The pastor and his family become important members of the village, for the family of the pastor delivers their taulaga ola i le Atua (living sacrifice to God) to the village for life.

The pastor and the chiefs work together for the benefit of the village and the people. The fa'ife 'au as a spiritual father leads the people in worship and teaches them to become better citizens through Christian principles, while the village chiefs meet to discuss the economic and political affairs of the village. The pastor does not participate in the village council, but the chiefs often consult him for his opinions on any matter that might concern the affairs of the church and the village. The chiefs, however, may become deacons and lay preachers or lay pastors of the village church.

Fig. 28. Reverend Elder Maualaivao Sanerivi (center) of the Congregational Church of Jesus in Sāmoa, Fagatogo Parish with members of his congregation who are also village chiefs. From left to right; Pu'u Iakopo Brown (lay preacher and tulafale), Tufono Ionatana (deacon and tulafale), Pastor Sanerivi, Pulefa'asisina Tuiasosopo (Assistant Pastor and ali'i), and Nu'u Passi (Deacon). Tuiasosopo family photo collection.
THE CONGREGATIONAL CHURCH OF JESUS IN SĀMOA

The organization of the LMS church and the traditional village social structure overlap in several areas, but there are important differences as well. The ultimate decisions on the administration of the LMS church come from the missionaries and the council of elders. Their decisions govern the taxation of church funds, the appointment and removal of pastors from the village, the nomination and admission of candidates to the church, and numerous other duties relating to local church affairs directly affecting the governance of the village churches.

The village chiefs, who are also deacons and lay preachers of the village church, do not have a say in the administration of the LMS church. In this case, the authority of the chiefs is limited by the organizational structure of the LMS church and does not extend beyond the level of the village church. They often raise issues and topics relating to the village church or the meetings of the pūlega and the matāgaluega, and they eventually bring these issues to the meeting of the General Assembly with a hope that the administrators will approve their topics. Consequently, the authority of the village chief is limited by the organizational structure of the LMS church and does not extend beyond the level of the village church. In essence, someone else who is not a member of the village, not a member of the village congregation, and definitely not a matai of the village makes the decisions that affect the village church. Within the structure and organization of the LMS church, the village is non-autonomous.

This status contradicts traditional village social structure, which is completely independent in its foundation and formation. When the chiefs realized the problem, they began to question their position of self-determination within the LMS church. While the
Samoans accepted God with sincerity and followed the leadership of the LMS church, they nevertheless retained their solidarity and autonomy in family and village units. It is this basic principle that caused some village pastors, deacons, lay preachers and their families to break away from the LMS church, and established a new independent church organization based on Samoans organizational principles.

**The Separation of Village Church Members from the LMS Church**

The emergence of the new CCJS church began in the villages of Fagatogo and Pago Pago in American Sāmoa, and in the village of Apia in Western Sāmoa. Members of the village churches in these three villages were splinter groups who separated themselves voluntarily from the organization of the LMS church. “We were the Martin Luthers of Sāmoa,” said one informant. The separation was administrative rather than ideological, for the group resolved to preserve the theology and teachings as originally accepted by the Samoans who received the missionaries.

From the first day of the *feagaiga* (sacred covenant) between the village and the pastor, members of the LMS church in Fagatogo ‘fell in love’ with their pastor, Reverend Afelē Levi. He was a superb teacher of the word of God, and he ministered to all the needs of his parish. He demonstrated his message through personal actions. He was a farmer and a builder who and guided his parish with conviction and firm but loving care. Sometime around 1939-1940 the village was instructed by the church administration in Mālu to remove Reverend Levi from the parish. The pastor did not appreciate the decree but felt that it was his duty to obey the administrators of the LMS church.

38 Fagatogo and Pago Pago villages sit along the coast of the central part of Tutuila island, is on of the best inland bays in the whole Pacific region, Pago Pago harbor. Apia village is located along the coast of Apia harbor.
According to the elderly people who lived in the village at the time, Reverend Levi was removed from his parish in Fagatogo by the administrators in Mālua because his children were engaged in a business. One of the policies of the LMS church stated that pastors should not receive external salary other than the alofa ‘o le faife’au or monthly contribution by the village congregation. For this reason, the administrators felt that Reverend Levi had received extra money for himself from his children’s business. However, some members of the LMS Fagatogo parish did not find any fault in this matter because the pastor did not own the barbershop business. Extra funds that were received by the pastor from his children’s business were through voluntary offerings. Leaders and members of the Fagatogo parish did not want their spiritual father to depart.39 Disobedience by the pastor, however, meant removal of all of his church credits and appointments, the most demeaning and denigrating action against a pastor by the church.

Traditional leaders of Fagatogo village decided against loss of membership in the church and united against the LMS church institution and its leaders at Mālua. They attempted to negotiate a settlement, but the missionaries and the Council of Elders were adamant and demanded obedience. After a period of exchange, the parish members decided to issue the ultimatum. They wanted their pastor to remain or they would leave the church. This was an open attempt to subvert the authority of the LMS church.

During the period of exchange Reverend Levi decided to visit his family in the village of Aoa, an obvious attempt to cool the situation, as emotions were high. To the members of the LMS church in Fagatogo, the loss of their spiritual leader was tantamount to the loss of their paternal father. Disobedience against the LMS church leaders at Mālua

39 Some members of the Fagatogo parish agreed with the LMS administrators to remove Levi from the parish, while some sided with the pastor.
was assurance of loss of membership in the LMS church and, therefore, removal from the holy family of God. Disobeying the leaders was equal to disobeying God.

Elderly members of the CCJS relayed an emotional incident during the initial move away from the LMS church. Reverend Levi had left for his family home just before Holy Communion Sunday, as he was instructed by the missionaries and the Council of Elders not to perform the ceremony for his flock. In the meantime, the village people who decided to unite in disobedience gathered at the church on Sunday. By instruction they were not allowed to conduct the ceremony without an ordained minister and therefore were barred from partaking the Holy Sacrament. They were like lost sheep without their spiritual father. They were unsure about their eligibility to receive the body of Christ, although the congregation felt a great need and desire to remain in good standing with God. They could only observe and shed tears of sorrow at the loss of contact with their heavenly father. With trepidation, the leader of the group, my late grandfather high orator Tuisosopolo Mariota I, went to stand in the front of the congregation to offer a prayer on their behalf, asking God for a sign of his will. Members of the church who met the requirements and were accepted into the holy family filed up to the front pews and each took the sacrament. After the service, all the members of the parish retired to their homes. When they returned the next day to clean up the sacrament, they found that the left-over bread had turned to dust and they understood this as a sign from God. Reverend Levi returned to his parish and the united members of the congregation who supported the pastor decided to leave the LMS church and its administration. They awaited an opportunity to establish a new church organization.

40 During my interview with an informant, I was told that on Saturday night Reverend Levi was in deep prayer at the home of his relatives in Aoa, asking God for a sign of his will and to announce the truth for a decision.
At the same time as the events that led to the separation of the Fagatogo parish from the LMS church, unrest also arose in Pago Pago village where problems centered on the financial affairs of the parish. The events that led to the separation of the Pago Pago parish from the LMS church, however, stemmed from internal problems of the village. Paramount chief Mauga who resided in Pago Pago was the highest-ranking chief of the village. Other chiefs included Mageo, Lago, Vaivao, Taito, and Fale. According to an informant, there were two distinctive sides of the village. Some members of the village sided with Mauga and the LMS church in Pago Pago, while others sided with Vaivao and Mageo. This separation within the village occurred when Reverend Ueligitone of the LMS Pago Pago parish cursed the members of his parish who misused church funds that were dedicated to build a chapel. Naturally, those who were cursed by the pastor felt angry and resolved to take vengeance against Reverend Ueligitone. In 1938, the pastor was told by High Chief Mauga and his associates to leave the village and never to return. The other chiefs of the village included Mageo, Lago, Vaivao, and Taito, who all disagreed with Mauga and his actions to fa’atūla’i’ese (expell) the village pastor.

When the pastor left the village, he went to Faga’alu, a village along the coast of Pago Pago harbor, where his brother Fano resided and lived. Reverend Ueligitone was without a congregation; his years of study as a minister at Mālua seminary were useless. In the meantime, Mageo, Lago, and Vaivao were planning to visit their pastor in Faga’alu to bring him back to the village. This action against the will of the highest chief in the village caused members of the village and the LMS Pago Pago parish to split between the two parties. Those who sided with Mauga remained with the LMS church, and those

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41 This was not a usual occurrence, but it was probably due to the poor relationship and difference in opinions among the village chiefs.
who opposed the decision of the high chief left the LMS church and had their own Christian service at the home of Mageo. Their opponents outnumbered them.

In the meantime, the headquarters of the LMS church in Māluā had received news of the conflict in Pago Pago, and the administrators immediately responded negatively against the opposition party and sided with Mauga. Instead of acting as a medium to resolve the situation, church authorities used their position to rule against the opposition party and to criticize them for leaving the church. As with Reverend Levi and the ‘Martin Luthers’ of Fagatogo, they awaited an opportunity to establish a new church organization.

At the same time, Reverend Pouesi of the LMS church in Apia was instructed by the administrator of the LMS church to leave his parish at that centrally located village.

Three village pastors were now excommunicated by their counterparts from their formal parishes in the villages of Fagatogo, Pago Pago, and Apia. However, it was the determination of the chiefs and those who sided with the pastors to continue their Christian worship without the authority of the leaders of the LMS church in Māluā. Each of them met privately at a secluded area in their respectful villages to conduct their Christian service. The three pastors Levi, Ueligitone, and Pouesi exchanged letters of encouragement with one another, sharing their experiences and perhaps arriving at a common decision about their dilemma. They decided that they would organize themselves into a single group.

The three pastors were graduates of Māluā seminary, and they knew of each other long before the events that happened in their villages. Coincidently, it was these events that brought them together again, this time to decide their fate and that of their flocks. One of my informants referred to this as ‘o le finagalo o le Atua (the will of God). When
asked if the events that occurred in the villages were a coincidence, he replied emotionally, “When the spirit of God moves, something is going to happen.”

The First Convention

In June 22 1942, the leaders of these splinter groups were able to meet in Apia, the first ever convocation for the purpose of deciding the future direction of these churches. This meeting became the first official convention of the splinter group, and on the 23rd, they agreed unanimously to organize themselves into a new Protestant denomination and called it ‘O le ‘Ekalēsia Fa'apotopotoga a Iēsū i Sāmoa (The Congregational Church of Jesus in Sāmoa) (IFT/1942-11). In addition, they voted and passed a resolution to mark this date (June 23, 1942) as the official date of the establishment of the CCJS (IFT/1942-13). This was the first denomination to be established by Samoans for Samoans in Sāmoa. These pastors registered the new church in American Sāmoa and Western Sāmoa, and the separation from the LMS church organization became official.

Several committees were formed at this first meeting of the CCJS. The Komiti o Nu’u ‘Ese ma Mālō Tetele (The Committee of Government and International Affairs) was headed by my grandfather Tuiasosopo Mariota I of Fagatogo and Seumanutafa of Apia (IFT/1942-2). Reverends Levi, Ueligitone, and Pouesi established the Komiti o Tupe (Committee of Finance) headed by Sanerivi and Ueligitone (IFT/1942-5). Another important matter that was discussed by the representatives of the new CCJS during its first convention was the subject of church music for the purpose of church service and worship. This was largely due to the LMS declaration forbidding the excommunicated
members of the newly formed CCJS from using LMS hymns. “The convention unanimously passed a resolution for the preparation of church music to begin a hymnal for the church” (IFT/1942-6).

The establishment of the Congregational Church of Jesus in Sāmoa was the beginning of a new chapter in the lives of the rebels, and the first official church convention confirmed the Samoan belief in self-determination. According to an informant, self-determination is an important part of the Samoan culture. The Samoans value this notion because it defines the characteristics of their way of life and affirms the ‘āiga, the matai system, the village and the council of chiefs, the relationships between families and villages, the relationships between chiefs and people, and the relationship between the pastor and the congregation. This notion had become even stronger in Sāmoa during the early part of the twentieth century in the country’s struggle against the colonial powers of Germany, New Zealand, and the United States. When the village chiefs, the village pastors, and village church members realized that their sovereignty was vulnerable, they immediately took action to reaffirm their independence from foreign control.42

Organizational Structure of CCJS

The 1942 convention also established the organizational structure for the new CCJS church. Immediately after the initial separation from the mother church, former members of the LMS church formed their own ‘aulotu (village congregation) in the villages of Fagatogo, Pago Pago, and Apia. The founding convention established these ‘aulotu as the first branches of the CCJS.

42 ‘Foreign control’ in this content refers to the relationship between the village churches and the LMS church administration in Sāmoa.
Unlike the organizational structure of the LMS church, the structure of the CCJS church resembles the traditional structure of the Samoan village society in the sense that the village church is the inner strength of the CCJS. At the convention, members of the parishes of Fagatogo, Pago Pago, and Apia join together to discuss issues pertaining to their individual parishes and the church organization. In this way, there is not a single group that presides over the affairs of the church as in the LMS church structure where missionaries and the Council of Elders maintain their superiority and authority over the affairs of the village church level. Rather, all pastors of the different parishes of the CCJS and their congregation members decide what is best for the future of the Congregational Church of Jesus in Sāmoa.

Fig. 29. The chapel of the CCJS Fagatogo parish. Photo by Kuki M. Tuíasosopo. December 2004
Fig. 30. The chapel of the CCJS Pago Pago parish. Photo by Kuki M. Tuiasosopo. December 2004.

Fig. 31. The chapel of the CCJS Apia parish. Photo by Laura Fepulea’i. December 2004.
The Current State of the CCJS

Since its inception in 1942, the *Fono Tele 'o le 'Ekālēsia Fa'apotopotoga a Iēsū i Sāmoa* (The Church Convention of the Congregational Church of Jesus in Sāmoa) has been an annual event in the church calendar. The CCJS began only as splinter groups from the villages of Fagatogo, Pago Pago, and Apia. Throughout the years, however, new members were added to the church, and they established new parishes. Also, there was a growth in the number of ordained ministers, lay preachers, and deacons. The convention of 2003 that was held at the church’s headquarters in Vaillima Fou reported a total of twenty three parishes in American Sāmoa, Western Sāmoa, Hawai‘i, the Mainland U.S., New Zealand, and Australia with an approximately 10,000 members of the CCJS in Sāmoa and abroad. These figures showed a significant growth of the church from only three founding parishes in 1942.

The church convention is not just a meeting to discuss the general affairs of the church. It is also a time for the “children of God” to unite together as a family unit to celebrate and remember the forefathers who established the CCJS: Afelē Levi, Pouesi, Ueligitone, Āmosa Āmosa, Sanerivi Taulapapa, Tuiasosopo Mariota I, Tiumale Male, Ta'amū, Mageo, Seumanutafa Pogai, Tuapepe Fiameē, Amituana’i Ofati, Tuiletufuga Tauālai, and Leota Siegafo.

Another important event during the convention is the *mafutaga a ‘autalavou* (youth fellowship). Youth groups from different branches of the CCJS come together for

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43 As members of the CCJS migrated outside of their homeland in the 1950s, they established their parishes of the CCJS church in their diasporic communities in America, New Zealand, and Australia.
fellowship and to socialize with other young people of the church. In addition, they
showcase their musical talents through *pese fa'aevagelia* (inspirational songs) and *tala fa'aleagaga* (biblical skits).

Fig. 32. Members of the CCJS FagatogoYouth rehearse a biblical drama.
Photo by Kuki M. Tuiasosopo. April 2004

Women of the church are also a significant part of the convention. They form the
*māfutaga a tinā* (women’s fellowship). Faletua or wives of pastors head this group.
They meet in prayer and fellowship in music, and lead discussions about ways to improve
Sunday Schools and the morality of children in the church. They also share with each
other their knowledge of motherhood and parenthood, and talk about how they will guide
and impact the future leaders of the church. In addition, they donate money and
contribute to the general welfare of the Congregational Church of Jesus in Sāmoa.
The separation from the mother church called for a change in the early administration of the LMS church, and the establishment of the Congregational Church of Jesus in Sāmoa confirms that change. Most importantly, the spirit of self-determination among the founding fathers of the CCJS reveals the strong desire of Sāmoans to be independent in the affairs that determine their way of life. Today, members of the Congregational Church of Jesus in Sāmoa enjoy that freedom that was passed on to them by the founding fathers to administer the affairs of the church in a democratic system. In addition, they enjoy the freedom to gather and worship God in praise and songs.
CHAPTER IV

PESE MA VĪ'IGA I LE ATUA
The Sacred Music of the Congregational Church of Jesus in Sāmoa

"The aim and final reason of all music should be nothing else but the Glory of God and the refreshment of the spirit."
- Johann Sebastian Bach

This chapter is divided into three parts. The first part presents an introduction to the sacred music of the Congregational Church of Jesus in Sāmoa, including a brief historical account of the events that lead to the composition of new Samoan church music (CCJS hymns) in the early 1940s, a section on the early composers of the CCJS hymns, and the performance practice of these hymns.

The second part presents an adaptation of musical compositions of church songs, and the examination of these songs. In addition, this section presents information on the recorded music, original text and translation, and transcriptions and analyses.

The third part includes the summary of the analyses which includes

PART I: INTRODUCTION

The sacred music of the CCJS grew out of harsh reality. The separation from the LMS church, which at the time was the major Protestant denomination in the islands, brought a prohibition against using any materials that were the property of the LMS church. When the new denomination was established, the LMS church officials specifically forbid the use of the hymnals that contained the first pese lotu (Samoan church music). Forbidding a people to use music as part of their spiritual growth and social well being struck deep at the morale of the members of the newly found denomination. The loss of church hymnals, which are considered prized possessions by Samoans, was a serious blow to the souls of the members of the CCJS.
One of my informants remembered how this came about. At the first CCJS convention, the LMS sent a missionary with the following pronouncement. “You left the church, and you are no longer children of God. You are not good enough to use the Bible, and you cannot use our music.” The LMS leaders complained about the splinter groups to the New Zealand administration in Sāmoa, which in turn issued a moratorium to the founders of the new denomination against the use of the LMS church hymnal. This was another detriment to the fledgling group of believers that increased their sense of estrangement from God and heightened the fear that perhaps they were to be excluded from the Holy Family in heaven. In the end, however, the pronouncement incited greater courage and threw the group into deep, urgent meditation and prayer for divine guidance.

With no music to accompany their church services, leaders of the newly found denomination had to find alternative means to obtain music for their purpose. During the convention, they passed a resolution that called for new compositions to be published as the first formally printed hymnal of original Samoan church music. This was the beginning of the first hymnal of the new denomination, written in western notation with texts in the Samoan language.

Pastors and elder members of the church wrote lyrics; musicians set the sacred texts to music, which they then taught to the urgently formed choir in time for the first church service of the convention. After the convention, members of the CCJS who attended the first official convention returned to their respective villages. However, the practice of teaching the hymns continued. One of the statements that I often heard from my informants during our interview sessions was that the Holy Spirit divinely inspired the hymns. An informant emotionally recalled the time when members of the CCJS were

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44 This event occurred in Apia during the first official meeting of the splinter groups.
prohibited from using the LMS hymns. He related to me that elder pastors told the
musicians to write the music for the church while everyone else set to pray.

“We prayed to God to show us the way to overcome our distress and
ordeal. We prayed that he bless the musicians with the knowledge to
compose music so we may worship him. We prayed day and night. The
only solution to our problems was through prayers.”
(December 2001, Fagatogo)

Another informant said that during the week of the first convention musicians
composed the hymns and taught them to the choir on Saturday for Sunday service.

“On Sunday morning they went to church and prayed and sang the new
music. After the morning service, they composed more hymns and taught
them to the choir for the evening service.” (December 2001, Fagatogo)

An elderly man of the church referred to the hymns as being sanctified by the spirit of
God. “This is anointed music,” he said. “Even today we can still feel the presence of
God in the music when we sing it.” When I asked him what makes the music so
effective, he replied eagerly, “It’s the words.” (February 2004, Hawai‘i).

Being devoted Christians and believing in a higher power to aid them in their
misfortune, founders of the CCJS went to God to get the music. The question is, did God
immediately give the musicians the knowledge of composing music with western
notation? What does ‘they went to god to get the music’ mean? To answer these
questions, one must look into the musicality of the musicians to find out how they
acquired the knowledge of composing hymns.
Composers

Mātaʻutia Pene Solomona and his nephew Ioselani Pouesi were two of the most prolific composers of CCJS hymns. Their musical ability earned them a reputation among members of the CCJS and Samoans across the islands. However, the music background of these composers is rather an interesting story.

The piano lesson book of his sister Siuila influenced Mātaʻutia’s musicality. The story, as relayed to me by an informant, states that Siuila had taken up piano lessons in Apia with a Catholic priest. She would come home after her lessons and leave her lesson book around the house. As young boys at the time, Mātaʻutia and his brother Karene would stay around their home, doing chores, playing games and doing other fun activities for boys at their early age. One day, they came across their sister’s piano lesson book, they picked it up and began looking through the pages. They examined and explored the interesting lines and spaces of the staves and notations on the pages. The brothers became very interested in the mystery of Western music notation. At the same time, the marching band of the German colonial government in Western Sāmoa was a popular group among Samoans in Apia. The bandmaster employed Samoans as instrumentalists, and local boys, such as Mātaʻutia and Karene’s older brother Taime, were keen into the ideas of Western music. Aside from the marching band, there were only a few places in Sāmoa where natives received formal training in music, however, such opportunities were not available to most Samoans. Some, like Mātaʻutia and Karene, learned Western music by exploring the art themselves. With some assistance from their sister Siuila and brother Taime and through both observation and experimentation, Mātaʻutia and Karene learned the arts of composition and music making. As they matured, their knowledge of
music expanded to the serious composition of church music. An informant who is a
direct descendant of these brothers referred to this method of learning as self-taught.

Ioselani Pouesi, the son of Māta‘utia and Karene’s sister, took up music lessons
from his uncles, particularly Karene. In an interview with Ioselani’s son Paul Pouesi, he
stated that his father had no formal training in music theory or counterpoint. What
Karene taught him were rhythmic patterns and the rhythmic values of musical notes. In
other words, Ioselani learned only the principle fundamentals of Western music and the
basic principle of music composition, including simple rhythms and melodic
construction. In composition, Karene advised him to compose the music according to the
lyrics. “If the words are sad, the music must accommodate the sense of loss and sadness.
If the words are happy, the music must also reveal the sense of joy and happiness.”
(January 2005, American Sāmoa Community College).

How did Ioselani find the musical ideas in his compositions? According to my
informant, the environment and the natural surrounding influenced the composer in
melodic and rhythmic construction of his compositions. “Some of his melodic ideas
come from birds chirping in the morning. Sometimes when he sleeps he hears a tune in
his head. He would wake up and begin composing the tune. The rain influenced some of
his rhythmic patterns as it drops on the roof of the house. That is where he got his ideas
for his composition.” (ibid).

Ioselani became well known for his compositions of church music. With
assistance from his uncles Karene and Māta‘utia, Ioselani excelled in the art of musical
composition. Māta‘utia and Ioselani began to share their talents with other young people,
as did other composers such as Taime and Karene. Perhaps their most important contribution to Samoan music in general was the composition of church music, which includes that of CCJS.

**Performance Practice and Church Hymns**

CCJS musicians were mainly from Apia on the island of ‘Upolu. They would travel to the islands of Tutuila, to the villages of Fagatogo and Pago Pago, to teach each choir the hymns for their Sunday worship. With the church in Apia, the musicians would take turns teaching hymns to the Apia choir church hymns. According to an informant, Taime, who was a composer from Apia, sent his student to Tutuila to assist the choir there. ‘Elama was a student of Taime who became the first resident musician of the CCJs Pago Pago parish. My informant recollected his memories of the choir of the CCJS Pago parish:

“When I grew up in Pago Pago, I participated in this activity. The composers came from Western Sāmoa to work with us. Each composer would set to compose music, which was then passed on to the choir for rehearsal. Sometimes the songs were received during choir rehearsal were incomplete, because the composer was still working on a section of that song. Therefore, he would teach us only the verses during one or two rehearsals. When he completed the refrain, he would teach it to us during our next choir practice.” (February 2004, Hawai‘i)

This format quickly became the pattern of music transmission in the church throughout Sāmoa. This is important because choir development became the first critically important activity in establishing new CCJS parishes in the villages. The new church also began to build its reputation in choral performance.

The major composers Māta‘utia and Ioselani, together with Taime, acted as advisors to church musicians, most of whom were their pupils. Musicians looked up to them for suggestions, advice, and recommendations for the performance of the hymns. In
this way, musicians taught the choirs with standards of choral practices that included singing the hymns according to the notes on the staves. Therefore, hymn singing in the CCJS church in the early years followed that of a western choir, where singers sing what the composer writes on the page. There was no room for improvisation. Although, singers were not able to read musical notes, they were taught by well-trained Samoan musicians to sing the hymns as written. With music score in hand, musicians would teach the singers how to read music and understand the concept of musical notation with regards to singing the correct pitch.

In contrast, the performance practice of church music in the LMS church in the early 1900s, relied on musicians with no formal trainings. In most cases, musicians were village pastors who had learned the hymns from the missionaries at Mālua Mission School. Once they graduated they returned to their villages and taught the choir the hymns they learned in Mālua. There was no other person in the village that the pastor could rely on for suggestions or advice on how to teach and perform the hymns, except for occasional visits by the missionaries. In this way, whatever the pastor remembered of how the hymns sounded, he would teach to his choir by rote. In addition, singers did not have music scores, and they sang the hymns from the LMS hymnal, that only included text. On the other hand, most people in the village were already familiar with the hymns, and they sang these hymns the way they heard them. Therefore, musicians did not have to rehearse the familiar hymns. In essence, there was a lack of knowledge about perfecting the hymns built into the performance practice of music in the LMS church in the early 1900s.
The contrast with the CCJS church was striking. In CCJS practice, Mātaʻutia, Ioselani, Karene, and their students perfected each hymn because they were fairly new compositions. This practice continues today in the CCJS church, where musicians are trained in the western style of music, and singers are now able to read musical notes. In the village of Fagatogo, my father Pulefaʻasina Tuiasosopo, who is a Western trained musician, teaches the Fagatogo church choir according to the standards of western choral music. Paul Pouesi follows the standards of western choral music and the teachings of his father Ioselani. Today, the younger generation of musicians of the Congregational Church of Jesus in Sāmoa such as Flo Wendt, Julia Foʻifua, Maria Maene, Palauni Seumanutafa among others, perpetuates the traditions of hymn singing in the church set by the early musicians of the church.

Moreover, the choir follows the seating arrangements of a western church, where the choir sits in a special section separate from the congregation. Membership in the CCJS choir is not restricted to professional or amateur singers, but rather open to any member of the congregation.

Fig. 33. Pulefaʻasina Tuiasosopo conducts the choir of CCJS Fagatogo during a Christmas Choral Concert in 1995. Tuiasosopo Family Photo Collection December 1995. 94
Fig. 34. CCJS Fagatogo choir during a Christmas choral concert in 1995. Tuiasosopo Family Photo Collection. December 1995.

Fig. 35. Mrs. Julia Fo’ifua and Ms. Flo Wendt (on keyboard) doing vocal trainings and warm up the CCJS Fagatogo Choir during choir rehearsal. Photo by Kuki M. Tuiasosopo. January 2002
PART II: INTRODUCTION TO TRANSCRIPTION

The second part includes musical transcriptions and analyses of twenty hymns of the CCJS church and twenty hymns of the LMS church. Each hymn includes a brief note on the recording, the Samoan text and its English translation, a musical transcription based on the recording, and an analysis of the hymns. The analyses of each musical example includes the following:

I. Synopsis of the recording
II. Samoan text and English translation
III. Transcription with Roman numeral analysis
IV. Musical analysis
   A. Form (phrase structure)
   B. Elements of Time (tempo, and time signature,)
   C. Melodic Organization (contour, rhythmic structure, compass, and intervals).
V. Textual Structure (Syllables per Phrase
VI. Vocabulary of Chords (common chord progression, borrowed chords, and Cadence).
Example 1. *O Iēsū Ua Fetulai Mai*

I. **Synopsis of Recording**

Sung by the CCJS choir Fagatogo parish

Location: Fagatogo, American Sāmoa

Date: Tuesday, January 4, 2005

Context: *Fuifui Lotu* (New Year’s daily service)

Group Size: Approximately 15 people (choir and congregation)

Physical Arrangement: The group scattered throughout the sanctuary. Some seated in the choir section while others seated in the back of the church.

Instrument Accompaniment: Electric Organ and Synthesizer

II. **Sāmoan Text and English translation**

1. O Iēsū ua fetulai mai,
   So’o sē tasi ua fia mulimuli mai,
   Ia amo le sātauro e sili le mamafa,
   Ma mulimuli iā Iēsū Keriso.

   Tali. Mulimuli iā Iēsū Keriso.
   E maua ai pea le manumālo.
   O ia le ola ma lo tātou ‘olo.
   E manumālo ai pea i le tī’āpolo.

1. Jesus has spoken,
   Whoever follows me,
   Carries my cross.

Chorus: Follow Jesus Christ.
   You shall me victorious
   He is life and salvation.
   You shall overcome the devil.
III. Transcription with Roman Numerals

O IESU UA FETALAI MAI

Pouesi F.T.T.                              S.M.P. Iosefina Pouesi

Soprano
Alto
Tenor
Bass

\[ J = 120 \]

\[ \text{O le-su lo'o ua fe-ta-lai mai, so'o se} \]

\[ \text{O le-su lo'o ua fe-ta-lai mai, so'o se} \]

\[ \text{O le-su lo'o ua fe-ta-lai mai, so'o se} \]

\[ \text{O le-su lo'o ua fe-ta-lai mai, so'o se} \]

\[ \text{O le-su ho'u ua fe-ta-lai mai, te-ta-lai} \]

\[ \text{O le-su ho'u ua fe-ta-lai mai, te-ta-lai} \]

\[ \text{ta-si sa fia ma-li-mu-li mai, la a-mo le sa-tau-ro e} \]

\[ \text{ta-si sa fia ma-li-mu-li mai, la a-mo le sa-tau-ro e} \]

\[ \text{ta-si sa fia ma-li-mu-li mai, la a-mo le sa-tau-ro e} \]

\[ \text{ta-si sa fia ma-li-mu-li mai, la a-mo le sa-tau-ro e} \]

\[ \text{ta-si sa fia ma-li-mu-li mai, (ma-li mai) la a-mo le sa-tau-ro e} \]
Fig. 36. A transcription of the CCJS hymn #41 *O Iēsū Ua Fetalai Mai* with text and music composed by Ioselani Pouesi. Recording and Transcription by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Strophic Form (Verse/Chorus)
2. 2 standard phrases
   4.4.4.4. 4.4.4.4.
   (mm. 2-5, 6-9, 10-13, 14-17)
   (mm. 18-21, 22-25, 26-29, 30-33)

B. Elements of Time

1. Tempo (♩ = 120)
2. Time Signature (cut time)
3. Song begins on the up beat (anacrusis) and ends on the down beat

C. Melodic Organization

1. Contour
   Repeated arch shape and reverse arch shape

2. Rhythmic Structure
   ♩ = 60
   ♩ = 4
   ♩ = 22
   ♩ = 4
   ● = 3

3. Compass
   d1 – g2

4. Intervals
   unisons = 30
   M2 = 17
   m2 = 16
   M3 = 5
   m3 = 7
   P4 = 6
   P5 = 2
   M6 = 3
   m6 = 1
   octaves = 2
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (45 syllables)
Phrase 2 (46 syllables)

VI. Vocabulary of Chords

A. Common Chord Progression

I – V – I
IV – I
vi – V – I

B. Borrowed Chords

Secondary Dominant
(mm.15: V7/V – V)

C. Cadence

I6/4 – V – I
Perfect Authentic Cadence
Example 2. *Inā Tātou Sāuni Atu Nei*

I. **Synopsis of the Recording**

Sung by the choir of the CCJS Pearl City parish, Hawai‘i Chapter

Location: Pearl City, Hawai‘i

Date: Sunday, February 6, 2005

Context: Communion Sunday morning service

Group Size: 7 singers

Physical Arrangement: Row 1: alto section
Row 2: soprano section
Row 3: tenor and bass sections

Instrument Accompaniment: Upright Piano

II. **Sāmoan text and English translation**

1. **Inā tātou sāuni atu nei,**
   Le fa‘afetai ma le fa‘amanū,
   Tātou vivi‘i ma ifo atu ai,
   Pūnonou i lē na faia i tātou.

   Tali. Fa’ané’ene’e i le Tamā,
   Fa’ané’ene’e i le Alo,
   Fa’ané’ene’e i le Agaga Sā.

1. Let us prepare
   Thanksgiving and worship
   Let us praise
   Bow our heads to our creator

   Chorus: Praise the Father
   Praise the Son
   Praise the Holy Spirit
III. Transcription with Roman Numerals

INA TATOU SAUNI ATU NEI

Soprano

Alto

Tenor

Bass

Peneuta F.S.

Mata'utia Pene Solomonu

Tali

S

A

T

B

i-so atu ai,
po-so-nou i le na tala i ta-tou.
Fa-te-te-te,
Fa-te-te-te

i-so atu ai,
po-so-nou i le na tala i ta-tou.
Fa-te-te-te i le Ta-ta-
Fa-te-te-te

i-so atu ai,
po-so-nou i le na tala i ta-tou.
Fa-te-te-te i le Ta-ta-
Fa-te-te-te

i-so atu ai,
peso-nou i le na tala i ta-tou.
Fa-te-te-te,
Fa-te-te-te

i-so atu ai,
po-so-nou i le na tala i ta-tou.
Fa-te-te-te,
Fa-te-te-te
Fig. 37. A transcription of the CCJS hymn #3 *Inā Tātou Sāumi Atu Nei* with music composed by Mata'utia Pene Solomon and text written by Peneueta. Recording and Transcription by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. 2 Standard Phrases
   4.4. 4.4.
   (mm. 1 – 4, 5 – 8)
   (mm. 9 – 12, 13 – 16)

B. Elements of Time

1. Tempo (\( \frac{4}{4} \) = 120)
2. Time Signature (6/8)
3. Song begins and ends on the down beat

C. Melodic Organization

1. Contour
   Stepwise arch shapes leap and descend stepwise
2. Rhythmic Structure
   \( \frac{4}{4} = 3 \)
   \( \frac{2}{4} = 4 \)
   \( \frac{3}{4} = 5 \)
   \( \frac{5}{4} = 57 \)
   \( \frac{7}{4} = 10 \)
3. Compass
   e1 – g2
4. Intervals
   Unisons = 0
   M2 = 16
   m2 = 10
   M3 = 1
   m3 = 6
   P4 = 9
   P5 = 2
   M6 = 1
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (49)
Phrase 1 (30)

VI. Vocabulary of Chords

A. Common Chord Progression

I – IV – I
I – V – I

B. Borrowed Chords

Secondary Dominant
(mm. 4: V/V – V7)

C. Cadence

I6/4 – V – I
Perfect Authentic Cadence
Example 3. *Le Tupu 'Oe O Tupu*

I. **Synopsis of the Recording**

Sung by the choir of the CCJS Fagatogo parish

Location: Fagatogo, American Sāmoa

Date: Sunday, January 2, 2005

Context: Evening Service

Group Size: Approximately 35 singers

Physical Arrangement: Rows 1 & 2 – Altos
Rows 3 & 4 – Sopranos
Row 5 – Tenors
Rows 6 & 7 – Basses

Instrument Accompaniment: Electric Organ and Synthesizer

II. **Sāmoan Text and English Translation**

1. *Le Tupu 'oe o Tupu*
   Le Ali'i o Ali'i
   E mamao lou nofoali'i
   E te afo ai

   **Tali.** O maia inā vivi'i
   I le Tupu Silisili
   Tatou fa'ane'ene'e
   I le Atua le Tamā

1. You are the King of Kings
   And the Lord of Lords
   Your crown is in heaven
   Where you sitteth

   **Chorus.** Come ye let us praise
   The almighty King
   Let us worship
   God the Father
III. Transcription with Roman Numerals

LE TUPU OE O TUPU

Ueligitone F. T.  Mata'urua Pene Solomon

Soprano

Alto

Tenor

Bass

Tali

E mar-mao lou no-fa-a-lí 7 i e te a-fí-o ai. O mai ia i-na

E mar-mao lou no-fa-a-lí 7 i e te a-fí-o ai. O mai ia i-na

E mar-mao lou no-fa-a-lí 7 i e te a-fí-o ai. O mai ia i-na

E mar-mao lou no-fa-a-lí 7 i e te a-fí-o ai. O mai ia i-na
Fig. 38. A transcription of the CCJS hymn #6 Le Tupu 'Oe O Tupu with music composed by Mata'utia Pene Solomon and text written by Rev. Ueligitone. Recording and Transcription by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. 2 Standard Phrases
   4.4. 4.4.
   (mm. 1 – 4, 5 – 8)
   (mm. 9 – 12, 12 – 16)

B. Elements of Time

1. Tempo (♩ = 105)
2. Time Signature (Common Time)
3. Song begins and ends on the down beat.

C. Melodic Organization

1. Contour
   Descending and ascending stepwise with leaps of a P4 and a P5.

2. Rhythmic Structure
   ♩ = 24
   ♩ = 28
   ♩ = 7
   = 3

3. Compass
   fl – g2

4. Intervals
   Unisons = 17
   M2 = 19
   m2 = 4
   M3 = 7
   m3 = 4
   P4 = 3
   P5 = 4
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (34)
Phrase 1 (37)

VI. Vocabulary of Chords

A. Common Chord Progression

I – V – I
I – IV – V – I

B. Borrowed Chords

Secondary Dominant
(mm. 3: V7/V – V)

C. Cadence

I6/4 – V – I
Perfect Authentic Cadence
Example 4. *Afio Mai 'Oe Le Agaga Pa'ia*

I. **Synopsis of the Recording**

Sung by the choir of the CCJS Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Wednesday, January 19, 2005

Context: Mid - Week Evening Service

Group Size: Approximately 15 people

Physical Arrangement: The group scattered throughout the sanctuary. Some seated in the choir section while others seated in the back of the church.

Instrument Accompaniment: Eletric Organ and Synthesizer

II. **Sāmoan Text and English Translation**

1. *Afio mai 'oe le Agaga Pa’ia.*
   Alofa afio mai.
   Ua naunau o mātou loto nei,
   I lou fa’apa’ia mai

   **Tali**
   Se a le aoga mātou te potopoto ai?
   Pe aunoa ma ‘oe,
   Le pogai mātou te ola ai.

   Have mercy on us, Come.
   Our hearts desire your presence.
   Bless us all.

   **Chorus.** How useless is our gathering?
   Without your presence
   The reasons for our living.
III. Transcription with Roman Numerals

AFIO MAI OE LE AGAGA PA'IA

Pouesi F.T.T.  S.M.P. Ioselani Pouesi

Soprano

Alto

Tenor

Bass

\(\text{S} \quad \text{fa} \quad \text{a-fio mai} \quad \text{Un nau-nau o mau-tau lo-to}\)

\(\text{A} \quad \text{fa} \quad \text{a-fio mai} \quad \text{Un nau-nau o mau-tau lo-to}\)

\(\text{T} \quad \text{fa} \quad \text{a-fio mai} \quad \text{Un nau-nau o mau-tau lo-to}\)

\(\text{B} \quad \text{fa} \quad \text{a-fio mai} \quad \text{Un nau-nau o mau-tau lo-to}\)
Fig. 39. A transcription of the CCJS hymn #45 *Afio Mai 'Oe Le Agaga Pa'ia* with music composed by Ioselani Pouesi and text written by his father Rev. Elder Pouesi. Recording and Transcription by Kuki M. Tuiasosopo.
III. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. 2 Standard Phrases
   4.4.4.5. 4.4.4.4.
   (mm. 1 – 4, 5 – 8, 9 – 12, 13 – 17)
   (mm. 18 – 21, 22 – 25, 26 – 29, 30 – 33)

B. Elements of Time

1. Tempo ($\downarrow = 80$)
2. Time Signature (Cut Time)
3. Song begins on the up beat (anacrusis) and ends on the down beat

C. Melodic Organization

1. Contour
   Ascending stepwise then descending in an arch shape motion

2. Rhythmic Structure
   $\downarrow = 29$
   $\uparrow = 45$
   $\downarrow = 1$
   $\uparrow = 1$

3. Compass
   d1 – g2

4. Intervals
   Unisons = 17
   M2 = 17
   m2 = 5
   M3 = 2
   m3 = 2
   P4 = 2
   P5 = 0
IV. Textual Structure

A. Syllables/Phrase

Phrase 1 (49)
Phrase 2 (36)

V. Vocabulary of Chords

A. Common Chord Progression

I – IV – vii – I
I – vi – V – I
I – V – I

B. Borrowed Chord

Secondary Dominant
(mm. 15: V7/V – V)

C. Cadence

I – IV6/4 – I
Plagal Cadence
Example 5. *Vivi'i Atu i a i lo Tātou Tamā*

I. Synopsis of the Recording

Sung by the choir of the CCJS Pearl City, Hawai‘i Chapter

Location: Pearl City, Hawai‘i

Date: February 6, 2005

Context: Sunday Morning Service

Group Size: 7 singers

Physical Arrangement: Row 1: alto section
Row 2: soprano section
Row 3: tenor and bass sections

Instrument Accompaniment: Upright Piano

II. Sāmoan Text and English Translation

1. Vivi'i atu ia i lo tātou nei Tamā  
Ma ta'uta'u atu pea o Ieova  
Ia le aunoa vī'iga i ʻo tātou gutu  
ʻAuā o lona mamalu ō ia le Tamā

Tali.  
Ia tātou pepese ma le ʻoliʻoli ai  
ʻAuā e afio mai lo tātou nei Tamā  
Ia tātou pepese ma le ʻoliʻoli ai  
Iā læstū ua faʻātasi mai

1. Let us praise our Father  
And proclaim him Jehovah  
Let the praises revealed in our tongue  
For he is our Holy Father

2. Let us sing and be joyous  
For our Father is upon us  
Let us sing and be joyous  
For Jesus is with us
III. Transcription with Roman Numerals

VIVI'I ATU IA I LO TATOU NEI TAMA

Pouesi F.T
Mataʻutia Pene Solomon

Soprano

Alto

Tenor

Bass

pe-a o le-o va___ fa le au-nou vi-y-ga i o tu-tou ga-va___ a-

pe-n o le-o va___ fa le au-nou vi-y-ga i o tu-tou ga-va___ a-

pe-a o le-o va___ fa le au-nou vi-y-ga i o tu-tou ga-va___ a-

pe-a o le-o va___ fa le au-nou vi-y-ga i o tu-tou ga-va___ a-

V7 5 4 2 1
Fig. 40. A transcription of the CCJS hymn #8 *Vivi 'i Atu ia i lo Tātou Nei Tamā* with music composed by Māta‘utia Pene Solomon and text written by Rev. Elder Pouesi. Recording and Transcription by Kuki M. Tuiasosopo
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)

2. Phrases
   4.4.4.4. 4.4.4.4.
   (mm. 2 – 4, 5 – 8, 9 – 12, 13 – 17)
   (mm. 18 – 20, 21 – 24, 25 – 28, 29 – 33)

B. Elements of Time

1. Tempo ($J = 120$)
2. Time Signature (6/8)
3. Song begins on the up beat (Anacrusis) and ends of the downbeat.

C. Melodic Organization

1. Contour
   Repeated arch shape in stepwise motion with descending and ascending leaps

2. Rhythmic Structure
   $\updownarrow = 19$
   $\updownarrow = 50$
   $\updownarrow = 27$
   $\updownarrow = 2$
   $\updownarrow = 2$
   $\updownarrow = 4$
   $\equiv = 1$

3. Compass
   c1 – f2

4. Intervals
   Unisons = 30
   M2 = 26
   m2 = 6
   M3 = 8
   m3 = 8
   P4 = 7
   P5 = 6
   M6 = 2
   m6 = 3
   PO = 1

123
V. **Textual Structure**

A. Syllables/Phrase

    Phrase 1 (59)
    Phrase 2 (55)

VI. **Vocabulary of Chords**

A. Common Chord Progression

    I – IV – I
    I – V – I

B. Borrowed Chords

    None

C. Cadence

    I6/4 – V – I
    Perfect Authentic Cadence
Example 6. *Ia Alalaga Ia Ieova I Tatou Uma Nei*

I. Synopsis of the Recording

Sung by the choir of the CCJS Fagatogo Parish

Location: Fagatogo, American Samoa

Date: Sunday, January 9, 2005

Context: Evening Service

Group Size: Approximately 35 Singers

Physical Arrangement: Rows 1 & 2 – Alto Section
          Rows 3 & 4 – Soprano Section
          Row 5 – Tenor Section
          Rows 6 & 7 – Bass Section

Instrument Accompaniment: Electric Organ and Synthesizer

II. Samoan Text and English Translation

1. *Ia ‘alalaga ia Ieova i tatou uma,*
   ‘O e o nonofo i le lalolagi ma le lagi nei.
   Ia tatou vi’ia lona suafa,
   Le Atua o le Alo, o le Agaga Pa’ia,

   Tali. *Ia ‘alalaga tatou uma,*
   Fiafia ma le mautinoa
   O i le lagi lo tatou fa’aolataga
   Ia alalaga tatou nei ia Ieova

1. Let us praise Jehovah,
   Those of us who reside on earth and in heaven
   Let us praise his name
   God the Son, and the Holy Ghost.

Chorus. Let us praise
   Be joyous and let it be known
   That our salvation is in heaven
   Let us praise Jehovah
III. Transcription with Roman Numerals

IA ALALAGA IA IEOVA I TATOU UMA

Siulia Pusseri

Mata'utia Pene Solomona

Soprano

Alto

Tenor

Bass
Tali

Ta. I-a la-ga ta-tou u-ma, fia-fia ma le mau-ti-

Ta. I-a la-ga ta-tou u-ma, fia-fia ma le mau-ti-

Ta. I-a la-ga ta-tou u-ma, fia-fia ma le mau-ti-

Ta. a-la-la-ga la-tou u-ma, Pe-pe-se fia-fia ma le mau-ti-
Fig. 41. A transcription of the CCJS hymn #1 *Ia Alalaga Ia Ieova I Tātou Uma Nei* with music composed by Māta'utia Pene Solomon and text written by Siuila Pouesi. Recording and Transcription by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. Phrases
   4.4.4.4. 4.4.
   (mm. 2 - 4, 5 - 8, 9 - 12, 13 - 16)
   (mm. 17 - 20, 21 - 24)

B. Elements of Time

1. Tempo ($J = 105$)
2. Time Signature (Common Time)
3. The verse begins on the up beat (anacrusis) and ends on the down beat.
The chorus begins on the up beat (anacrusis) and ends on the down beat.

C. Melodic Organization

1. Contour
   Repeated arch shape in ascending and descending motions.

2. Rhythmic Structure
   $J = 28$
   $H = 51$
   $J = 6$
   $J = 5$
   $J = 6$
   $H = 6$

3. Compass
   $f_1 - g_2$

4. Intervals
   Unisons = 29
   $M2 = 30$
   $m2 = 8$
   $M3 = 7$
   $m3 = 5$
   $P4 = 5$
   $P5 = 4$
   $M6 = 3$
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (66)
Phrase 2 (49)

VI. Vocabulary of Chords

A. Common Chord Progression

I – V – I
I – IV – I
I – vi – V – I

B. Borrowed Chords

Neapolitan Chord (N)
(mm. 7,8,9: vi – N – V)

C. Cadence

I6/4 – V7 – I
Perfect Authentic Cadence
Example 7. *Le Tupu Silisili O Afio I le Nofoali‘i*

I. Synopsis of the Recording

Sung by the choir of the CCJS Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Saturday, January 8, 2005

Context: Choir Rehearsal

Group Size: Approximately 35 Singers

Physical Arrangements: Rows 1 & 2 – Alto Section
Rows 3 & 4 – Soprano Section
Row 5 – Tenor Section
Rows 6 & 7 – Bass Section

Instrument Accompaniment: Electric Organ and Synthesizer

II. Sāmoan Text and English Translation

1. Le Tupu Silisili o afio i le Nofoali‘i
   O afio i le va o Kerupi
   I le lagi o lagi o ‘oe leova ‘o ‘au
   O ‘oe lava o le pule aoaoo
   E pa‘ia lau afio e le aunoa ona fa’ane‘ene‘eina
   O lau afio e le ‘au pa‘ia uma
   Alalaga i le po ma le ao i vī‘iga tatau

Tali. E tūmau vī‘iga i lūgā ‘ātoa ma lolo nei
Ia pule pea e fa‘avavau
O le Tupu lava ‘oe mai le vavau

1. The all mighty King sits on the throne

   In heaven, Jehovah reigns
   You are the eternal authority
   You are Holy and you must be praised
   By your children day and night

Chorus. The praises shall be yours in heaven and on earth
The eternal authority
You are forever our King
III. Transcription with Roman Numerals

LE TUPU SILISILI O AFIO I LE NOFOALII

_Uelitone F.T._

_Mata’uita Pene Solomon_
Fig. 42. A transcription of the CCJS hymn #7 *Le Tupu Silisili O Afio I le Nofoali'i* with music composed by Mata'utia Pene Solomon and text written by Rev. Ueligitone. Recording and Transcription by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. Phrases
   8.8.8.8. 8.8.8.
   (mm. 1 – 8, 9 – 16, 17 – 24, 25 – 32)
   (mm. 33 – 40, 41 – 48, 49 – 56)

B. Elements of Time

1. Tempo ($J = 125$)
2. Time Signature (6/8)
3. The verse begins on the up beat (anacrusis) and ends on the down beat.
   The chorus begins on the up beat and ends on the down beat.

C. Melodic Organization

1. Contour
   Descending and ascending stepwise and arch shape motions with
   A few leaps of an octave.
2. Rhythmic Structure
   $J = 29$
   $\underline{\text{J}} = 57$
   $\text{J} = 43$
   $\underline{\text{J}} = 5$
   $\text{J} = 19$
   $\gamma = 18$

3. Compass
   d1 – e2

4. Intervals
   Unisons = 41
   M2 = 29
   m2 = 18
   M3 = 13
   m3 = 15
   P4 = 5
   P5 = 4
   M6 = 1
   m6 = 1
V. **Textual Structure**

A. Syllables/Phrase

   Phrase 1 (92)
   Phrase 2 (67)

VI. **Vocabulary of Chords**

A. Common Chord Progression

   I – IV – I
   I – vi – V – I
   I – V – I

B. Borrowed Chords

   Secondary Dominant
   (mm. 7 – 8: vi – V7/V – V)

C. Cadence

   I6/4 – V7 – I
   Perfect Authentic Cadence
Example 8. *Le Fili Sāuā Ua Ita Tele Mai*

I. **Synopsis of the Recording**

Sung by the choir of the CCJS Pearl City, Hawai‘i Chapter  
Location: Pearl City, Hawai‘i  
Date: Sunday, February 13, 2005  
Context: Morning Service  
Group Size: 7 singers  
Physical Arrangement:  
Row 1: alto section  
Row 2: soprano section  
Row 3: tenor and bass sections  
Instrument Accompaniment: Upright Piano

II. **Sāmoan Text and English Translation**

1. Le fili sāuā ua ita tele mai  
   Sā‘ili mai iā te a‘u ia ou mālaia ai  
   O Iēsū le tali pupuni e tete‘e atu ai  
   Iū fanafana a ē ua ita mai

Tali.  
Iēsū, le ‘ou te mālō ai  
Fa‘amālosi mai ma fa‘atasi mai  
Iēsū, se‘i e māfuta mai  
E gata ai lo‘u nei vaivai

1. The devil rages in anger  
Searching for my soul to condemn  
Jesus is my shield  
Who guards me from my enemies

Chorus.  
Jesus, whom I shall be victorious  
Guide and protect me  
Jesus, come in to my life  
I shall not be weak
III. Transcription with Roman Numerals

LE FILI SAUA UA ITA TELE MAI

Ueligitone F.F.T.  S.M.P. Iosefani Pousi
Fig. 43. A transcription of the CCJS hymn #66 *Le Fili Sāuā Ua Ita Tele Mai* with music composed by Ioselani Pouesi and text written by Rev. Ueligitone. Recording and Transcription by Kuki M. Tuiasosopo.
IV. **Musical Analysis**

A. **Form**

1. Strophic From  
   (Verse/Chorus)

2. Phrases  
   8.8  8.8.  
   (mm. 1 - 8, 9 - 16)  
   (mm. 17 - 24, 25 - 32)

B. **Elements of Time**

1. Tempo \( \dot{J} = 90 \)
2. Time Signature (3/4)
3. The verse begins on the up beat (anacrusis), and ends on the down beat  
   The chorus begins on the down beat, and ends on the down beat.

C. **Melodic Organization**

1. Contour  
   Ascending stepwise then leap up and down.  
   Somehow creates a repeated arch shape motion

2. Rhythmic Structure  
   \( \dot{J} = 46 \)  
   \( \dot{J} = 36 \)  
   \( \dot{J} = 9 \)  
   \( \dot{J} = 5 \)  
   \( \dot{J} = 1 \)

3. Compass  
   d1 – g2

4. Intervals  
   Unisons = 28  
   M2 = 23  
   m2 = 13  
   M3 = 4  
   m3 = 10  
   P4 = 6  
   P5 = 3  
   M6 = 3  
   m6 = 3
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (62)
Phrase 2 (50)

VI. Vocabulary of Chords

A. Common Chord Progression

I – ii – V – I
I – V – I
I – IV – I

B. Borrowed Chords

None

C. Cadence

I – IV6/4 – I
Plagal Cadence
Example 9. *Le ‘Ekālēsia e, I Sāmoa*

I. **Synopsis of the Recording**

Recorded by the choir of the CCJS Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Saturday, January 8, 2005

Context: Choir Rehearsal

Group Size: Approximately 35 Singers

Physical Arrangements: Rows 1 & 2 – Alto Section
Rows 3 & 4 – Soprano Section
Row 5 – Tenor Section
Rows 6 & 7 – Bass Section

Instrument Accompaniment: Electric Organ and Synthesizer

II. **Sāmoan Text and English Translation**

1. *Le ‘Ekālēsia e, i Sāmoa*

Se‘i tātou fa’amālosi ma finafinau pea
Tau le tua mo le Atua
E lē āfaina tāʻua
O Iēsū lo ta‘i‘imuia
E manumālō ai pea i tā‘ua

Tali. ‘O ai ‘ea ou e toe fefe a‘i?
Ua ‘ou maua Iēsū o lo‘u Matai
‘O ai ‘ea e toe to‘i‘ilalo a‘i?
Ua ‘ou maua Iēsū e manumālō a‘i.

1. **Members of the Congregation (CCJS)**

Let us be strengthened
Fight the war for God
We will not be defeated
Jesus will lead us
To victory

Chorus. Who am I afraid of?
I have found Jesus my savior
Who will defeat me?
I have found victory in Jesus
III. Transcription with Roman Numerals

LE EKALESIA E, I SAMOA

Pouesi F.T.T

S.M.P. Iosefani Pouesi

Soprano

Alto

Tenor

Bass

\[
\begin{align*}
& \text{Soprano} \\
& \text{Alto} \\
& \text{Tenor} \\
& \text{Bass}
\end{align*}
\]
Fig. 44. A transcription of the CCJS hymn #97 Le ʻEkālēśia e, i Sāmoa with music composed by Ioselani Pouesi and text written by Rev. Elder Pouesi. Recording and Transcription by Kuki M. Tuiaosopo.
IV. **Musical Analysis**

A. Form

1. Strophic Form  
   (Verse/Chorus)
2. Phrases  
   4.4.4.4. 4.4.4. 4.4.4.4. 4.4.4. 
   (mm. 2 – 5, 6 – 9, 10 – 13, 14 – 17)  
   (mm. 18 – 21, 22 – 25, 26 – 29, 30 – 33)

B. Elements of Time

1. Tempo ($J = 100$)
2. Time Signature (6/8)
3. The verse begins on the up beat and ends on the down beat.
   The chorus begins on the down beat and ends on the down beat.

C. Melodic Organization

1. Contour  
   Repeated arch shape motion moving stepwise
2. Rhythmic Structure  
   $J = 15$
   $J = 56$
   $J = 2$
   $J = 0$
   $J = 36$
3. Compass  
   f1 – e2
4. Intervals  
   Unissons = 36
   M2 = 42
   m2 = 12
   M3 = 5
   m3 = 7
   P4 = 4
   M6 = 1
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (69)
Phrase 2 (63)

VI. Vocabulary of Chords

A. Common Chord Progression

I – IV – I
I – vi – V – I

B. Borrowed Chords

b VI
(mm. 13 – 14: b VI – I6/4)

Secondary Dominant
(mm. 31 – 32: V7/V – V – I6/4)

C. Cadence

I – IV6/4 – I
Plagal Cadence
Example 10. *Inā Fa'aea Ia I Luga*

I. **Synopsis of the Recording**

Sung by the choir of the CCJS Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Sunday, January 9, 2005

Context: First Communion Sunday of 2005

Group Size: Approximately 35 Singers

Physical Arrangements: Rows 1 & 2 – Alto Section
Rows 3 & 4 – Soprano Section
Row 5 – Tenor Section
Rows 6 & 7 – Bass Section

Instrument Accompaniment: Electric Organ and Synthesizer

II. **Sāmoan Text and English Translation**

1. Ina fa’aea ia i luga
   O puipui uma o tātou loto
   Fa’aaloalo ma ia mīgao
   I luma o le Tupu le pule aoao

   Tali. Tama Sāmoa se’i tūla’i ia
   Le ‘Ekālesia nei ua fa’avaeina
   Fa’apopotoga a Iēsū i Sāmoa
   O Iēsū o le Ao
   O le pule aoao.

   1. Arise
      Respect and be gracious
      In the presence of the King
      The sovereign ruler

   Chorus. Arise my Sāmoan countrymen
   The new church has been founded
   The Congregational Church of Jesus in Sāmoa
   Jesus is the head of our church
   He is the sovereign ruler
III. Transcription with Roman Numerals

INA FA'AEA IA I LUGA

Siula Fosei

S.M.P. Ioseani Fosei

Soprano

Alto

Tenor

Bass

\[ J = 120 \]

INTRODUCTION

1. na fa'a-e

INTRODUCTION

1. na fa'a-e

INTRODUCTION

1. na fa'a-e

INTRODUCTION

1. na fa'a-e

e-a i-i lu-ga o pu-i-i u-ma o ta-tou lo-

e-a i-i lu-ga o pu-i-i u-ma o ta-tou lo-

e-a i-i lu-ga o pu-i-i u-ma o ta-tou lo-

I-na fa'a-e a i-i lu-ga pu-i-i u-ma o ta-tou lo-

si voa 'a?
Fig. 45. A transcription of the CCJS hymn #91 Inā Fa’aea Ia I Luga with music composed by Ioselani Pouesi and text written by Siuila Pouesi. Recording and Transcription by Kuki M. Tuiaosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. Phrase
   2 (interlude) 4.4. 4.4.
   (mm. 1 – 2)
   (mm. 3 – 6, 7 – 10)
   (mm. 11 – 14, 15 – 18)

B. Elements of Time

1. Tempo \( \frac{J}{J} = 120 \)
2. Time Signature (12/8)
3. The entire hymn begins with an interlude on the downbeat.
   The verse begins on the up beat (anacrusis) and ends on the down beat.
   The chorus also begins on the up beat (anacrusis) and ends on the down beat.

C. Melodic Organization

1. Contour
   Some ascending motion with skips and leaps, then descending stepwise.

2. Rhythmic Structure
   \( \frac{J}{J} = 26 \)
   \( \frac{J}{J} = 60 \)
   \( \frac{J}{J} = 29 \)
   \( \frac{T}{T} = 3 \)
   \( \gamma = 3 \)

3. Compass
   e1 – a2

4. Intervals
   Unisons = 37
   M2 = 31
   m2 = 10
   M3 = 7
   m3 = 13
   P4 = 12
   P5 = 12
   M6 = 1
   m6 = 1
V. **Textual Structure**

A. Syllables/Phrase

   Phrase 1 (53)
   Phrase 2 (60)

VI. **Vocabulary of Chords**

A. Common Chord Progression

   I – V – I
   I – IV – I
   I – vi – V – I

B. Borrowed Chords

   None

C. Cadence

   I – IV – I
   Plagal Cadence
Example 11. *Pei O Le Ua E Susū Ai*

I. **Synopsis of the Recording**

Sung by the choir of the Windward Sāmoan Congregational Christian Church.

Location: Waimanalo, Hawai‘i

Date: Thursday, September 9, 2004

Context: Choir Rehearsal

Group Size: Approximately 15 singers

Physical Arrangement: Row 1 – Altos
Row 2 & 3 – Sopranos
Row 4 – Tenors
Row 5 – Basses

Instrument Accompaniment: Electric Organ

II. **Sāmoan Text and English Translation**

1. Pei O le ua e susū ai
   Le lalolagi nei
   E ola ai ma tutupu ai
   O mea totōina ai

1. Like the morning dew
   To the earth
   To grow and be fertile
   The plants that we harvest
III. Transcription with Roman Numerals

PEI O LE UA E SUSU AI

Tune: St. Anne

Rev. Henry Nisbet

Williams Croft

Fig. 46. A transcription of the LMS hymn #115 (1909 Edition) *Pei O le Ua E Susû Ai*, with the original music composed by Williams Croft, and Sāmoan Text written by LMS missionary Rev. Henry Nisbet.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
   4. 4.
   (mm. 2 – 5)
   (mm. 6 – 9)

B. Elements of Time

1. Tempo ($J = 110$)
2. Time Signature (Common Time)
3. The hymns begins on the up beat and ends on the down beat

C. Melodic Organization

1. Contour
   Ascending and descending motions in 3rds and 4ths.

2. Rhythmic Structure
   $J = 26$
   $J = 1$
   $\Box = 1$
   $\Box = 1$

3. Compass
   $e1 – d2$

4. Intervals
   Unisons = 1
   $M2 = 5$
   $m2 = 6$
   $M3 = 2$
   $m3 = 7$
   $P4 = 6$
V.  **Textual Structure**

A. Syllables/Phrase

   Phrase 1 (17)
   Phrase 2 (20)

VI.  **Vocabulary of Chords**

A. Common Chord Progression

   I – IV – I
   I – vi – ii – V – I

B. Borrowed Chords

   None

C. Cadence

   I – ii – V – I
   Perfect Authentic Cadence
Example 12. *Ia Alalaga I le Atua*

I. **Synopsis of the Recording**

Sung by the choir of the Windward Sāmoan Congregational Christian Church.

Location: Waimanalo, Hawai‘i

Date: Thursday, September 9, 2004

Context: Choir Rehearsal

Group Size: Approximately 25 singers

Physical Arrangement: Row 1 – Altos
Row 2 & 3 – Sopranos
Row 4 – Tenors
Row 5 – Basses

Instrument Accompaniment: Electric Organ

II. **Sāmoan Text and English Translation**

1. *Ia alalaga i le Atua*
   Le lalolagi uma nei
   Ia fa’afetai ma fa’amanū
   Inā vivi’i i lo’o lelei

2. Let us praise God
   All creatures of the earth
   Let us be thankful
   Let us praise is goodness
III. Transcription with Roman Numerals

**IA ALALAGA I LE ATUA**

Rev. George Stallworthy  
Tune: Old 100th  
Eric Thiman

---

### Soprano

\[\text{Soprano:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Alto

\[\text{Alto:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Tenor

\[\text{Tenor:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Bass

\[\text{Bass:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Soprano:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Alto:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Tenor:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Bass:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Soprano:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Alto:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Tenor:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]

---

### Staveworks

\[\text{Bass:}\]

\[\text{la a la la ga i le Atua le ta lo la gi}\]
Fig. 47. A transcription of the LMS hymn #191 (1909 Edition) *Ia Alalaga I le Atua* based the tune Old 100th arranged by Eric Thiman, with Sāmoan text written by LMS missionary Rev. George Stallworthy. Transcription and Recording by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
   4.3. 3.3.
   (mm. 1 – 4, 5 – 7)
   (mm. 8 – 10, 11 – 13)

B. Elements of Time

1. Tempo ($J = 100$)
2. Time Signature (Common Time)
3. The entire hymn begins on the up beat and ends on the down beat.

C. Melodic Organization

1. Contour
   Arch shape in stepwise motion and leaps of a P5 and P4.

2. Rhythmic Structure
   $J = 16$
   $J = 15$
   $\Theta = 1$

3. Compass
   $d1 – d2$

4. Intervals
   Unisons = 4
   $M2 = 16$
   $m2 = 4$
   $M3 = 3$
   $m3 = 1$
   $P4 = 2$
   $P5 = 1$
V. **Textual Structure**

A. Syllables/Phrase

Phrase 1 (22)  
Phrase 2 (21)

VI. **Vocabulary of Chords**

A. Common Chord Progression

I – vi – V – I  
I – vi – IV – I  
I – V – I

B. Borrowed Chords

None

C. Cadence

I6 – V – I  
Perfect Authentic Cadence
Example 13. *Agaga Sā E, Afio Mai*

I. **Synopsis of the Recording**

Sung by the choir of the Windward Sāmoan Christian Church

Location: Waimanalo, Hawai‘i

Date: Thursday, September 16, 2004

Context: Choir Rehearsal

Group Size: Approximately 25 singers

Physical Arrangement: Row 1 – Altos
Row 2 & 3 – Sopranos
Row 4 – Tenors
Row 5 – Basses

Instrument Accompaniment: Electric Organ

II. **Sāmoan Text and English Translation**

1. Agaga Sa e, afio mai
   Ma e galue ai
   Matou te talotalo nei,
   Ia e afio mai

2. Come Holy Spirit
   And reside in our souls
   This is our prayer
   Come Holy Spirit
III. Transcription with Roman Numerals

Fig. 48. A transcription of the LMS hymn #114 (1909 Edition) *Agaga Sā e, Afio Mai* based the tune “St. Agnes” by John B. Dykes, with Sāmoan text written by LMS missionary Rev. Thomas E. Powell. Transcription and Recording by Kuki M. Tuiaosopo.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
   4.3. 4.3.
   (mm. 1 - 4, 5 - 7)
   (mm. 8 - 11, 12 - 14)

B. Elements of Time

1. Tempo ($\text{J} = 100$)
2. Time Signature (3/4)
3. The hymn begins and ends on the down beat.

C. Melodic Organization

1. Contour
   Arch shape motion moving in 2nds, 3rds, 4ths, and 5ths.

2. Rhythmic Structure
   $\text{J} = 19$
   $\text{J} = 7$
   $\text{J} = 3$

3. Compass
   d1 – c2

4. Intervals
   Unisons = 7
   M2 = 10
   m2 = 2
   M3 = 1
   m3 = 2
   P4 = 1
   P5 = 1
V. **Textual Structure**

A. Syllables/Phrase

   Phrase 1 (16)
   Phrase 2 (14)

VI. **Vocabulary of Chords**

A. Common Chord Progression

   I – V – I
   I – vi – V – I
   I – IV – I

B. Borrowed Chords

   Secondary Dominant
   (mm. 6: V4/3/ V)

C. Cadence

   I6/4 – V7 – I
   Perfect Authentic Cadence
Example 14. Iēsū E, O Lou Toto

I. Synopsis of the Recording

Sung by the choir of the Windward Sāmoan Christian Church

Location: Waimanalo, Hawai‘i

Date: Thursday, September 16, 2004

Context: Choir Rehearsal

Group Size: Approximately 25 singers

Physical Arrangement: Row 1 – Alts
Row 2 & 3 – Sopranos
Row 4 – Tenors
Row 5 – Basses

Instrument Accompaniment: Electric Organ

II. Sāmoan Text and English Translation

1. Iēsū e, o lou toto
   Ia ou māgalo ai
   Ai a’u nei agasala
   Ma fa’amāina ai
   Ia ‘ave’eseiena
   Lo’u loto vaogatā
   Ia ta’ita’iina pea
   E lou Agaga Sā.

1. Jesus, your blood
   Has forgiven my sins
   Cleanses my soul
   Has taken away
   My sinful heart
   Lead me on
   With your Holy Spirit
III. Transcription with Roman Numerals

IESU E, O LOU TOTO
Tune: Aurelia

Rev. Thomas Powell

Samuel S. Wesley

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Fig. 49. A transcription of the LMS hymn #360 (1909 Edition) *Iēsū E, O Lou Toto* based the tune “Aurelia” by Samuel S. Wesley, with Sāmoan text written by LMS missionary Rev. Thomas E. Powell. Transcription and Recording by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
   5.4. 4.4.
   (mm. 1 - 5, 6 - 9)
   (mm. 10 - 13, 14 - 17)

B. Elements of Time

1. Tempo ($\text{J} = 95$)
2. Time Signature (Common Time)
3. The hymn begins on the up beat and ends on the down beat.

C. Melodic Organization

1. Contour
   Arch shape contour in an ascending and descending motion
2. Rythmic Structure
   $\text{J} = 42$
   $\text{J} = 1$
   $\text{J} = 4$
   $\text{J} = 3$
   $\text{J} = 1$

3. Compass
   $d1 - e2$

4. Intervals
   Unisons = 11
   M2 = 20
   m2 = 11
   M3 = 1
   m3 = 2
   P4 = 3
   P5 = 0
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (37)
Phrase 2 (31)

VI. Vocabulary of Chords

A. Common Chord Progressions

I – IV – V – I
I – V – I
I – IV – I
I – vi – ii – I

B. Borrowed Chords

None

C. Cadence

I – ii6 – IV – I
Plagal Cadence
Example 15. *Avatu I Le Tupu Vf’iga E Tatau*

I. **Synopsis of the Recording**

Sung by the choir of the Sāmoan Congregational Christian Church of Moanalua

Location: Moanalua, Hawai’i (relocated to Kalihi Valley)

Date: Sunday, February 6, 2005

Context: Communion Sunday
  Morning Service

Group Size: Approximately 30 Singers

Physical Arrangement: Row 1 & 2 – Altos
  Row 3 & 4 – Sopranos
  Row 5 & 6 – Tenors
  Row 7 & 8 – Basses

Instrument Accompaniment: Electric Organ
  Upright Piano
  Clarinet

II. **Sāmoan Text and English Translation**

1. *Avatu i le Tupu*
   *Vf‘iga e tatau*
   O lana pule tonu
   E aoao lea
   E fa’amasino ia
   I ē ua sāuā
   O ē ua tigaina
   E ʻefēlēmū ai

2. *Give the King*
   All the glory
   His righteousness
   Is above all
   He judges
   The evil doers
   Those who suffer
   Will live in peace
III. Transcription with Roman Numerals

AVATU I LE TUPU VI'IGA E TATAU
Tune: St. Gertrude (Onward Christian Soldiers)

Rev. Samuel James Amidu

A.S. Sullivan

Soprano

Alto

Tenor

Bass
Fig. 50. A transcription of the LMS hymn #82 (1909 Edition) *Avatu I Le Tupu Vi'i'iga E Tatau* based the tune “St. Gertrude - Onward Christian Soldiers” by A.S Sullivan, with Sāmoan text written by LMS missionary Rev. Samuel James Whitmee. Transcription and Recording by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
   4.4.4. 4.4.4.
   (mm. 1-4, 5-8, 9-12)
   (mm. 13-16, 17-20, 21-24)

B. Elements of Time

1. Tempo (J = 100)
2. Time Signature (Common Time)
3. The hymn begins and ends on the down beat

C. Melodic Organization

1. Contour
   Arch shape in an ascending and descending motion
   moving stepwise with leaps of a P4.

2. Rhythmic Structure
   J = 43
   J = 3
   J = 10
   J = 18

3. Compass
   d1 – f2

4. Intervals
   Unisons = 31
   M2 = 29
   m2 = 8
   M3 = 2
   m3 = 2
   P4 = 10
   P5 = 0
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (40)
Phrase 2 (34)

VI. Vocabulary of Chords

A. Common Chord Progression

I – V – vi – V – I
I – IV – I
I – IV – V – I

B. Borrowed Chords

Secondary Dominant
(mm. 2: V/V – V7
(mm. 7 – 8: V7/V – V)

C. Cadence

I6 – IV – V7 – I
Perfect Authentic Cadence
Example 16. *E Lelei O Mea Uma a Ieova Na Ia Fai*

I. **Synopsis of the Recording**

Sung by the choir of the Sāmoan Congregational Christian Church of Moanalua

Location: Moanalua, Hawai'i (relocated to Kalihi Valley)

Date: Sunday, February 6, 2005

Context: Communion Sunday
Morning Service

Group Size: Approximately 30 Singers

Physical Arrangement: Row 1 & 2 – Altos
Row 3 & 4 – Sopranos
Row 5 & 6 – Tenors
Row 7 & 8 – Basses

Instrument Accompaniment: Electric Organ
Upright Piano
Clarinet

II. **Sāmoan Text and English Translation**

1. E lelei o mea uma
   A leova na ia fai
   O lo’o tumu ai le lagi
   Ma le lalolagi nei

   **Tali.** Fa’afetai ia
   Fa’afetai i lo’o lelei

1. All things is well
   That Jehovah has created
   Fill the heaven
   And the earth

   **Chorus.** Thanks be to God
   Thanks be to his goodness
III. **Transcription with Roman Numerals**

---

**E LELEI O MEA UMA A IEOVA NA IA FAI**

Tune: Regent Square (Angels from the Realm of Glory)

Rev. Thomas Powell

Henry Smart

---

### Soprano

```
\[ J = 110 \]

E le-lei o me-a-uma a le-o-va na i a fai. O l o'o tu mu
```

### Alto

```
E le-lei o me-a-uma a le-o-va na i a fai. O l o'o tu mu
```

### Tenor

```
E le-lei o me-a-uma a le-o-va na i a fai. O l o'o tu mu
```

### Bass

```
E le-lei o me-a-uma a le-o-va na i a fai. O l o'o tu mu
```

---

### Tali

```
S
ai le la gi ma le la lo la gi nei. Fa'a fe na ia, fa'a fe na ia,
```

```
A
ai le la gi ma le la lo la gi nei. Fa'a fe na ia, fa'a fe na ia,
```

```
T
ai le la gi ma le la lo la gi nei. Fa'a fe na ia, fa'a fe na ia,
```

```
B
ai le la gi ma le la lo la gi nei. Fa'a fe na ia, fa'a fe na ia,
```

---

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Fig. 51. A transcription of the LMS hymn #8 (1909 Edition) *E Lelei O Mea Uma A Ieova Na Ia Fai* based on the tune “Regent Square – Angels, From the Realm of Glory” by Henry Smart, with Sāmoan text written by LMS missionary Rev. Thomas Powell. Transcription and Recording by Kuki M. Tuiaosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. Phrases
   4.4. 4.
   (mm. 1 - 4, 5 – 8)
   (mm. 9 – 12)

B. Elements of Time

1. Tempo (\( \text{J} = 110 \))
2. Time Signature (Common Time)
3. The hymn begins and ends on the down beat

C. Melodic Organization

1. Contour
   Descending in stepwise motion and leaps of M6 and m6
2. Rhythmic Structure
   \( \text{J} = 33 \)
   \( \text{J} = 4 \)
   \( \text{J} = 6 \)
   \( \text{J} = 3 \)
3. Compass
   d1 – e2
4. Intervals
   Unisons = 2
   M2 = 16
   m2 = 10
   M3 = 5
   P4 = 5
   P5 = 1
   M6 = 3
   m6 = 3
V. **Textual Structure**

A. Syllables/Phrase

Phrase 1 (33)
Phrase 2 (21)

VI. **Vocabulary of Chords**

A. Common Chord Progression

I – IV – I
I – V – I
I – vi – V – I

B. Borrowed Chords

None

C. Cadence

I6/4 – V7 – I
Perfect Authentic Cadence
Example 17. *E Lelei Mea Uma Ua Iā Iēsū*

I. **Synopsis of the Recording**

Sung by the choir of the Congregational Christian Church of American Sāmoa, Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Sunday, January 9, 2005

Context: Evening Service

Group Size: Approximately 35 Singers

Physical Arrangement: Row 1 & 2 – Altos
Row 3 & 4 – Sopranos
Row 5 & 6 – Tenors
Row 7 & 8 – Basses

Instrument Accompaniment: Electric Organ

II. **Sāmoan Text and English Translation**

1. *E lelei mea uma ua i ai Iēsū*
   A fā'atași mai ia, ou te filēmū
   So'o se galuega, Pule lo'u Matai
   Ou te loto atu, filifili mai
   Sasa'ē, sisifō, toga, po'o mātū
   Ua ia silafia, po'o le fea itū
   Pule mai, lo'u Matai, ou te faia pea
   O lou finagalo o lo'u loto lea

1. All is well with Jesus
   I am in peace with him
   Which ever task I may choose
   My Lord is my authority
   My life is yours
   Take me
   East and West, North and South
   He resides everywhere
   My Lord is my authority
   I shall obey him
   Your will is my command
III. **Transcription with Roman Numerals**

**E LELEI MEA UMA UA IA IESU**

Tune: Anywhere with Jesus

Rev. James Edward Newell

D.B. Towne

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Soprano

Alto

Tenor

Bass

---

S

A

T

B

---

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Fig. 52. A transcription of the LMS hymn #180 (1909 Edition) *E Lelei Mea Uma Ua Ia Iesū* based the tune “Anywhere With Jesus” by D.B. Towner, with Sāmoan text written by LMS missionary Rev. James Edward Newell. Transcription and Recording by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
   4.4.4.4 4.4.4.4
   (mm. 1 – 4, 5 – 8, 9 – 12, 13 – 16)
   (mm. 17 – 20, 21 – 24, 25 – 28, 29 – 32)

B. Elements of Time

1. Tempo ($J = 100$)
2. Time Signature (6/8)
3. The hymn begins and ends on the down beat.

C. Melodic Organization

1. Contour
   Arch shape mostly moving in a stepwise motion

2. Rhythmic Structure
   $J = 31$
   $J = 32$
   $J = 32$

3. Compass
   $d_1 - d_2$

4. Intervals
   Unisons = 19
   M2 = 42
   m2 = 17
   M3 = 6
   m3 = 3
   P4 = 6
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (56)
Phrase 2 (57)

VI. Vocabulary of Chords

A. Common Chord Progression

I – IV – I
I – V – I
I – vi – V – I

B. Borrowed Chords

None

C. Cadence

I6/4 – V7 – I6
Perfect Authentic Cadence
Example 18. *Vivi'i Atu Ia I Lo Tātou Ali'i*

I. **Synopsis of the Recording**

Sung by the choir of the Congregational Christian Church of American Sāmoa, Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Sunday, January 9, 2005

Context: Evening Service

Group Size: Approximately 35 Singers

Physical Arrangement: Row 1 & 2 – Altos  
Row 3 & 4 – Sopranos  
Row 5 & 6 – Tenors  
Row 7 & 8 – Basses

Instrument Accompaniment: Electric Organ

II. **Sāmoan Text and English Translation**

1. Vivi'i atu ia i lo tātou Ali'i  
   Ia ifo āgēlu ua mau i lūgā  
   'Au mai le paleali'i lelei  
   Ia fa'apaleina le Tupu aoao

1. Let us praise our Lord  
   Let the heavenly angels bow down before him  
   Bring in the mighty crown  
   Crown the almighty King with the heavenly crown
III. Transcription with Roman Numerals

VIVI'I ATU IA I LO TATOU ALI'I
Tuue: Diadem (All Hail to the Power of Jesus)

Rev. Henry Nisbet

James Ellor

Soprano

Alto

Tenor

Bass

ge lu un ma u i lu ga. A u ma i le pa le a li 'i le

ge lu un ma u i lu ga. A u ma i le pa le a li 'i le

ge lu un ma u i lu ga. A u ma i le pa le a li 'i le

ge lu un ma u i lu ga. A u ma i le pa le a li 'i le

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Fig. 53. A transcription of the LMS hymn #83 (1909 Edition) *Vivi 'i Atu Ia I Lo Tātou Ali'i* based the tune “Diadem – All hail the Power of Jesus” by James Ellor, with Sāmoan text written by LMS missionary Rev. Henry Nisbet. Transcription and Recording by Kuki M. Tuiasosopo.
IV. **Musical Analysis**

A. Form

1. Strophic Form  
   (Verse/Chorus)
2. Phrases  
   4.5. 8.6.  
   (mm. 2 – 5, 6 – 10)  
   (mm. 11 – 18, 19 – 24)

B. Elements of Time

1. Tempo \( \textit{j} = 100 \)
2. Time Signature (3/4)
3. The hymn begins on the up beat (anacrusis) and ends on the downbeat.

C. Melodic Organization

1. Contour  
   Arch shape
2. Rhythmic Structure  
   \( \textit{j} = 36 \)
   \( \textit{j} = 3 \)
   \( \textit{j} = 22 \)
   \( \textit{j} = 3 \)
   \( \textit{j} = 3 \)
   \( \textit{j} = 4 \)
   \( \textit{j} = 1 \)

3. Compass  
   d1 – f2

4. Intervals  
   Unisons = 15  
   M2 = 28  
   m2 = 12  
   M3 = 2  
   m3 = 7  
   P4 = 3  
   P5 = 2  
   M6 – 1
V. **Textual Structure**

A. Syllables/Phrase

Phrase 1 (31)
Phrase 2 (40)

VI. **Vocabulary of Chords**

A. Common Chord Progression

I – V – I
I – IV – I
I – IV – V – I

B. Borrowed Chords

None

C. Cadence

I6/4 – V – I
Perfect Authentic Cadence
Example 19. *Ua So'ona 'Oli'oli Lo'u Loto Iā Iēsū*

I. **Synopsis of the Recording**

Sung by the choir of the Congregational Christian Church of American Sāmoa, Fagatogo Parish

Location: Fagatogo, American Sāmoa

Date: Sunday, January 16, 2005

Context: Evening Service

Group Size: Approximately 35 Singers

Physical Arrangement: Row 1 & 2 – Altos
Row 3 & 4 – Sopranos
Row 5 & 6 – Tenors
Row 7 & 8 – Basses

Instrument Accompaniment: Electric Organ

II. **Sāmoan Text and English Translation**

1. *Ua so’ona ‘oli’oli nei*
   *Lo’u loto iā Iēsū*
   *Ua iā fa’aola iā te a’u*
   *O la’u lea pese fou*

   Tali. *Pese, Aleluia*
   *O le la o lo’u Agaga ‘oe*
   *Iēsū e, o lē fa’aola mai*
   *Ua ou ‘oli’oli ai*

1. **My heart rejoices**
   Rejoices in Jesus
   He saved my soul
   This is my new song

Chorus. *Sing, Aleluia*
   You are the sunshine of my soul
   Oh! Jesus, whom I have found salvation
   This my heart rejoices
Fig. 54. A transcription of the LMS hymn #145 (1909 Edition) *Ua So’ona ‘Oli‘oli Lo’u Loto lā lēsū* based the tune “There’s Sunshine in my Soul” by J.R. Sweney with Sāmoan text written by LMS missionary Rev. James Edward Newell. Transcription and Recording by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Strophic Form
   (Verse/Chorus)
2. Phrases
   5.4. 4.4.
   (mm. 1 – 5, 6 – 9)
   (mm. 10 – 13, 14 – 17)

B. Elements of Time

1. Tempo ($J = 100$)
2. Time Signature (4/4)
3. The hymn begins on the up beat (anacrusis) and ends on the downbeat.

C. Melodic Organization

1. Contour
   Arch shape mostly moving in M2 and m2.

2. Rhythmic Structure
   $J = 19$
   $J = 3$
   $J = 7$
   $J = 13$
   $J = 13$
   $J = 13$
   $J = 13
   $J = 1$
   $J = 14$
   $J = 5$

3. Compass
   c1 – e2

4. Intervals
   Unisons = 9
   M2 = 32
   m2 = 11
   M3 = 2
   m3 = 4
   P4 = 3
   P5 = 2
   M6 = 3
V. Textual Structure

A. Syllables/Phrase

    Phrase 1 (42)
    Phrase 1 (39)

VI. Vocabulary of Chords

A. Common Chord Progression

    I – IV – I
    I – V – I

B. Borrowed Chords

    None

C. Cadence

    I – vii – I
    Leading Tone
Example 20. *Iēsū Le Alofa Mai*

I. Synopsis of the Recording

Sung by the choir of the the Windward Sāmoan Christian Church

Location: Waimanalo, Hawai‘i

Date: Thursday, September 16, 2004

Context: Choir Rehearsal

Group Size: Approximately 25 singers

Physical Arrangement: Row 1 – Altos
Row 2 & 3 – Sopranos
Row 4 – Tenors
Row 5 – Basses

Instrument Accompaniment: Electric Organ

II. Sāmoan Text with English Translation

1. Iēsū le alofa mai
   Fa‘amamalu ia te a’u
   O ‘oe ou te mapu ai
   I le galu ma le au
   ‘Aua e te tū mamao
   A’o agi le afā
   Tautai mai ia, ia ‘ou sao
   I le vasa faigatā

1. Jesus, whom he loves
   Protect and shield me
   You are my protector
   From the storm and the high tides
   Do not be far away from me
   During the storm
   Lead my ship
   On this hard journey
III. Transcription with Roman Numerals

IESU LE ALOFA MAI

Rev. George Pratt

Tune: Hollingside

Soprano

Alto

Tenor

Bass

D. I 2 3 IV 6 7 V I 7 4 5 V I 7 0 8 4 I

ma-pu a i i le ga-lu ma le su. A - ua e te tu ma-mao

ma-pu a i i le ga-lu ma le su. A - ua e te tu ma-mao

ma-pu a i i le ga-lu ma le su. A - ua e te tu ma-mao

ma-pu a i i le ga-lu ma le su. A - ua e te tu ma-mao

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Fig. 55. A transcription of the LMS hymn #148 (1909 Edition) Iesū, Le Alofa Mai based the tune “Hollingside” by J.B. Dykes with Samoan text written by LMS missionary Rev. George Pratt. Transcription and Recording by Kuki M. Tuiasosopo.
IV. Musical Analysis

A. Form

1. Through Composed
2. Phrases
3. 4.4. 4.4.
   (mm. 1 - 4, 5 - 8)
   (mm. 9 - 12, 10 - 14)

B. Elements of Time

1. Tempo ($J = 100$)
2. Time Signature (Common Time)
3. The hymn begins and ends on the downbeat

C. Melodic Organization

1. Contour
   Arch shape moving mostly in M2.

2. Rhythmic Structure
   $J = 38$
   $J = 5$
   $J = 5$
   $J = 8$

3. Compass
   $d_1 - d_2$

4. Intervals
   Unisons = 7
   M2 = 26
   m2 = 13
   M3 = 1
   m3 = 4
   P4 = 2
   P5 = 0
   M6 = 0
   m6 = 1
V. Textual Structure

A. Syllables/Phrase

Phrase 1 (35)
Phrase 2 (38)

VI. Vocabulary of Chords

A. Common Chord Progression

I – IV – I
I – IV – V – I
I – V – I
I – vi – IV – I

B. Borrowed Chords

Unusual Chord (III) in the Key of D Major
(mm. 6: V6/4 – vi7 – III)
(mm. 14: V6/4 – ii7 – III)

C. Cadence

I – IV – I
Plagal Cadence
PART III: SUMMARY OF THE ANALYSES

CCJS Hymns

All of the ten hymns from the CCJS church are verse and refrain form. Each of these hymns has two standard phrases, which produce the verse and the chorus. Their tempos range from $\text{d} = 80$ to $\text{d} = 125$. The ten hymns are equally divided into simple and compound meters with five of them in simple meter (2/2, 4/4, and 3/4) and the other five in compound meter (6/8, and 12/8). With regards to their melodic organizations, five hymns move in an arch shape motion, two hymns move in stepwise motion, and three hymns move both in arch shape and stepwise motions. Seven of the hymns move mostly in eighth notes, while two hymns move frequently in quarter notes, and one moves in half notes. The melodic range of these hymns fall between $c^1$ and $a^2$. In addition, all of the ten hymns include the intervals of a unison and a $M^2$. In phrase structure, there are more syllables in the first phrase than in the second phrase. However, in most cases there are two syllables per pitch.

The analyses of the transcribed hymns also indicate that the chord progression (I – IV – V – I) are most commonly used by the composers. Composers in some of the CCJS transcribed hymns also use borrowed chords, which include secondary dominant chord, Neapolitan chord, and the $b\text{VI}$ chord. In final cadence, Ioselani uses the plagal cadence (IV – I) frequently to end his compositions. On the other hand, Māta’utia uses the V – I cadence to end his compositions with the tonic on the soprano line which makes it a perfect authentic cadence.
LMS Hymns

Out of the ten transcribed hymns of the LMS church, seven of them are in verse form without a refrain and three are in verse and refrain form. Each of the hymns has two standard phrases.

Their tempo ranges from $\text{}\downarrow = 100$ to $\text{}\downarrow = 110$. In addition, most of the hymns are in simple meter with seven in 4/4, two in 3/4, and one in 6/8. In their melodic organizations, most of the hymns are in arch shape and stepwise motions. Unlike the CCJS hymns, most of the LMS hymns move in quarter notes with their melodic ranges that fall between $d^1$ and $f^2$. Moreover, eight of the hymns include an interval of a $M^2$. In phrase structure, most of the hymns have more syllables in the first phrase. This is evident in seven of the transcribed hymns of the LMS church. Only three of the hymns have more syllables in the second phrase.

The analyses also show that chord progressions $I - IV - V - I$, $I - vi - V - I$, and $I - vi - IV - I$ are often used by composers of the LMS hymns. However, borrowed chords are unusual except for two hymns, which include the secondary dominant chord. In the final cadence, the analyses indicate that the perfect authentic cadence ($V - I$) is evident in seven of the LMS hymns. The plagal cadence is only found in two of the hymns, while one uses the unusual leading tone cadence.

Similarities

From the summary of the analyses of the transcriptions, I find the similarities of the CCJS and LMS hymns in their melodic shapes, melodic intervals, phrase structures,
and final cadences. All of the twenty hymns share the same melodic contour in an arch shape and stepwise motions. Although the analyses show the intervals of a M₂, M₃, m₃, P⁴, and P⁵, the most commonly used are the intervals of a unison and a M₂. In addition, all of the twenty hymns include two standard phrases with more syllables on the first phrase. Moreover, the twenty hymns conform to the standards of final cadences in the tradition of western hymn tunes. Most of the hymns of both CCJS and LMS churches end with either a perfect authentic cadence or a plagal cadence.

Differences

The differences are evident in the musical form, and the rhythmic structure of the melodies of all twenty transcribed hymns. Obviously from the summary of the analyses, all of the hymns of the CCJS church are verse – refrain form, while most of the hymns of the LMS church are in verse form. The melodic compass of the CCJS hymns (c¹ – a²) is unusual in the tradition of Western hymn tunes. Example #20 (Inā Fa‘aea la I Luga) features a² in measure five. This pitch (a²) would be challenging for the average parishioner to sing, but for the well-trained CCJS choir of the Fagatogo parish, this range is not questionable. By contrast, the melodic compass of the LMS hymns (d¹ – f²) conforms to the range of western hymn tunes.

As for the rhythmic structure of the transcribed hymns, seven out of ten hymns of the CCJS church move in eight notes, while two of the hymns move primarily in quarter notes and one moves in half notes. In the transcriptions, five of the hymns in compound meters (6/8 and 12/8) clearly demonstrate an extended usage of eighth notes. On the other hand, the transcriptions also indicate that the other five hymns of the CCJS church in simple meters (2/2, 4/4, and 3/4) do not all move in quarter notes. For instance, in
example 6, the hymns *Ia Alalaga Ia Ieova I Tātou Uma Nei* in common time shows 51 eighth notes and 28 quarter notes. In example 3, the hymns *Le Tupu 'Oe O Tupu* in common time has 28 eighth notes and 24 quarter notes.
CHAPTER V
CONCLUSION

Samoan composers created a new musical style for the sacred music of the Congregational Church of Jesus in Sāmoa. While keeping the basic standard of traditional Western hymn tunes, they brought a Samoan values to church music composition. This is especially apparent in the expanded melodic range of the soprano part, which often extends to an a₂, a register that is rarely found in Western hymn tunes. Composers incorporated this register in their compositions because Samoan women favor the singing in higher range. Moreover, these high notes are often approached by leaps, as found in traditional Sāmoan songs. In regards to rhythmic structure, the composers used rhythmic patterns that echoed the beat of the pāte (Samoan slit-drum).

In Samoan traditional songs, the rhythmic structure of the song text is based on the natural rhythms of the spoken word. Composers of church music tried to incorporate a correlation of sung and spoken language in their compositions of church music within the structured rhythm of a metrical composition. Obviously, some words of the text needed to be rhythmically altered to resemble the natural flow of the spoken word. However, the fundamental principle of the new CCJS hymns was that the rhythmic structure of the music should not detract from the text and its meaning. Music notation may call for some rhythmic regulation, but this can be manipulated to take on Samoan characteristics. In addition, Samoan composers were able to maintain the expression of the text through music notation. With their knowledge of the Samoan language, the composers set the text, written by elders and ministers of the CCJS church, to musical
tunes that would capture the emotions and sentiments of the lyrics. This was in contrast to the LMS tunes with their traditional European melodies that did not reflect either Samoan values or sentiments related to the text of the song.

Other important characteristics of Samoan traditional music that are evident in the hymns of the new denomination have to do with song text and musical function. Samoans record their stories, opinions, viewpoints, feelings, notions and ideas in music through song text. These accounts and sentiments are usually connected to past events. Samoans both express them directly and indirectly, the latter usually by way of hidden meanings in the text.

The sacred music of the Congregational Church of Jesus in Sāmoa tells the story of the ordeal encountered by members of the CCJS church during the early stages of the separation. The hymn, Le Fili Sauā Ua Ita Tele Mai, not only tells this story, it also records the spiritual essence of Christianity among members of the new denomination. A sense of longing to be saved by Christ from the devil is a metaphorical explanation for a person who is deeply in the shadows of his enemies and is yearning to break free from the troubles of the world. This expression of desire and sentiment is used in the Christian context to remind members of the CCJS, in the indirect language of metaphor, of the actual events in the history of the church. The notion of encouragement is evident in the hymns, Le ʻEkālēśia e, I Sāmoa and Inā Faʻāea Ia l Luga, where the text encourages members of the church to move forward and be steadfast. However, the sentiments are expressed directly in this hymn. The choice of words clearly refers to the events of the past. These hymns have become a viʻi (praise song) for the Congregational Church of Jesus in Sāmoa. Aside from singing these hymns during regular Sunday service, they
are also sung by the choirs of the CCJS church during special occasions such as the anniversary of the church in June of every year and the annual church convention in August.

In terms of function, traditional Samoan music is important in serving the historical, honorific, educational, and social needs of the Samoan people. This concept also carries over to the hymns of the CCJS church. Both song text and musical function epitomize the values of faʻasāmoa in traditional music and church music. As traditional music records Samoan history, hymn text documents the emotions and sentiments of the founding fathers as they struggled to establish the church. As the pese tele honors individuals such as chiefs, hymns of the CCJS church honor God. As the tagi of the fāgogo educates young children in the values and morals of life, hymns of the CCJS church enhance the service by enforcing the principles of Christianity among church members and supporting scriptural lessons affiliated with the sermon. As traditional music functions to bring the community together in a common goal to perpetuate the faʻasāmoa, hymns of the CCJS church bring its members together to fellowship in song and worship, to remember those who laid the foundation and the cornerstone of the church, and to perpetuate the history of the Congregational Church of Jesus in Sāmoa.

The process of indigenization and localization is clearly evident in the sacred music of the Congregational Church of Jesus in Sāmoa. By listening, one might say that the music sounds similar to a Western hymn tune. However, the characteristics outlined above such as melodic movement, rhythmic structure, song text and function indicate that the hymns of the new church are not merely copies of Western hymns. The identity of the church takes place on a very detailed musical level. Even minute changes carry
meaning that, although not necessarily articulated, is nevertheless important to an overall expression that CCJS Samoans deem uniquely theirs. The identity of the church, however, also lies on the textual level. The text not only praises God, but through the hidden meaning of text, tells of the political and social struggle of the church during the period of separation. In essence, it tells the history of the church. The question is, “does musical meaning dominate textual meaning?” In my opinion, it is precisely the combination of musical and textual levels that gives meaning to these hymns as being Sāmoan. The identity of the church embraces both the musical and textual levels of sacred songs.

To the members of the Congregational Church of Jesus in Sāmoa, however, text is more important than the music - valuing of text that confirms the general Polynesian tendency to privilege text as the most important element of music. An elderly member of the church once said “When we sing the hymns on Sunday, it feels that our forefathers who established the church and who have since passed on are telling us to hold on to the legacy of the church,” When I asked him how he is getting this message, he immediately replied, “The words! The lyrics of the music are telling me that! They wrote the lyrics and they knew that when they pass on we must perpetuate the legacy of the church, and what better way to remind us than through the words of the music.” It is true that Samoans value the power of the uttered word. To the Samoans, the mana o le ‘upu, or spiritual power of the song text can only be effective if the lyricist wrote the text with a tremendous outpouring of emotions and desires. This is very different from just providing a translation of English lyrics into the Samoan language. It is this crucial
difference that allows and causes Samoans to recognize and value the sacred music of the Congregational Church of Jesus in Sāmoa as truly Samoan.

A sense of ownership for the music developed among members of the CCJS. One of my informants said, “This is our church and this is our music. This music belongs to this church.” Another informant said, “Our church has a different structure from the LMS church, and our music is different from theirs. We changed the structure, and we changed the music.” In other words, the call for change in the Protestant church in Sāmoa meant a complete rupture from the organizational structure of the LMS church. Therefore, the composers supported this call by developing a separate musical style that underscores the development of a new independent CCJS church. In essence, there came to be two distinctive Protestant churches in Sāmoa - one with a Western model introduced by the missionaries and with music originally composed by European composers, and the other embracing a Samoan model with music originally composed by Samoan composers. Today, this distinction is still evident.

The sacred music of the Congregational Church of Jesus in Sāmoa is unique in its own way. The music, as indigenized and localized, represents local tradition and local life, and it belongs to the history of a people who were forbidden to sing the hymns that were introduced to Sāmoa by the missionaries. The sacred music of the Congregational Church of Jesus in Sāmoa represents the changed structure of church administration in Sāmoa and supports the call for change for an organizational structure based on traditional Samoan models. In addition, the sacred music of the Congregational Church of Jesus in Sāmoa tells the story of religious change in the Protestant church and confirms
the crucial role of Samoan composers in contributing to a new musical and religious climate.

CONTRIBUTIONS

This project is the first documented study of the music of the CCJS church. It provides the first collection of audio and video recordings dedicated to documenting specifically church music. The documents of this field research include musical notation and recordings of interviews, rehearsals, and performances. Most importantly, this research documents extended conversations with the elders of the church and their personal stories. It is important to document these stories before the older generation passes on. Younger generations of the church will benefit from these recordings because they include the history of the church and other important information concerning the Congregational Church of Jesus in Sāmoa. This thesis and copies of the field recordings will be archived at both the Ethnomusicology Archive at the University of Hawai‘i at Mānoa and at the headquarters of the CCJS in Vailima.

In addition, this thesis offers another avenue for studying Sāmoan music in the field of ethnomusicology. It combines ethnomusicological inquiry with a Samoan perspective, as told by the people of Sāmoa and members of the CCJS church. In this way, the outcome of the research can be understood and appreciated by both ethnomusicologists and Samoans. Ethnomusicologists can better appreciate Samoan values and come to understand a Samoan way of thinking, even as Samoans learn how ethnomusicology can contribute to the study of indigenous music and its role in the culture.
FURTHER STUDY

My intent is to continue to study the sacred music of both the CCJS and LMS churches. During my research for this project, I have come across important materials and topics in music that are worth researching in greater depth. This knowledge is important for the perpetuation of the Samoan culture in a timely manner before such materials and knowledge of the past are lost forever. Further study concerns contemporary composers of CCJS church music and their style of composition, the continuity of the western hymn tune tradition, and the contributions of contemporary composers to the history of the church.

Another important study concerns the early hymns of the LMS church. These early hymns are significant to the study of the Sāmoan language and the early development of its written form. The original of these hymns are housed in the London Missionary Society Archive in England, with additional copies located in Australia and Africa. This research will benefit scholars of the Samoan language as they look into the structure of the written language and analyze the changes that have occurred over the years.

In addition, the songs texts purportedly composed by John Williams in 1832 have not been located; they may perhaps be in archives in England, Australia, or Africa. It is my wish to research these song texts and their possible melodies. By finding the song texts and probable hymn tunes, I might be able to reconstruct the hymns and compare them to other early hymns of the LMS church.

Many aspects of the rich history of Samoan church music call for additional study. Few publications about Samoan hymnody in general are available, overall a
serious lack of writing about this topic is apparent. This project is the beginning of my contribution to the study of Samoan church music.
APPENDIX A: GLOSSARY OF SĀMOAN TERMS

Tala Tu‘ugutu, Tala Tu‘utaliga - Legends

Fāgogo – Myths, story-telling fable

Pese - Music; Song; To Sing

Tatau - Sāmoan Traditional Tattoo

Siapo - Bark Cloth

‘Upeti - Carved board

Solo - Poetry

Lāuga Fa‘amatai - Oratory, Ceremonial Speech

Mana - It is an ancient Polynesia belief that a supernatural force exists in both the physical and spiritual environment. Thus, the spoken word is a spiritual force that affects life and the environment that surrounds it

Pese Tele - Grand Song

Fa‘alupega - Honorific Salutations

Fa‘alagi - The act of reciting honorific salutations

Lagi - To sing

Tini - Sāmoan Traditional Marriage Song

Taupou - A Village Maiden

Tagi - A musical section of the fāgogo

Fa‘asāmoa - The Sāmoan way; Sāmoan Culture

Pese Lotu - Church Music

Fa‘asala - A single vocal line sung by an elderly man or woman, or groups of elderly men or women

Usu - A female group part that presents the melody of the song

Ato - A high male group part for young men
Malū - A lower male group part for elderly men; Bass

Vā Feāloa'ī - Respect; Etiquette

ʻĪ - Soprano

ʻŌloto - Alto

Tena - Tenor

Lāʻau Pese; Ōkeni - Organ

Pīano Laʻitiiti - Electric Keyboard; Synthesizer

ʻO LeʻEkālēsia Faʻapopotoga a Iēsū i Sāmoa – The Congregational Church of Jesus in Sāmoa

Pāpā – The four chiefly titles of Sāmoa that one must obtain in order to be the sovereign ruler of the country

Taua o Pāpā – War of succession

Tupu Taʻaifā o Sāmoa – The sovereign ruler of Sāmoa

Nafa – Genealogy

Tuimanuʻa – King of the Manuʻa Islands

Tuitoga – King of the Tongan Islands

Ao o Mālō – Head of governments

Mālō – Government

Aliʻi Pāpālagi – Europeans

Maʻa Faʻamanatu – Monumental Stone

Aso Sā O Le Tala Lelei – Sabbath of Good Tidings

Pese Lotu Sāmoa – Sāmoan Church Music; Sāmoan Hymns

Nuʻu – Village

Pūlega – Sub-District
Itumaloto – Traditional political unit of villages

Matagaluega – District

Faife'au – Sāmoan Pastor; Minister; Priest

Falesā – Chapel

Maota o le Fa‘afēagaiga – Residence of the Minister

Maota o le Galuega – Church Hall

Alofa o le Faife'au – Monetary gift or donation to the Minister

Ta ‘ita’I – Food Presentation to the Minister

‘Aulotu – Congregation

Matā’upu – Topic

Faife’au Toea ‘ina – Elder Pastor

Fono Tele – General Assembly

‘O Le Fono ‘a le ‘Au Ta’ita’i Tausi ‘o le ‘Ekālēsia – The Mission Council

Komiti ‘a le ‘Au Toea’ina – Committee of Elders

Komiti o Tupe – Finance Committee

‘Au Toea’ina – Council of Elders

Mau – The Sāmoan national political movement pushing for self-determination from Western colonial powers

Lotu Ta‘iti – Tahitian Church

‘O Le ‘Ekālēsia Fa’apotopotoga a Kerisiano i Sāmoa – The Congregational Christian Church of Sāmoa

‘O Le ‘Ekālēsia Fa’apotoptoga a Kerisiano i Amerika Sāmoa – The Congregational Christian Church of American Sāmoa

‘Aiga – Sāmoan Family

Matai – A general term for a Sāmoan chief

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Pui'āiga – Households

Fa'alavelave – Sāmoan family affairs

Ali'i – A high-ranking chief of paramount status; a man of noble birth

Tulāfale – A Sāmoan Talking Chief; Orator

Mamalu – Reverence

Pule – Authority

Momoli – the act of presenting the family chief to the village council for acknowledgment

Saofa'i'iga a Matai – Village council of chiefs

Saofa'i – A traditional ceremony for the installation of a title upon a chief

'Ava – Kava drink

'Ietoga – Sāmoan fine mat

Tautua – Service

'Aumaga – The association of untitled men of the village

Aualuma – The organization of village women

Feagaiga – Sacred Covenant

Taulaga ola i le Atua - Living Sacrifice to God

Fa'afeagaiga – A respectful term for the village pastor, minister, or priest

Komiti o Nu'u 'Ese ma Mālō Tetele – The Committee of Government and International Affairs

'O Le Fono Tele 'o le 'Ekālēsia Fa'aptoptoga a Iēsū i Sāmoa – The Church Convention of the Congregational Church of Jesus in Sāmoa

Mafutaga a 'Autalavou – Youth Fellowship

Pese Fa'a'evagelia – Inspirational Songs

Tala Fa'aleagaga – Biblical Skits; Biblical Drama
Mafutaga a Tinā – Women’s Fellowship

Mana o le ‘upu – Spiritual Power through the uttered word (song text)
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