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LYRICS OF SONGS AND POETRY IN CONTEMPORARY INDIGENOUS MISSION THEOLOGY: AN ANALYSIS OF THE WORKS OF SIX GHANAIANS

BY

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DECLARATION

I, the undersigned, hereby declare that this thesis is my own original research work carried out in the Department for the Study of Religions, University of Ghana, under the supervision of Rev. Fr. Dr. George Ossom-Batsa and Prof. Gilbert Ansre.

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ABSTRACT

Christian indigenous literary texts, particularly, songs and poetry, form a central component of Ghanaian Christianity. These songs and poetry are not just literary texts but theology in action that express the religious understanding and reflections of a people. They function as a vehicle for proclaiming the Gospel and the rudiments of Christian life outside the usual rubrics of Western missiology. This study examines these indigenous literary texts as sources of African Christian epistemology. It also investigates the Gospel of Christ as a source of inspiration for creativity among indigenous composers as well as the relevance of indigenous knowledge to indigenous mission theology.

The study employs Holladay's model for theological reflection which holds that there are some distinctive elements that inform and shape theological reflections. The research is also aligned with the interpretive paradigm; within which much research activity is centered on the relationship between socially engendered concept formation, language and the belief that understanding human experiences is as important as focusing on explanation, prediction, and control. Data were collected through purposive sampling of song lyrics and poetic texts, the narrative method, focus group discussions, semi-structured interviews and participant observation. The work examines the literary texts of six indigenous composers; two Catholics, two Mainline Protestants of the Methodist and Presbyterian Churches and two Pentecostals. All six composers operate within their cultural contexts, address specific issues from their background and have made significant impact on their church traditions.

The study revealed that Christian indigenous literary texts are an effective tool for mission among predominantly oral communities. Especially in oral societies, where

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people cannot read and write, the involuntary and voluntary learning of songs enables Ghanaians to memorize passages of scripture and also to utilize them at deeper levels of meaning. In addition, the songs and poetry function as a means of spiritual formation and incarnation of the meaning of the gospel. Moreover, these songs and poetic texts are an effective tool for redefining and shaping the identity of the individual believer and the community of Christians as a whole. Furthermore, the study established that indigenous concepts employed by the composers offer possibilities of fresh knowledge and new perspectives of the Christian faith. Equally important to this study is the contributions of the composers to indigenous mission theology. These include concepts of God and the theology of suffering.

Notwithstanding the contributions highlighted above, the study also revealed some challenges endangering indigenous mission theology. This includes a fallen standard of knowledge of indigenous languages among urban dwellers, especially the second and third generation urban dwellers. This is problematic because of the profound implications of language loss, which includes the loss of cultural identity, heritage and the dignity of a people. Evidently, this has an adverse effect on societal development and individual empowerment. Thus, it is important for indigenous composers to continue to utilize the vernacular in their compositions to enhance the learning and growth of the indigenous languages. This has positive implications for Ghanaian Christianity and the society as a whole. It is hoped that the examples of the composers will inspire the creativity of future indigenous composers; thus, contributing to indigenous Christian thinking. Ultimately, the study contributes to African Christian epistemology.

Keywords: Theology, Knowledge, Indigenous, Songs, Mission

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DEDICATION

This thesis is dedicated to the memory of Rev. Joseph Yedu Bannerman (1924-2016).

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LIST OF ABBREVIATION

AIKS	African Indigenous Knowledge System
CoP	Church of Pentecost
CPCE	Communion of Protestant Churches in Europe
CYO	Catholic Youth Organization
IK	Indigenous Knowledge
IKS	Indigenous Knowledge Systems
IMD	International Missions Director
LWF	Lutheran World Federation
MHB	Methodist Hymn Book
NT	New Testament
OT	Old Testament
PCG	Presbyterian Church of Ghana
PHB	Presbyterian Hymn Book
PIWC	Pentecost International Worship Centre
PSB	Pentecostal Song Book
SC	Sacrosanctum Concilium
SVD	Society of the Divine Word
SMA	Society of African Missions
WCC	World Council of Churches
WRC	World Communion of Reformed Churches

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CHAPTER ONE

TETE WƆ BI KA TETE WƆ BI KYERƐ[1]

(THE PAST HAS SOMETHING TO SAY AND TO TEACH)

1.1 Background to the study

Indigenous[2] Christian songs and poetry have become synonymous with the Ghanaian socio-religious landscape over the last half-century. These indigenous Christian songs and poetry are used during worship, prayer, and evangelistic services by almost all Ghanaian Christians.[3] They are sung by children and adults as they play and carry out their chores, respectively. From the urban communities, indigenous Christian songs and poetry that emanate from the wellsprings of African Christian spirituality reach remote communities via battery-operated tape recorders, when aired by the various media houses established across the country. Songs that put Scripture into music reach the hearts of many people (Christians and non-Christians alike) with the Gospel of Christ[4] and communicate a "complexity of experiences that cannot be expressed through abstract language."[5] Indeed, these songs and poetry are not just literary text but theology in action that expresses the religious understanding and reflections of a people. They also function as a vehicle for proclaiming the Gospel and the rudiment of Christian life outside the usual rubrics of Western missiology.

This topic, Lyrics of Songs and Poetry in Contemporary Indigenous Mission Theology: An Analysis of the Works of Six Ghanaians, is, therefore, chosen to shift focus from

[1] The aforementioned comprises of the longstanding information, wisdom, traditions and practices (Indigenous knowledge) of a people or a local community.
[2] The word indigenous in its relation to people has been variously defined. However, in the context of this study, indigenous denotes a native of a land or something that originates from a particular place.
[3] Joseph Quayesi-Amakye, *Christology and Evil in Ghana: Towards a Pentecostal Public Theology* (Amsterdam: Rodopi B.V, 2013), 6.
[4] Lila W. Balisky, "Theology in Song: Ethiopia's Tesfaye Gabbiso," *Missiology: An International Review* 25, no. 4 (1997): 448.
[5] Mark J. Hatcher, "Poetry, Singing and Contextualization," *The Mediator* 3, no. 1 (2001):63.

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the Western systematic approach to knowledge creation which had informed the formulation of academic theological discourse in Africa's seminaries to the indigenous contribution invariably made to Christian thinking.[6]

Undeniably, the shift in the centre of gravity of Christianity from the Northern to the Southern continents is evidenced not only in the massive presence of Christians on these continents but also by the contributions of indigenous Christians who seek to understand the Judeo-Christian God from an African perspective. Thus, Africans, inspired by the Gospel of Christ have employed varying resources available in the indigenous culture[7] to re-conceptualise the Christian faith and to create knowledge through African thought-forms and idioms in response to the demands of the Judeo-Christian Scriptures. The works of indigenous Christians often described as 'oral,' 'implicit,' 'grassroots' or 'spontaneous' theology emanate from where the faith dwells and reflects faith in the living Lord as a present reality in daily life.[8] By drawing attention to the indigenous credentials of the African contributions to Christian thinking, this study attempts to highlight knowledge that African Christians have created from indigenous resources.

The study analyses the works of six indigenous Christian composers: Pius Agyemang, Theresa-Paul Amoako, Joseph Yedu Bannerman, Zacchaeus Alhassan, Grace Gakpetor and Rosina Aninkorah as a case study to show how indigenous Christians have used songs and poetry to engage the discourse on mission. These indigenous works which have made significant impacts on various church traditions in Ghana are outcomes of

[6] Philip Tetteh Laryea, "Christianity as Vernacular Religion: A Study in the Theological Significance of Mother Tongue Apprehension of the Christian Faith in West Africa with Reference to the Works of Ephraim Amu (1899-1995)" (Phd diss., KwaZulu Natal, 2006), 2.
[7] Vernacular scriptures, indigenous languages, philosophies, worldviews etc.
[8] Kwame Bediako, *Jesus in Africa: The Christian Gospel in African History and Experience* (Akropong-Akwapim: Regnum Africa, 2013), 9-10.

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the composers' search for the meaning of the Christ event within their local context, their religious experiences and understanding. Such endeavours have realised Christaller's hope of discovering and using African resources, particularly the laws of native poetry to express the Christian message and to write songs that go 'to the heart of Africans' in 1878.[9]

The phenomenon of knowledge creation through the medium of indigenous resources is not peculiar to this study, it belongs to the broad field of Indigenous Knowledge Systems (IKS).[10] Certainly, this field of study comes with its own challenges; it has been perceived as irrelevant, unscientific and outdated.[11] This perception has gained currency over the years as a result of Africa's colonial relationship with the West. A relationship that witnessed the dislodging of IKS, rooted in naturalistic epistemologies and belief systems for the scientific epistemological and academic traditions prescribed by the Western powers as the proper means of attaining valid knowledge.[12]

In recent times, however, there has been an increased and renewed interest in IKS, which stems from the realisation that sophisticated knowledge of the natural world is not confined to science. As a matter of fact, "human societies all across the globe have developed rich sets of experiences and explanations relating to the environments they live in."[13] In Ghana, Indigenous Knowledge (IK) is embedded in cultural and literary creations such as proverbs, poetry, folktales, and the traditions of the people, which in

[9]J.G. Christaller, "Remarks on the Tshi Hymn Book: General Remarks Instead of a Preface," in *Tshi Hymn Book*, 1878.
[10] The heritage of an indigenous people which constitutes a complete knowledge system with its own concepts of epistemology, philosophy, scientific and logical validity.
[11] J. Abah, P. Mashebe, D.D. Denuga, "Prospect of Integrating African Indigenous Knowledge Systems into the Teaching of Sciences in Africa," *American Journal of Educational Research* 3, no. 6 (2015): 669.
[12] Ndubuisi Christian Ani, "Appraisal of African Epistemology in the Global System," *Alternation* 20, no. 1 (2013): 300.
[13] D. Nakashima, L. Prott and P. Bridgewater, "Tapping into the World's Wisdom," in *UNSECO Sources*, 2000, 12, http://unesdoc.unesco.org/images/0012/001202/120200e.pdf.

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some instances, play a dual role as modes of entertainment and sources of epistemology. In the scope of African Christian theology, indigenous songs and poetry represent sources of theological knowledge. This is described as "one of the most important and popular expressions of Christianity as understood by Ghanaian Christians."[14] However, this indigenous initiative has not been without challenges and research into such works can be illuminating.

1.2 Statement of the problem

Indigenous people's cultures and their respective knowledge systems have been largely dismissed in the past as irrelevant, unscientific and outdated. Resultantly, some traditional lifestyles and their corresponding knowledge systems are faced with virtual extinction. Over the last two to three decades, however, there has been the rediscovery or IK as substantially essential for knowledge-based innovation. This study is part of the move to unearth IK and its relevance for mission. The study seeks to anchor theological reflections on IK using the instruments of songs and poetry. Against this background, the study explores how IK could be an essential instrument in the contextualisation of the Christian faith through the analysis of songs and poetry of six Ghanaian composers.

1.3 Aims and objectives of the study

The main aim of this study is to analyse indigenous Christian literary texts as sources of African Christian epistemology. Using the songs and poetry of six indigenous composers as a case study, it specifically examines how the lyricists and the poet employ indigenous resources to engage the discourse on mission.

[14] Abamfo Ofori Atiemo, "'Singing with Understanding': The Story of Gospel Music in Ghana," *Studies in World Christianity* 12, no. 2 (2006): 142.

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In order to realise this main aim, three specific objectives have been set for this study, which are to:

a. Explore the songs and poetry of the indigenous composers as sources of knowledge creation and their relevance for mission in Ghana;
b. Examine the Gospel of Christ as a source of inspiration and creativity among indigenous Ghanaians and
c. Investigate the significance of indigenous knowledge to indigenous theology.

1.4 Research questions

Based on the increased interest in the re-conceptualisation of the Christian faith through songs and poetry among indigenous Ghanaians, the study attempts to answer the following questions:

a. How have indigenous composers contributed to African Christian epistemology?
b. What is the relevance of indigenous Christian literary texts as sources of African Christian epistemology?
c. How has the Gospel inspired creativity among indigenous composers?
d. How does indigenous knowledge contribute to the theology of the composers?

1.5 Scope of the study

There are several indigenous Christian composers with numerous compositions in Ghana which serve as a rich depository of authentic Ghanaian spirituality; examining their texts lead to new discoveries of the meanings that Ghanaians make of their experiences of life in relation to God.[15] That notwithstanding, the study has been limited

[15] Atiemo, "Singing with Understanding," 158.

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to the works of six contemporary[16] indigenous Christian composers from three main church traditions.[17] Although the selected composers have several compositions, it has not been possible to include all their works in this study. To be able to limit the study to a manageable scope, the criteria below are adopted for the selection of the songs and poetic texts that would be included in the study.

a. The texts of the compositions should be common and known in the localities selected for the study.
b. The compositions should be familiar and frequently used in the daily lives of the believers and liturgies of the various denominations.
c. The songs and poetry should have background stories.

A total of twenty-eight (28) songs and poetry were selected for the study. It is hoped that the findings would be representative of the general phenomenon of indigenous songs and poetry as sources of African Christian epistemology.

The combination of songs and poetry was settled for, because in oral literature, poetry and songs are either indistinguishable or tend to overlap and therefore, could be discuss under one category. A song is always sung, and is delivered to the audience as vocal music, accompanied or unaccompanied, while a poem needs not necessarily be sung, it

[16] The term 'contemporary' is in reference to the theological reflections of a generation of indigenous Christian composers whose songs and poetry are popular with the congregants of various churches and are currently being used in the liturgy and worship life of the Church. From the 20th Century, names of Ghanaian Christian composers such as Ephraim Amu and J.H Kwabena Nketia had gained prominence. These composers are noted for their contributions to African Christian music and patriotic songs among Christians and the society as a whole. They have directly and indirectly mentored several composers and partly account for the new generation of increasing number of contemporary Christian indigenous composers. Several studies have been conducted on their works. That notwithstanding, their compositions are rarely used in the liturgy and worship life of churches and individuals presently.

[17] The profile, justification for the selection, and the breakdown of the number of compositions selected for the study has been presented under 1.8.2.

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can also be recited, intoned or declaimed. Hence the difference between the two lies really in the mode of delivery.[18]

The narrative analysis approach is used to analyse the mission theologies emerging from the songs and poetic texts. The scope of the study does not cover the linguistic and structural analysis of the selected poetry. Neither does it analyse the form and rhythm of the songs.

1.6 Existing studies

> It is often asserted that churches in Africa have no theology. When one probes what is meant by this remark the response is that they have not produced theological treaties and tomes, systematically worked out volumes which stand on the shelves of libraries. But this is not exactly true. sermons are being preached…which are not subsequently printed. Such sermons [as well as hymns, prayers, songs, poetry among others] are the articulations of the faith in response to the particular hopes and fears of peoples of Africa. They are legitimately called Oral Theology…the stream in which the vitality of the people of faith in Africa, illiterate and literate is mediated. As such the material cannot be ignored.[19]

As the preceding discussions have shown, contemporary epistemological discourses barely include the plural IKS which have a profound and meaningful bearing on the lives of people in the past and continues to inform the lives, behaviour, and thinking of people of African descent.[20] Although some developing countries in sub-Saharan Africa have embraced IK as substantially essential for any external knowledge-based innovation, it is noticeable that little attention is paid to IK in the academic and epistemological milieu.

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[18] M.M. Mulokozi, Study Report on the Common Oral Traditions of Southern Africa: A Survey of Tanzanian Oral Traditions (1999), 10, http://unesdoc.unesco.org/images/0013/001395/139564eo.pdf, Accessed 20.03.18.
[19] John S. Pobee, "Oral Theology and Christian Oral Tradition: Challenge to Our Traditional Archival Concept," *Mission Studies* 6, no. 1 (1989): 89.
[20] Ani, "African Epistemology," 296.

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In recent times, however, there has been an increased interest in IK which has triggered initiatives from various fields of study including the academic field of Mission Theology. This review, therefore, seeks to identify extant literature that best highlight the issues, debates, and challenges surrounding IKS in Africa, and their significance to indigenous mission theology. The latter includes the complexity and diversity of 'mission' as a terminology, the constructs in which indigenous mission theology take place, as well as the challenges and strengths of indigenous mission theology. The main objective of this review is to raise questions about the issues and to situate this study in its right context.

Christian Ndubuisi Ani, an analyst in African Affairs and International Relations, identifies two reasons why IK was not considered for the development of an African-based modern knowledge system. Acording to him, IK was perceived to be irrational and unscientific.[21] B. Hallen attributes the above perception to the fact that African Indigenous Knowledge (AIK) is muddled with emotions, religious beliefs, intuition, and myths.[22] In addition, F.O. Odhiambo asserts that debates on the validity of AIK were shrouded in the fundamental impressions of the inferiority of African minds. Western philosophers had been skeptical about the rationality and reflective thought in African minds.[23]

In their 2002 publication, "Epistemology and the Traditions in Africa," D.N. Kaphagawani and J. Malherbe argue that whereas the scientific mode of knowledge acquisition is recognised in Africa, it does not constitute the only valid and genuine means of knowledge creation. AIK systems have a multifaceted means of knowledge

[21] Ani, "African Epistemology," 297.
[22] B. Hallen, "Yoruba Moral Epistemology," in *A Companion to African Philosophy*, ed. K. Wiredu (Oxford: Blackwell Publishing, 2004), 29.
[23] F.O Odhiambo, *Trends and Issues in African Philosophy* (New York: Peter Lang, 2010), 9.

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acquisition.[24] Indeed, research has proven that rationality is many-sided.[25] Kwame Gyekye corroborates the above view and argues that rationality is basically a cultural phenomenon, which reflects a cultural experience and background of a people.[26] Ani could not agree more with Gyekye that "reasoning, knowledge, attitudes, behaviors and living standards, are determined by the socio-cultural milieu, environmental background, and the specific period of time and space in which people live."[27] Marie-Joëlle Browaeys and Roger Price aptly conclude that "each society defines its own norms and the ways in which they are realized."[28] Relativist as this position may be, Ani is of the view that "the complexity of the universe could hardly be explicable from an absolute paradigm."[29] Kwasi Wiredu expatiates that relativism allows for differences between cultures and also provides grounds for dialogue.[30] He concludes that this allows for knowledge to be critiqued, rejected, added-on or modified.[31]

In the case of Africa, and for that matter Ghana, a legacy of colonial education that remained in place decades after political decolonisation[32] did not help matters. Edward Shizha posits that the case for school curriculum in contemporary Africa is contentious and raises some essential questions:

> What constitutes school knowledge in postcolonial African schools? How is that knowledge created and disseminated?... How do we define and validate knowledge for the official curriculum in the face of

[24] D.N. Kaphagawani and J. Malherbe, "Epistemology and the Tradition in Africa," in *Philosophy from Africa: A Text with Readings*, 2nd ed. (Cape Town: Oxford University Press, 2002).
[25] P.J. Nel, "Indigenous Knowledge Systems: Contestation, Rhetorics and Space," in *Indilinga: African Journal of Indigenous Knowledge Systems: A Cross-Pollination and Critique*, ed. J.P. Nel, vol. 4, 2005.
[26] Kwame Gyekye, *An Essay on African Philosophical Thought: The Akan Conceptual Scheme* (Cambridge: Cambridge University Press, 1987), 25.
[27] Ani, "African Epistemology," 301.
[28] Marie-Joëlle Browaeys, and Roger Price, *Understanding Cross-Cultural Management* (London: Pearson Education Ltd., 2008), 9.
[29] Ani, "African Epistemology," 301.
[30] Kwasi Wiredu, *A Companion to African Philosophy* (Oxford: Blackwell Publishing, 2004).
[31] Kwasi Wiredu, *Philosophy and an African Culture* (Cambridge: Cambridge University Press, 1980), 21.
[32] Edward Shizha, "Reclaiming Our Indigenous Voices: The Problem with Postcolonial Sub-Saharan African School Curriculum," *Journal of Indigenous Social Development* 2, no. 1 (2013): 1.

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> multiculturalism, globalisation, and the internationalisation of knowledge? What is the place of indigenous knowledge (IK) in African schools?[33]

The researcher of this study, agrees with Hassan O. Kaya and Yonah N. Seleti that the current educational curriculum is still too academic and distant from the developmental challenges of African local communities. Kaya and Seleti therefore, propose the integration of AIKS into the higher education system to improve the relevance of knowledge created for the African local communities. [34] The above option is, however, not without challenges. Goolam Mohamedbhai draws attention to the several threats IKS face in Africa. He enumerates them as follows: Firstly, IK is transmitted orally from one generation to another, particularly from the older generation to the younger; once the older generation passes away, the knowledge disappears with them. Secondly, there is still the perception that IK is anecdotal and unscientific in the development process. Thirdly, there is a real danger that IKS in Africa are being wiped out due to the rapid influence of globalisation. Accordingly, Mohamedbhai suggests that IK is documented, studied, modified if necessary and then widely disseminated to promote development. [35]

In view of this, Alfred Mtenje cautions that development in the African context, in general, cannot be realised without taking into consideration the use of the indigenous languages, the languages of the masses, the majority of whom are illiterate and have no access to foreign languages.[36] Kaya corroborates the above view and concludes that "Knowledge systems [in Africa] should build on locally available resources, primarily

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[33] Shizha, "Indigenous Voices," 1-2.
[34]Hassan O. Kaya, and Yonah N. Seleti, "African Indigenous Knowledge Systems and Relevance of Higher Education in South Africa," *The International Education Journal: Comparative Perspectives* 12, no. 1 (2013): 31.
[35]Goolam Mohamedbhai, "Indigenous Knowledge Must Be Harvested for Development," *African Traditional Herbal Research Clinic* 10, no. 3 (2015): 12–13.
[36]Alfred Mtenje cited in Paliani Gomani Chinguwo, "Fate of African Languages," *African Traditional Herbal Research Clinic* 10, no. 3 (2015): 2.

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the cultural and environmental experiences of the local people for relevance and sustainability." He points out that

> This has implications for African educational systems and sustainable development: the necessity for direct collaboration between local communities and institutions of learning at all levels…; and the dialogue and interface of ways of knowing and knowledge production, which can play an important role in re-indigenisation of educational systems in Africa.[37]

Some strides have been made in this direction in the academic milieu. In the field of Mission Studies, for instance, this is exemplified by Jon Kirby's publication of *Jesus of the Deep Forest: Prayers and Praises of Afua Kuma*[38] in the 1980s and the scholarly works of Philip Laryea,[39] David Hayfron[40] and Joseph Quayesi-Amakye.[41]

1.6.1 Definitions and terminologies

Mission has been difficult to define due to the complex and multifaceted concerns that emerge with time and from varying contexts as the Gospel is presented. Karl Müller points out that a theological synopsis of mission as a concept, is traditionally considered as: (a) "propagation of the Gospel," (b) "expansion of the reign of God" (c) "conversion of the heathen," (d) and "the founding of new churches."[42] Thomas Ohm notes that the first use of the concept in its modern sense was in relation to the spread of the Christian faith among non-Catholics (Pentecostals included).[43] David Bosch claims that in this modern sense, the concept was intimately associated with the colonial expansion of the

[37]Hassan O. Kaya, "Revitalizing African Indigenous Ways of Knowing and Knowledge Production," *African Traditional Herbal Research Clinic* 10, no. 3 (2015): 10.
[38] Kirby, *Prayers and Praises of Afua Kuma*.
[39] Laryea, *Ephraim Amu*.
[40] David Hayfron, "'Psalms, Hymns and Spiritual Songs' in Ghana: Theology and Spirituality in the Prophetic Songs of Eunice Johnson," *Journal of African Christian Thought* 16, no. 1 (2013): 3–18.
[41] Joseph Quayesi-Amakye, "God in Ghanaian Pentecostal Songs," *Journal of Pentecostal Theology* 22 (2013): 131–151.
[42] Karl Müller, *Mission Theology: An Introduction* (Nettetal: Steyler Verlag, 1987), 31-34.
[43] Thomas Ohm cited in David J. Bosch, *Transforming Mission: Paradigm Shifts in Theology of Mission* (MaryKnoll: Orbis Books, 1991), 1.

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West into the present third world.[44] According to Michael Goheen, this view of mission has been challenged due to factors that have characterised the 20th Century: the rise, growth and vitality of the third world church, the decline of the Western church and the fall of colonialism.

Michael Goheen, Nicholas lash and Joel Green among others, therefore argue for the need to return to Scripture to inquire anew what the Bible says about mission.[45]

David Bosch maintains that the term 'mission' presupposes a sender, the person[s] sent by the sender, those to whom one is being sent and an assignment.[46] These ideas are also present in both the contemporary definition of mission as pointed out by Scott Moreau[47] and the academic discipline of Mission Studies. However, there has not been a consensus on the interpretation and usage of the term in the academic field of Mission Studies. According to Robert Montgomery, the word mission is based on the concept of "being sent,"[48] while Wilbert Shenk contends that the word is synonymous with movement and thus "stands for purposeful going and doing."[49] Bosch is of the opinion that there is a difference between 'mission' and 'missions.' According to him, 'mission' is the activity of God- *Missio Dei*; where God reveals Himself to the world through the church. He further maintains that in this scope of mission, those who are engaged in mission are only privileged to participate in God's Mission. On the other hand, Bosch refers to 'missions' as 'the missionary ventures of the church'-*missiones ecclesiae*; and

[44] Bosch, *Transforming Mission*, 1.
[45] Michael W. Goheen, "Bible and Mission: Missiology and Biblical Scholarship in Dialogue," in *Christian Mission:Old Testament Foundations and New Testament Developments. McMaster New Testament Studies 1*, ed. Stanley E. Porter and Cynthia Long Westfall (Eugene, OR: Wipf and Stock Publishers, 2010), 209.–35.
[46] Bosch, *Transforming Mission*, 1.
[47] Scott A. Moreau, "Mission and Missions," in *Evangelical Dictionary of World Missions*, ed. Scott A. Moreau (Grand Rapids: Paternoster Press, 2000), 636.
[48] Robert L. Montgomery, *Introduction to the Sociology of Missions* (Westport, CT: Praeger Publishers, 1999), 3.
[49] Wilbert R. Shenk, *Changing Frontiers of Mission* (MaryKnoll, NY: Orbis Books, 1999), 1.

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includes how mission is done: personnel, mode of operation, logistics, the strategy, timing and proposed places of mission.[50] Walker sums up that Mission is broader and encompasses everything that is missions.[51]

Christopher Wright adopts the term 'mission' as found in the contemporary language of mission statement, which speaks of purpose and identity as a helpful starting point. In his book *The Mission of God: Unlocking the Bible's Grand Narrative,* he speaks of mission as God's long-term goal of renewing creation. He asserts that "fundamentally, our mission (if it is biblically informed and validated) means our committed participation as God's people, at God's invitation and command, in God's own mission within the history of God's world for the redemption of God's creation."[52] Wright thus, sees humans' participation in mission from the perspective of *missio Dei.* This corroborates Manfred Liz's perspective. Liz defines mission thus: "Mission is God engaging the Church as a partner in his work in the world. Through mission, Christ establishes and exercises his Lordly rule. Mission frees men for discipleship in every area of human life and thereby offers active hope for the final goal of God's creation to be reached."[53] In 1996, the Anglican Consultative Council redefined mission and termed it as the Five Marks of Mission, which are:

a. To proclaim the Good News of the Kingdom
b. To teach, baptize and nurture new believers
c. To respond to human need by loving services
d. To seek to transform unjust structures of society

[50] Bosch, *Transforming Mission,* 10.
[51] Okyere Daniel Walker, "The Pentecost Fire is Burning: Models of Mission Activities in the Church of Pentecost" (PhD diss., University of Birmingham, 2010), 20.
[52] Christopher J. H Wright, *The Mission of God: Unlocking the Bible's Grand Narrative* (Illinois: InterVasity Press, 2006), 22-23.
[53] Manfred Liz, cited by Johannes Verkuyl, *Contemporary Missiology: An Introduction* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 1978), 33.

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e. To strive to safeguard the integrity of creation, sustain and renew the life of the earth.[54]

This definition seems to be more holistic as the scope of mission is broadened to include sharing the Gospel and making disciples of all nations with an expectation to bring about change in challenging human conditions. Although the five marks of mission have won wide acceptance, Andrew Walls and Cathy Ross argue that it is neither a complete nor a perfect definition of mission; however, they are rich with potential and do form a good working basis for a holistic approach to mission in contemporary times.[55] Similarly, Moreau aptly maintains that approaches to the definition of mission have not been in constant agreement. He opines that the "consensus over this complex issue will remain a goal to be reached in the future rather than a present reality."[56] He also holds the view that, any church's understanding of 'mission' will largely depend on their "theological orientation rather than an etymological analysis."[57] Moreover, since definitions are "operational" and "study-specific," it does not matter how a particular variable is defined as long as the definition is clear.[58] This study adopts 'The Five Marks of Mission' as a working definition.

1.6.2 Indigenous mission theology

Before looking at indigenous mission theology, it will be helpful to attempt a definition of mission theology. Benjamin Connor avows:

> Mission theology is a kind of practical theology that explores in every aspect of the theological curriculum and praxis of the church the implications of the missionary nature of God with the purpose of forming congregations to better articulate the gospel to live faithfully their vocation

[54] Cathy Ross, "Introduction: Taonga," in *Mission in the 21st Century: Exploring the Five Marks of Global Mission*, ed. Andrew Walls and Cathy Ross (MaryKnoll: Orbis Books, 2008), xiv.
[55] Ross, "Introduction: Taonga," xiv.
[56] Moreau, "Mission and Missions," 637-38.
[57] Ibid, 636.
[58] Montgomery, *Sociology of Missions*, 130-131.

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> to participate in the ongoing redemptive mission of God in a particular context.[59]

To support his claim, Connor points to Darrel Gudder's assertion that with mission theology, "we have arrived at the broadly affirmed consensus that the church is missionary by its very nature, and we are exploring the theological implications of that consensus."[60] Turning to the definition of indigenous mission theology, we may infer from T.A. Mofokeng's functional definition that it is the "critical reflection (by indigenous people) on the comprehensive praxis in which Christian community participates."[61] Indeed, local conversions to Christianity in Africa cannot be interpreted simply as a result of Western imposition.[62] Likewise, "Local 'Christianities' (in Africa) are always appropriations based on already existing concepts and notions, results of complex interactions between actors who are empowered and constrained by social and historical contexts."[63] Birgit Meyer argues that "all local 'Christianities' in Africa are genuinely 'African' and 'indigenous'[64] from both a theoretical and an empirical points of view."[65]

Connor also submits that mission theology is contextual theology because it adopts a methodology that considers the relationship between a local congregation, the Gospel, and its cultural setting. In other words, mission theology addresses a

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[59] Benjamin Connor, *Practicing Witness: A Missional Vision of Christian Practices* (Grand Rapid: Wm. B. Eerdmans Publishing Co, 2011), 11.
[60] Darrel L. Guder, "From Mission and Theology to Missional Theology," *Princeton Seminary Bulletin* 24, no. 1 (2003): 47.
[61] T. A Mofokeng, "Mission Theology from an African Perspective: A Dialogue with David Bosch," *Missionalia* 18, no. 1 (1990): 177.
[62] Brigit Meyer, *Translating the Devil: Religion and Modernity Among the Ewe in Ghana* (Trenton, NJ: Africa World Press, 1999), 139.
[63] Hestad Karina Skeie, "Mission Appropriation or Appropriating the Mission? Negotiating Local and Global Christianity in Nineteenth and Twentieth Century Madagascar," in *Protestant Missions and Local Encounters in the Nineteenth and Twentieth Centuries: Unto The Ends of the World*, ed. Okkenhaug Inger Marie, Skeie Hestaad Karina and Nielssen Hilde (Leiden: Koninklijke Brill NV, 2011), 157.
[64] Please refer to footnote 1 under sub-section 1.1.
[65] Meyer, *Translating the Devil,* 137.

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universal concern (the Gospel) in a way that is local, and contextual and emphasises the cultural pluralism of the Gospel.[66]

1.6.3 Constructs of indigenous mission theology

Hunsberger Newbigin points out that (indigenous) mission theology builds on the three-cornered relationship between Gospel, Church and Culture, (the Hunsberger Newbigin triad).[67]

a) Gospel-Church-Culture

Gospel, Church, and Culture should be integrated and always related to the central task of mission; bearing witness to Jesus Christ in the present context.[68] According to Walls, the Gospel liberates cultures; nevertheless, it is also a prisoner to cultures because it is incarnated by a community that is conditioned by a particular time and place.[69] Thus, to approach the fullness of the Gospel, there is the need to be aware of human limitations in understanding the Gospel and pursue the Gospel in the fullness of its cultural plurality.[70]

John Corrie suggests that culture provides a lens through which reality and truth are viewed. It, therefore, influences the way the Gospel is understood as well as expressed as one's faith. However, Corrie states that the context does not make the Gospel any less an expression of truth. Rather, it challenges us to "accept that there is no privileged interpretation of the Gospel which is the exclusive possession of any

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[66] Benjamin T. Connor, *Amplifying Our Witness: Giving Voice to Adolescents with Development Disabilities* (Grand Rapids MI: Wm. B. Eerdmans Publishing Co., 2012), 18.
[67]George R. Hunsberger, "The Newbigin Gauntlet: Developing a Domestic Missiology for North America," in *The Church between Gospel and Culture: The Emerging Mission in North America*, ed. George R Hunsberger and Craig Van Gelder (Grand Rapids: Eerdmans, 1996), 3–25.
[68] Connor, *Practicing Witness*, 15.
[69] Andrew F. Walls, "The Gospel as Prisoner and Liberator of Culture," in *The Missionary Movement in Christian History: Studies in the Transmission of Faith* (MaryKnoll, NY: Orbis Books, 1996).
[70] Connor, *Practicing Witness*, 17.

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one culture or Christian tradition."[71] Stephen Bevan and Roger Schroeder are of the opinion that we should not lose sight of the universality and particularity of the Gospel. According to them, this may be achieved by holding on to the constants of the faith, while at the same time recognising that those constants would take a different shape depending on the context.[72]

Following the Hunsberger Newbigin triad relationship between Gospel, Church, and Culture**,** Corrie asserts that the Church's mission ought to be dialogical; as it engages in dialogue with the context about what the Gospel means to that context. Yet, the church's mission also has to be prophetic as there are ways in which the Gospel challenges the context from outside of it.[73]

Gospel, Church, and Culture have a direct relation to indigenous mission theology in Ghana. Bediako points out that "the relatively early possession of mother-tongue Scriptures meant that many Africans gained access to the original sources of Christian revelation as mediated through African traditional religious terminology and ideas."[74] Besides, varying Christian persuasions in Ghana have also had decisive influences on theological reflection.

Jon Kirby, Philip Laryea, David Hayfron and Joseph Quayesi-Amakye specifically examine how indigenous Christians have contributed to Christian thinking through indigenous resources. Laryea focuses on Ephraim Amu's understanding of the transcendence as mediated through the mother-tongue. David Hayfron highlights major doctrinal themes of the Bible in the songs of Eunice Johnson and assesses the

[71] John Corrie, "Mission and Contextualization," 2001, 1, http://citeseerx.ist.psu.edu.
[72] Stephen B. Bevans and Roger P. Schroeder, *Constants in Context: A Theology of Mission for Today* (MaryKnoll: Orbis Books, 2004).
[73] Corrie, "Mission and Contextualization," 3-4.
[74] Bediako, *Jesus in Africa*, 17.

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depth of exposition in them. Quayesi-Amakye also examines the ideas of God in Pentecostal songs.

Notwithstanding the contribution that indigenous Christians have made at the grassroots, there has been limited research in this area of study. The literature on indigenous Christians' creativity is also sparse, making this area a potentially rich resource of data to be analysed. This is the research gap that this study seeks to fill.

1.7. Conceptual framework

The basic principle of theological reflection is the reflection of Christians upon the Gospel in the light of their circumstances. Recently, however, much more attention is being paid to how those circumstances shape responses to the Gospel.[75] In consonance with the new emphasis, Carl R. Holladay's model for theological reflection is adopted as a framework to evaluate various elements that inform and shape theological reflections among indigenous composers. The distinctive elements of Holladay's model of theological reflection include: The Interpreter, Context, Text, Tradition and Experiential Catalyst[76] as shown in figure one below:

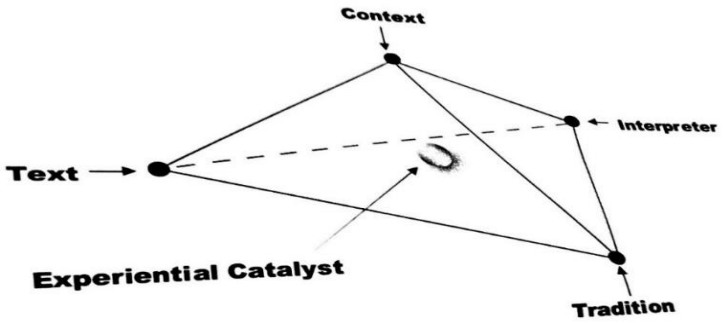

Figure 1: Holladay's Model for Theological Reflections [77]

[75] Robert J. Schreiter, *Constructing Local Theologies* (Maryknoll: Orbis Books, 1985), 1.
[76] Carl R. Holladay, *A Critical Introduction to the New Testament: Interpreting the Message and Meaning of Jesus Christ* (Nashville: Abingdon Press, 2005).
[77] Holladay, *Interpreting the Message*, 18.

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Holladay's model provides a tool for analysing the elements that inform theological reflections in varying contexts. Thus, to fully understand the factors that shape indigenous theological reflections, one should analyse how these factors play out in the lives of the composers. For this study, all five elements: the interpreter, context, tradition, texts and the experiential catalysts are discussed.

The Interpreter refers to an individual or a community of believers that seek to articulate their understanding of their religious experience.[78] Robert J. Schreiter posits that it is helpful to differentiate between the role of the whole community of faith, "whose experience is the indispensable source of theology, and whose acceptance of a theology is an important guarantor of its authenticity and the role of the smaller community of faith within the community who actually give shape to that theology."[79] Schreiter further explains that the role of the whole community is "often one of raising questions, of providing the experience of having lived with those questions, and struggled with different answers, and of recognising which solutions are indeed genuine, authentic and commensurate with their experience."[80] The smaller community is the gifted individuals, (the interpreters) who give shape to that theology.[81]

Holladay is of the view that the interpreter plays the creative role in shaping his/her or their community's theological reflections into meaningful language.[82] This may be expressed in the formulaic language of preaching, confession, prayer and singing.[83] He adds that essential to the process of theological reflection is an *I-Thou* relationship between the interpreter and God; the driving force of all theological reflections. The

[78] Holladay, *Interpreting the Message*, 16.
[79] Schreiter, *Local Theologies*, 17.
[80] Ibid.
[81] Ibid.
[82] Ibid, 16-17.
[83] Ibid, 12.

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six indigenous interpreters whose songs and poetry are examined in this study are all Christians who have had personal encounters *(I-Thou* relationship*)* with God and serve their various churches in diverse capacities.[84] It would be important to know how their varying relationships with God have been the driving force of their theological reflections.

The context within which theological reflection occurs is another important element in this study. According to Holladay, context can be understood broadly and narrowly. Context comprises all those elements that define a given society: time, place, political, social, economic and religious realities. Narrowly speaking, it refers to the recognisable social settings that are usually defined by an institutional structure such as the Church. Holladay emphasises that context has a decisive influence on theological reflection since distinctive forms of theological languages such as hymns, prayers and sermons develop within different theological settings. Besides, each setting expresses a slightly different aspect of the *I-Thou* relationship and as a result, gives it a distinctive literary shape.[85] Although the six composers or interpreters selected for this study are all indigenous Ghanaians, their contexts vary in relation to place, time, socio-cultural and economic conditions. Furthermore, they belong to different Christian persuasions. Therefore, it would be important to know how these varying contexts inform and shape their theologies as well as creativity.

Tradition is another important element for theological reflection, according to Holladay's model. It comprises centuries of interpretation of the Scriptures on which Christian interpreters also draw,[86] scriptural translation from one language into another,

[84] The profiles of the participants are presented under 1.6.3.
[85] Holladay, *Interpreting the Message*, 16.
[86] Ibid.

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and biblical paraphrases that take biblical texts and amplify them either by adding details or even episodes not found in the Bible.[87] Kwame Bediako and other African scholars attest to the vernacular principle and the translatability of the Christian faith in Africa.[88] According to Laryea, "Language, especially the mother tongue reading of the Bible,… becomes the key that unlocks the door to the traditional world."[89]

The Text is another important element for theological reflection in Holladay's model. It refers to the written texts of the songs and poetry selected for this study, which are regarded as uniquely normative by a community of faith.[90] It is worth noting that the Scriptures provide one of the most important resources for theological reflection available in the text.[91] Therefore, it would be important to know how the Scriptures inform and shape the theologies of the composers.

Holladay opines that the process of theological reflection is triggered by some specific crisis, event or pressing question encountered by the interpreter, the community of believers or the wider society. Christ is the primary catalyst for every theological reflection. Thus, faith in Christ and peoples lived experiences send the interpreter back to the text, the tradition of interpretation, as well as the larger context for their store of wisdom and advice.[92] Data gathered, therefore, seek to examine how the five distinctive elements- interpreter, context, tradition, experiential catalysts and text are evidenced in the theological reflections of the selected composers.

[87] Holladay, *Interpreting the Message*, 17.
[88] Bediako, *Christianity in Africa*, 109.
[89] Laryea, "Christianity as Vernacular Religion," 3.
[90] Holladay, *Interpreting the Message*, 14.
[91] Ibid, 15.
[92] Holladay, *Interpreting the Message*, 20.

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1.8 Methodology

The methodology of this work is presented in this section as follows: research philosophy and research design.

1.8.1 Research philosophy

The roots of both qualitative and quantitative approaches to research extend into different philosophical research paradigms: positivism, interpretivism (constructivism), transformative, post-positivism and pragmatism.[93] These are shared belief systems that influence the kinds of knowledge that researchers seek and how they interpret the evidence they collect.[94]

A paradigm is essentially philosophical in nature and may be specified by its ontological[95] epistemological,[96] axiological[97] and methodological tenants. This study is aligned with the interpretive paradigm. The interpretive paradigm has its roots in philosophy and the human sciences.[98] According De Vos, Strydom, Fouché and Delport, the interpretive paradigm can be traced to Max Weber (1864-1920) and Wilhelm Dilthey (1833-1911).[99] A fundamental assumption of interpretivism is the existence of many socially constructed, subjectively-based realities that consist of stories or meanings grounded in natural settings.[100] Interpretivists do not subscribe to

[93] M. Y. Feilzer, "Doing Mixed Methods Research Pragmatically: Implications for the Rediscovery of Pragmatism as a Research Paradigm," *Journal of Mixed Methods Research* 4, no. 1 (2010): 6.
[94] D. L Morgan, "Paradigms Lost and Pragmatism Regained: Methodological Implications of Combining Qualitative and Quantitative Methods," *Journal of Mixed Method Research* 1, no. 1 (2007): 50.
[95] Ontological assumptions are concerned with what we believe to constitute reality.
[96] Epistemology is the theory of knowledge concerned with the question of what counts as valid knowledge.
[97] The study of values or goodness; it involves both the ethical and the aesthetical considerations.
[98] I. Holloway and S. Wheeler, *Qualitative Research in Nursing and Healthcare*, 3rd ed. (West Sussex, UK: Wiley- Blackwell, 2010).
[99] A.S De Vos, H. Strydom, C. B. Fouché, and C.S.L. Delport, *Research at Grass Roots: For the Social Sciences and Human Service Professions*, 4th ed. (Pretoria, South Africa: Van Schaik, 2011), 8.
[100] S. N. Hesse-Biber, "Qualitative Approaches to Mixed Methods Practice," *Qualitative Inquiry* 16, no. 6 (2010): 455.

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the existence of a social and physical reality 'out there' separate from the individual. Rather, they focus on the way in which human beings make sense of their subjective reality and attach meaning to it. Within the interpretive paradigm, much research activity is centred on the relationship between socially engendered concept formation, language and the belief that understanding human experience is as important as focusing on explanation, prediction and control.[101]

Interpretive paradigm contains qualitative approaches to research; a method of inquiry that seeks to gather an in-depth understanding of human experience, perceptions, motivations, intentions and behaviour.[102] Qualitative researchers seek to develop a rich understanding of a phenomenon as it exists in the real world and as it is constructed by individuals in the context of that world.[103] Adherents of interpretivism assume that a researcher can only understand perceptions and actions from the participants' perspective, stated in their own words and in the context in which they live and work. Therefore, knowledge, as defined in this study, is socially constructed and subjectively based on the realities that consist of stories and interpretations grounded in the composers' natural setting.

Graham Hitchcock and David Hughes maintain that the ontological assumptions of research inform their epistemological views, which, in turn, underscore the consideration about the choice of method, the instruments to use, as well as the

[101] Holloway and Wheeler, *Qualitative Research*, 25.
[102] K. Parahoo, *Nursing Research: Principles, Process and Issues* (New York: Palgrave MacMillan, 2006), 63.
[103] D. F Polit, and C.T. Beck, *Nursing Research: Generating and Assessing Evidence for Nursing Practice*, 8th ed. (New York: Lippincott. Williams & Wilkins, 2008), 220.

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approaches to data collection.[104] Interpretive paradigm is discussed with these assumptions as a guideline.

1.8.2 Research design

This research is a case study; an in-depth exploration of multiple perspectives of the complexity and uniqueness of a phenomenon in real life.[105] It is a multiple case study, (a study examining several composers and their works); however, each composer is studied in his or her own right. The case study approach is not used as a method in itself but a design framework that incorporates mixed methods of data collection.[106] These include the narrative method, focus group discussions, semi-structured interviews and participant observation. Both primary and secondary sources are used in the data collection. The study is conducted in two distinct phases. Each phase has varying objectives, sampling methods, methods of data collection and methods of analysis.

a) Phase one and method of analysis

The actual field work for the first phase of the study commenced in November 2014 and three church traditions were selected: Catholic, Mainline Protestants (Presbyterian and Methodist) and Pentecostals. These church traditions were considered based on the following reasons:

a. They are more established in Ghana;

b. Have a wider presence in the country and

c. Songs and poetry form an intergral part of their structured liturgies.[107]

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[104] Graham Hitchcock & David Hughes, *Research and the Teacher: A Qualitative Introduction to School-Based Research*, 2nd ed. (London: Routledge, 1995).
[105] H. Simons, *Case Study Research in Practice* ((London: Sage Publications, 2009), 21.
[106] Simons, *Case Study Research*, 21.
[107] John C. Kerstern, *Sunday Missal: Mass Themes and Bible Commentries* (New Jersey: Catholic Book Publishing Co., 1999); *The Methodist Liturgy and Book of Worship*, Revised (Cape Coast: NYAKOD

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Thereafter, six participants were purposively selected based on recommendations from the leadership of the various churches after deliberations on the purpose of the study. It became evidently clear that data saturation had occurred after the sixth interview; thus, there was no need for further recruitment. Two composers were recruited from each of the denominations for the purpose of gaining a wider scope of their theologies.

Although purposive sampling has the weakness of being non-randomised, which implies that it reduces the scope of participants and the ability to generalise research findings,[108] it is the most suitable method for choosing these composers for the study because it affords the opportunity to select people with in-depth experience in the Ghanaian culture who also use indigenous resources through songs and poetry to engage the discourse on mission. The profile of the writers is presented in Table 1 below.

Composer	**Church Affilliation**	**Role**	**Genre of Literature**	**Number of Pieces**
Pius Agyemang	Catholic	Clergy	Song	5
Theresa-Paul Amoako	Catholic	Clergy	Song	5
Joseph Y. Bannerman	Methodist	Clergy	Poetry	4
Zacchaeus Alhassan	Presbyterian	Laity	Song	4
Rosina Aninkorah	Pentecost	Laity	Song	5
Grace Gakpetor	Pentecost	Clergy's Spouse	Song	5

Table 1: Profile of the Indigenous Composers

Printing Works, 2014); *Presbyterian Church of Ghana Worship Book Normal* (Accra: Waterville Publishing House, 2010).

[108]Ma. Doroles C. Tongco, "Purposive Sampling as a Tool for Information Selection," *Ethnobotany Research and Applications* 5 (2007): 154.

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The above listed indigenous composers have no relationship with each other but rather, a common trend running through their works. They all operate within their cultural contexts, address specific issues from their background and make significant impact on their church traditions. Furthermore, their backgrounds give a fair representation of Ghanaian Christian denominations.

Prior to this study, I had had no contact with any of the selected indigenous Christian composers and poet. However, by the close of the year 2014, I had met each of them personally and their reception was welcoming. The research began with the collection of the lyrics and poetic texts of the writers from tapes, CDs, and compositions in the form of publications. This was then followed by the translation of these works from the indigenous languages (Akan and Dagbani) into English for analysis and discussion. In the case of Zacchaeus Alhassan Ziblim who is a Dagomba from Northern Ghana, the lyrics of his songs were collected and translated into English with the assistance of a translator. The 'back-translation' technique was employed in order to authenticate the initial translation and transcription of the Dagbani text and recordings.

'Back-translation' is the process of translating a document that has been translated into a target language back into the source language. Uldis Ozolins explains that it can be a useful tool for quality control if carefully used.[109] A single back-translation was conducted on the first source text (English translation of the Dagbani songs) by an independent linguist who is also a Dagomba. Both documents were reviewed by the researcher and the translators and the slight misinterpretations were reconciled.

[109] Uldis Ozolins, "Back Translation as a Means of Giving Translators a Voice," *The International Journal for Translation and Interpreting Research* 1, no. 2 (2009): 1.

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The objective for this phase was to probe and work towards an in-depth understanding of how factors within the socio-cultural and religious backgrounds of the composers shape their entire lives, as well as inform their theology and creativity. Also, to examine in what way(s) their narratives (songs and poetry) contribute to knowledge creation in indigenous mission theology. These objectives informed the decision in using the narrative approach as "a frame of reference, a way of reflecting during the entire inquiry process, a research method, and a mode of representing the research study"[110] in the first phase.

The narrative approach is situated within the qualitative or interpretive research method; the field of investigation where researchers study things in their natural settings, attempting to make sense of and interpret phenomena in terms of the meaning people bring to them.[111] I share in the ontological and epistemological perspective described by F. Michael Connelly and D. Jean Clandinin that "the main claim for the use of narrative in …research is that humans are story-telling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world."[112]

Literature reveals three basic underpinnings of the narrative approach. Firstly, human beings organise their experiences of the world into narratives. Following this line of thought, the narrative approach to research is focused on how individuals assign meaning to their experiences through the stories they tell.[113] Secondly, stories are recounted depending on the individual's past and present experiences, values, the

[110] Torill Moen, "Reflections on the Narrative Research Approach," *International Journal of Qualitative Methods* 5, no. 4 (2006): 2.
[111] Moen, "Narrative Approach," 5.
[112] F. Michael Connelly and D.J. Clandinin, "Stories of Experience and Narrative Inquiry," *Educational Researcher* 19, no. 5 (1990): 2.
[113] D. E. Polkinghorne, *Narrative Knowing and Human Sciences* (New York: State University of New York Press, 1988), 1.

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addressees, as well as when and where they are being told.[114] In other words, stories cannot be perceived as abstract structures; but rather, they should be seen as rooted in society and as experienced and performed by individuals in cultural settings.[115] Last but not the least is the claim to the *multivoicedness* that occurs in the narratives.[116] Narrative researchers assume that although narratives are personal stories shaped by the knowledge, experiences, values and feelings of the persons who are telling them, they are also collective stories that are shaped by the addressees, the cultural, historical and institutional settings in which they occur.[117] Stories shared within the narrative research approach are always told and interpreted by the research subjects. As a result, the question of how true these narratives may be seem to be recurring in the narrative research literature.[118] That notwithstanding, this approach is the most suitable method for gaining in-depth understanding into the phenomenon of study because "the objective of the narrative approach is not only to reconstruct the life history of the informant but also to understand the contexts in which these biographies were constructed and the factors that produce change and motivate the actions of informants."[119] Furthermore, Catherine Kohler Riessman explains that narrative researchers focus on the ways that culture speaks itself through an individual's story, or in other words, to the ways that private constructions mesh with "a community of life stories."[120]

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[114] Moen, "Narrative Approach," 4-5.
[115] E. M. Bruner, "Introduction: The Opening up of Anthropology," in *Text, Play, and Story: The Construction and Reconstruction of Self and Society-1983 Proceedings of the American Ethnological Society*, ed. S. Plattner & E. M. Bruner (Princeton: American Ethnological Society, 1984), 1–16.
[116] Moen, "Narrative Approach," 5.
[117] F. Elbaz-Luwisch, T. Moen and S. Gudmundsdottir, "The Multivoicedness of the Classroom: Bakhtin and the Narrative of Teaching," in *Narrative Research: Voices from Teachers and Philosophers*, ed. & L. Syrjälä, R. Huttunen, H. L. T. Heikkinen (Jyväskylä: SoPhi, 2002), 197–218.
[118] Moen, "Narrative Approach," 7.
[119] S. Jovchelovich and M. W. Bauer, cited in "Narrative interviews," 187.
[120] C. K. Riessman, *Narrative Analysis (Qualitative Research Methods, Volume 30)* (Newbury Park: Sage Publications, 1993), 4.

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Bearing the weakness of the narrative approach in mind, various verification and triangulation procedures suggested by several scholars to ensure the trustworthiness of the study are adopted. These include extensive data generation procedures, member checking, and transferability.

- *Extensive data generation procedures*

According to C.T. Polit and D.F. Beck,[121] prolong engagement, coupled with a persistent observation on the field is an essential step in ensuring the trustworthiness of a study. Torill Moen states that this process includes building trust with participants, learning the culture, and ensuring that there are no misunderstandings and misinformation.[122] Lisa Given corroborates the above assertion and suggests that spending much time with the participants in their social contexts affords the researcher the opportunity to be fully immersed in their culture in order to appreciate their values, social relationships and behaviour.[123] Data collection for the first phase of the study spanned from January 2015 to December 2016. This length of time afforded me the opportunity to build trusting relationships with the composers and the poet and to ensure that there were minimal misunderstandings and misinformation. This is in line with the above observation by scholars that prolonged data generation procedures are essential for building trust and minimising misunderstanding. Furthermore, the prolonged period of engagement offered me the opportunity to understand and appreciate the socio-cultural and religious contexts of my hosts. Data were, therefore, gathered at different times and dates scheduled with them. This was necessary to ensure that there was consistency in their narratives. Data for this phase were gathered through interviews

[121]Polit and Beck, Nursing Research.

[122] Moen, "Narrative Approach," 8.

[123] Lisa M. Given, "Prolonged Engagement," in *The Sage Encyclopedia of Qualitative Research Methods*, 2008, doi:http://dx.doi.org/10.4135/9781412963909.n334.

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and oral recordings, autobiographies, memoirs, anniversary brochures, some historical documents belonging to their various denominations and field notes. Most of the interactions with the personalities[124] were not narrative but question-and-answer exchanges, and other forms of discourses (discussions).[125] Moen notes that "in narrative research, stories of experience are shaped through discussion with the research subject in a dialogue."[126]

- *Member checking*

M. A. Miles and M.B. Huberman describe member checking as the process whereby the researcher solicits the research subject's view of the credibility of the findings and interpretations.[127] Lincoln and Guba maintain that member checking can be considered as "the most critical technique for establishing credibility"[128] of a study. There are two main approaches to this technique. The first approach involves the researcher summarising or re-stating the information gathered during the interview to afford the interpreters the opportunity to determine the accuracy or clarify aspects that were not presented.[129] The second approach proposes that the analysed data and reports are sent back to the interviewees for the confirmation of its accuracy or clarifications if any. I employed the first approach to member checking for the study because it proved to be the more efficient option for the study. During the narrative interviews with the writers, I ensured the accuracy of the data on the spot. The opportunity to meet with each of the personalities several times also gave me time to reflect and to follow up on some of the issues raised in the previous narrative interviews for them to confirm or otherwise.

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[124] Interviews with Zacchaeus Alhassan Ziblim were conducted with the assistance of a translator because neither of us could communicate in the other person's local language.
[125] Riessman, *Narrative Analysis*, 3.
[126] Moen, "Narrative Approach," 6.
[127] M. A. Miles, and M. B. Huberman, *Qualitative Data Analysis* (Thousand Oaks, CA: Sage Publications, 1994).
[128] Y.S. Lincoln and E. G. Guba, *Naturalistic Inquiry* (Newbury Park: Sage Publications, 1985), 314.
[129] J. W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Traditions* (Thousand Oaks, CA: Sage Publications, 2007).

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- *Transferability*

Transferability is the extent to which findings can be applied in different settings and people.[130] Lincoln and Guba maintain that it is the responsibility of the researcher to provide contextual information about the study sites to enable others to determine whether transferability to other research sites, people, situation and time is possible. They, therefore, recommend the provision of a 'thick' description of the context.[131] According to J. W. Creswell, a rich, 'thick' description means that the researcher describes in detail the participants and the settings of the study. In this way, the inquirer enables readers to transfer information to other settings and to determine whether the findings can be transferred because of shared characteristics.[132] To ensure transferability of this study, a detailed description of the phenomenon under study, research process as well as the settings and background information of the composers is provided in Chapters Two, Three and Four.

P. Ricoeur opines that, implicit in the narrative research is an ongoing hermeneutic or interpretive process. This process begins immediately a narrative on a genre is discussed and it continues during the entire research process.[133] According to Riessman, the narrative analysis[134] takes as its object of investigation the first-person account by respondents of their experiences;[135] thus, it offers the composers the opportunity to give meaning to their genres in relation to their experiences.

[130] Polit and Beck, *Nursing Research.*
[131] Lincoln and Guba, *Naturalistic Inquiry.*
[132] Creswell, *Qualitative Inquiry.*
[133] P. Ricoeur, *Hermeneutics and the Human Sciences* (Cambridge: cambridge University Press, 1981).
[134] The scope of the study does not cover the linguistic and structural analysis of the selected songs and poetry.
[135] Riessman, *Narrative Analysis*, 1.

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The process of data gathering and analysis for the first phase of this study became a single process. During the narrative interviews, each of the six participants offered the interpretation or meanings immediately the narrative on a genre (song/poetry) was discussed. This continued throughout the entire research process. In the case of Grace Gapketor and Rosina Aninkorah, their husbands who have become associated with their compositions also joined in the interpretative processes.

b) Phase two and method of analysis

The second phase of the research commenced in August 2017. The objective of this phase was to examine how the recipients of the songs and poetry assimilated the theological knowledge conveyed by the interpreters in response to the demands of the recipients' context. The above objective was premised on the fact that the narratives (songs/poetry) could invoke different emotional states in listeners since they have the characteristic to sensitise and make the listener assimilate the experience themselves, thus, opening up to different possibilities of interpretation. Consequently, "the experience shared in the genre that is finite becomes infinite and fundamentally important for the reconstruction of the collective notion."[136]

Initially, I sought to interact with Christian communities that are beneficiaries of the works being studied, but as I proceeded in my study, I realised the need to also interview non-believers who have come to appreciate these songs and poetry over the years. Data for this phase were collected through focus group discussions, semi-structured

[136] S. Kamer Cited in Camila J. Muylaert, V. Sarubbi, Jr., P. R. Gallo, M.L.R. Neto, and A.O.A. Reis, "Narrative Interviews: An Important Resource in Qualitative Research," *Rev Esc Enferm USP* 48, no. Esp 2 (2014): 185.

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interviews and participant observation which complemented one another in understanding the subject of the study.

R. A Powell and H.M. Single define focus group as "a group of individuals selected and assembled by researchers to discuss and comment on, from personal experience, the topic that is the subject of the research."[137] An advantage of the focus group is the opportunity it affords the researcher to draw upon "the respondents' attitudes, feelings, beliefs, experiences and reactions in a way in which would not be feasible using other methods." [138]

For the purpose of this study**,** four focus groups of ten members each (laity and clergy alike) were conducted between August and December 2017. Each focus group discussion lasted approximately two hours. This tool for data collection was employed particularly, to elicit information on the subject of research from believers who worship in the Catholic, Methodist, Pentecost and Presbyterian churches. This approach was adopted in constituting the groups because it affords a researcher the opportunity to build an element of comparison into the subject of research from its very beginning. Moreover, it has the ability to enhance the discussion by providing a common thread across participants in the groups.[139]

Insights from the focus group discussions informed the decision to incorporate non-Christians who are beneficiaries of the selected songs and poetry as well as a 'specialised' category of believers (e.g professionals who use songs in healthcare) into the study. This required the use of the snowball sampling technique; a "non-probability

[137] R. A Powell and H.M Single, "Focus Groups," *International Journal of Quality in Health Care* 8, no. 5 (1996): 449.
[138]Gibbs Anita, "Focus Group," *Social Research Update*, no. 19 (1997), www.sru.soc.surrey.ac.uk. Accessed 20.01.18.
[139] "Focus Groups," 4.

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(non-random) sampling method used when characteristics to be possessed by samples are rare and difficult to find."[140] All together, a total of twenty individuals (both believers and non-believers) were interviewed to throw more light on the subject of the study. This category of respondents comprised nurses who use these songs as part of their palliative care for the sick and dying, caregivers for people diagnosed with dementia, as well as Muslims who have been part of the Christian community and beneficiaries of these works at least for the past three years. Semi-structured interview was conducted because it allowed in-depth understanding by providing the interviewer the freedom to probe the interviewee to elaborate on responses or to follow a line of inquiry introduced by the interviewee.[141] Data obtained from this category of people were invaluable to this study since they brought to fore some issues which hitherto I had not considered.

Between September and December 2017, I also engaged in participant observation. This afforded me the opportunity to critically observe how the selected songs and poetry are used during worship, prayers and evangelistic services. First-hand information was acquired through this observation and it has a significant impact on the work.

There are several approaches to the generation and thematic analysis of qualitative data. This study, however, adopted Colaizzi's approach to data analysis because it allows for feedback from participants, which is essential for ensuring the trustworthiness of the study.[142] Moreover, it does not require 'bracketing.' Colaizzi's approach affords the researcher the opportunity to reflect and also incorporate his or her own experiences

[140]John Dudovskiy, "Snowball Sampling," n.d., https://research-methodology.net/sampling-in-primary-data-collection/snowball-sampling/. Accessed 2.02.17.
[141] N. Mathers, N. J. Fox, and A. Hunn, "Using Interviews in a Project," *Trent Focus for Research and Development in Primary Health Care*, 2002, 2, www.citeseerx.ist.psu.edu.Accessed 12.02.18.
[142] Polit & Beck, *Nursing Research, 519.*

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into the discussion of the meanings that are derived from the data. The following steps represent Colaizzi's process for phenomenological data analysis:[143]

Step 1: Each transcript ought to be read and re-read in order to gain a general understanding of the whole content.

Step II: Important statements that pertain to the phenomenon being studied should be extracted from each transcript. These statements must be recorded on a separate sheet noting their pages and line numbers.

Step III: Meanings should be formulated from the significant statements.
Step IV: Formulated meanings should be sorted into categories, clusters of themes, and themes.
Step V: The findings of the study should be integrated into an exhaustive description of the phenomenon under study.

Step VI: The fundamental structure of the phenomenon should be described.

Step VII: Validation of the findings should be sought from the research participants.

1.9 Significance of the study

The overall goal of this study is to provide evidence-based research to increase and renew interest in IK as an essential tool for any external knowledge-based innovation in general and the field of missions in particular.

The study provides more insight into the new and rich sets of experiences and explanations that IK brings to the formulation of theological ideas and the gaps that need to be filled to improve mission. Furthermore, the study contributes to the body of knowledge that demonstrates the universal and academic significance of grassroots theology in the interest of the wider missionary task of encountering the world with the Gospel.

[143] H. J. Speziale and D.R. Carpenter, *Qualitative Research in Nursing: Advancing the Humanistic Imperative*, 4th ed. (Philadelphia: Lippincott, Williams and Wilkins, 2007).

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Linguistic diversity is being threatened around the world. In 2015, UNESCO pointed out that global linguistic diversity has long been on the decline. The implications for language loss are profound at all levels. It includes the loss of cultural identity, heritage and the dignity of people. Evidently, this has a negative effect on societal development and individual empowerment.[144] This study aids in the efforts at learning, preserving and passing on indigenous languages through generations.

1.10 Organisation of the study

The study is organised into six chapters with the first chapter providing the general introduction to indigenous contribution to Christian thinking. Chapter Two, entitled 'Sacred Music in the Service of the Ghanaian Liturgy: The Works of Pius Agyemang and Theresa-Paul Amoako; explores the formative years and early lives of the above-mentioned composers in the context of the traditional societies in which they grew up. The chapter throws light on how socio-cultural and religious factors within their contexts inform their theology and inspire their creativity. The central issue in this chapter is the discussion of their songs as sources of knowledge creation within the context of the Catholic church. Thus, I have set out the lyrics of the songs in poetic form, translated them into English and presented a narrative analysis of the songs (this is replicated in Chapters Three and Four respectively).

The Third Chapter examines the works of Joseph Yedu Bannerman and Zacchaeus Alhassan Ziblim who are Mainline Protestants (Methodist and Presbyterian, respectively). Some of the issues addressed include how factors in their formative and

[144]"Multilingualism in Cyberspace: Indigenous Languages for Empowerment," *UNESCO Regional Conference for Central America 27-28*, 2015, 2, http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/Events/multilingualism_in_cyberspace_concept_paper_en.pdf.

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early years inform their theology as well as inspire their creativity. Their works are discussed as sources of African Christian epistemology.

Chapter Four discusses the works of two Pentecostals: Rosina Aninkorah and Grace Gakpetor. It investigates how their songs, which are described as 'prophet songs,' are received, the spiritual directions they convey, and the songs as tools for mission in the Church of Pentecost. The chapter also explores how the composers' various backgrounds inform their theology and creativity.

Chapter Five examines how recipients of the songs and poetry assimilate the theological knowledge conveyed by the composers in response to the demands of the recipients' contexts. Thus, the chapter presents and discusses varying experiences of recipients whose lives have been impacted in one way or the other by the presentation of the literary texts. Chapter Six gives the summary of the findings. It also presents the contributions of the composers to the discourse on indigenous mission and knowledge creation in Africa. The chapter concludes with recommendations and suggestions for further research.

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CHAPTER TWO

SACRED MUSIC IN THE SERVICE OF THE GHANAIAN LITURGY: THE WORKS OF PIUS AGYEMANG AND THERESA-PAUL AMOAKO

2.1 Introduction

> In every age, the church carries the responsibility of reading the signs of the times and of interpreting them in the light of the Gospel, if it is to carry out its task. In language intelligible to every generation, it should be able to answer the ever-recurring questions which people ask about the meaning of this present life and of the life to come, and how one is to relate to the other. We must be aware of and understand the aspirations, the yearnings, and the often-dramatic features of the world in which we live.[145]

This short statement from the Constitution on the Church in the Modern World encapsulates the principles, ideals, and goals of the Second Vatican Council, also referred to as Vatican II. The Second Vatican Council is the most recent ecumenical council of the Roman Catholic Church, and one of the most important ecclesial events of the twentieth century.[146] Fundamentally, Vatican II was "characterised by a spirit of change and a new openness to modern sensibilities and culture."[147] This provided the impetus for substantial reforms in the Roman Catholic Church globally. One of the important reforms of Vatican II was liturgical, captured in the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium* -SC). The liturgical reforms also presented a major shift in liturgical music, which is "a necessary or integral part of the solemn

[145]Vatican II, *Gaudium et Spes, Pastoral Constitution on the Church in the Modern World*, ed. Austin Flannery (Northport NY: Costello Publishing Inc., 1996), 4.
[146] Neil J. Roy, "The Church's Constitution on the Sacred Liturgy: A Review of Sacrosanctum Concilium Fifty Years after the Close of Vatican Council II," *Newman Rambler Vatican II Special Edition* 2 (2015): 33–45.
[147]Jared Ostermann, "'A Necessity or Integral Part:' The Choral Ordinary and Proper in the Roman Catholic Mass after the Second Vatican Council" (Phd diss., University of Kansas, 2012), 108, kuscholarworks.ku.edu.

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liturgy" and "a treasure of inestimable value." [148] Presently, the SC's directives on liturgical music continue to be interpreted and implemented around the globe. Of importance to this study is the implementation of SC119 and SC121 in the service of the Ghanaian liturgy and its contributions to indigenous Christian thinking. SC 119 reads:

> In certain parts of the world, especially mission lands, there are people who have their own musical traditions, and these play a great part of their religious and social life. For this reason, due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion but also in adapting worship to their native genius, as indicated in the Art. 39 and 40.[149]

Evidently, SC 119 seeks to give room for local forms of inculturation in order to deepen the meaning of the Gospel among the local recipients. SC 121 also states that:

> Composers, animated by the Christian Spirit, should accept that it is part of their vocation to cultivate sacred music and increase the store of treasures[150].
>
> Let them produce compositions which have the qualities proper to genuine sacred music, and which can be sung not only by large choirs but also by small choirs, and which make possible the active participation of the whole congregation.
>
> The text intended to be sung must always be in conformity with Catholic doctrine; indeed, they should be drawn chiefly from sacred Scripture and from liturgical sources.[151]

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[148] Vatican II, *Sacrosanctum Concilium, The Constitution on the Sacred Liturgy* (Collegeville, MN: Liturgical Press, 1982), 112.
[149] Vatican II, *Sacrosantum Concilium*, 119.
[150]Varying terms have emerged in different eras to designate music employed in Catholic Christian worship. Each term suggests a particular perspective through which music in worship can be perceived. These include liturgical music and sacred music among others. Liturgical music is of the liturgy, rather than simply occurring during the liturgy. Thus, it weds itself to the liturgical action, serves to reveal the full significance of the rites and, in turn, derives its full meaning from the liturgy. The term sacred music denotes music used during the liturgy and in popular devotions. Unlike liturgical music, sacred music may be intended for devotional use outside of the liturgy or for a concert format. Nevertheless, in the service of the liturgy, sacred music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith. This Chapter employs the term sacred music because it offers the opportunity to analyze compositions that are liturgical and those that are intended for devotional use outside the liturgy.
[151] Ibid, 121.

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Undoubtedly, the SC119 and SC121 encourage indigenous musical styles and the active participation of the congregation in worship. This has resulted in the need for musical compositions in idioms appropriate to various cultures that can be sung by the congregations. Indeed, the task of creating a musical repertoire is a call "to use [one's] craft and artistry on behalf of the people who are actively participating in a liturgy whose structures have been revitalized and whose roles have been carefully delineated."[152]

Over the last five decades, indigenous Catholic believers in Africa, inspired by the Gospel of Christ have employed indigenous resources to create sacred songs for the service of the Catholic liturgy; thus, contributing to Christian thinking and engaging in the discourse on mission. In Ghana, the works of Pius Agyemang and Theresa-Paul Amoako could be cited**.** However, not much is known of their role in the transmission of the Christian faith through sacred songs in the service of the Ghanaian Catholic liturgy. It is against this backdrop that this chapter explores the contribution of Pius Agyemang and Theresa-Paul Amoako to indigenous Christian thinking in the light of the principles, ideals, and goals presented in the SC 119 and SC 121.

To gain a deeper understanding and appreciation of their works, the chapter provides an overview of sacred music in Roman Catholic liturgy prior to Vatican II. Subsequently, it explores the Gospel as a source of inspiration and creativity in the lives of the composers. It also investigates the significance of indigenous knowledge to the writers' search for the meaning of the Christ event in their various contexts. In other words, the chapter examines how the socio-cultural and religious factors within the interpreters' contexts inspire their creativity. So, it focuses on their stories (narratives)

[152] Vatican II, *Sacrosantum Concilium,* 112.

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as rooted in society and as experienced and performed by individuals in their cultural settings. The central issue in this chapter is the discussion of the composers' works as sources of knowledge creation within the context of the Catholic Church. Accordingly, I have set out the lyrics of their works in poetic form, translated them into English and presented a narrative analysis of the compositions. The chapter concludes with a reflection on some mission theologies emerging from their works.

2.2 Sacred songs in the Roman Catholic liturgy before Vatican II

Prior to the promulgation of the *Sacrosanctum Conciliar* in 1963, the universality and uniformity of the Roman Catholic Church were maintained globally through the liturgical language, liturgy and the Gregorian chant (liturgical music). In Ghana, the liturgy and sacred songs[153] of the Roman Catholic Church were drawn from the faith and traditions of the Roman Catholic Church universal.

The faith and tradition of the Roman Catholic Church teach that the present-day liturgy of the Church emanates directly from the worship of the early Christian Church, as established by Christ and practiced by the early Christians.[154] Thus, the early Church founded its fundamental ideas of worship in its faith in the revelation of the New Testament and in its Christ-centered experiences. With its origins in Judaism, the early Church incorporated many Jewish traditions into its worship. The Church also formed

[153] A song is a musical piece that is sung with or without accompaniment. Infering from the discussion on sacred music under 2.1, the term sacred song is a broad concept that encompasses both liturgical and devotional song.

[154] Andrea Christine Panayiotou, "An Examination of Pre-and- Post-Vatican II Music for the Roman Catholic Liturgy: Ethnic Diversity as a Vehicle of Unity" (Master's diss., Florida Atlantic University, 2011), 7.

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its liturgical expression by using Judaeo-Christian and indigenous-Christian traditions.[155] Karl Gustav Fellerer states that:

> As long as the Church was the only spiritual force and the source not only of the cult but also of culture, there existed sacred music, intimately connected to the liturgy, which developed its internal laws through its role in worship. Based on Hebrew liturgical music and joined to the forms of ancient liturgical musical expression, there arose in early Christianity a Christian liturgical song, which filled the ancient musical forms with a new Christian spirit.[156]

The religious meaning of the music, as opposed to ancient productions, is that prayer and the interpretation of Christian piety are joined in a purely musical and artistic form.[157]

According to Andrea Christine Panayiotou, the liturgy of the early Christian Church was very diverse in form and music during its first six hundred years.[158] In the sixth century, new musical forms were adapted to the use of a new order of divine service. These new musical developments were derived from new forms of artistic expression in poetry and music but remained linked to artistic forms, which for generations had been the supreme expression of communication with God.[159]

By the 7th century, a number of varying rites had been established throughout the Western world. Each rite possessed its own liturgy and chant repertoire. The most dominant rites were the Roman (also known as Gregorian), Gallican, Ambrosian, and Mozarabic or Visigothic. From the 7th century to the present-day, the Roman Catholic rite, which is the focus of this chapter, has been the most widely practiced liturgy

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[155] Karl Gustav Fellerer, "Liturgy and Music," in *Sacred Music and Liturgy Reforms after Vatican II: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21-28, 1966*, ed. Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, 1969), 72.
[156] Fellerer, "Liturgy and Music," 73.
[157] Ibid, 74.
[158] Panayiotou, "Pre-and- Post-Vatican II Music," 11.
[159] Fellerer, "Liturgy and Music," 74.

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worldwide. It had also remained the same for centuries in order of celebration and meaning across languages and continents until Vatican II. Likewise, the Gregorian chants[160](songs) that had been developed as the center of liturgical music.[161]

Richard Smith points out that the chant is distinctive in nature, being "the only music that has no other association than its role in Christian worship."[162] According to Panayiotou, the musical settings of sacred texts and prayers of the Roman Catholic liturgy arose as an expression of devotion at particular points in the Mass.[163] "The chants of the Ordinary and the Proper, as well as the readings and the prayers, had their proper function which imposed on them their musical form, which must not be understood as a merely external form, but rather an internal union of liturgical meaning and human experience."[164] Four of the prayers of the Mass Ordinary that have been most often set to music (chants) are presented below in the original language and a direct English translation. These are, *Kýrie, Gloria, Sanctus,* and *Agnus Dei.*

Kýrie, eléison translated to read Lord have mercy

S. *Kýrie, eléison*	*P. Kýrie, eléison*	S. Lord have mercy	P. Lord have mercy
S. *Christe, eléison*	*P. Christe, eléison*	S. Christ have mercy	P. Christ have mercy
S. *Kýrie, eléison*	*P. Kýrie, eléison*	S. Lord have mercy	P. Lord have mercy

The *Kýrie* is a petition for the Lord's mercy to each of the three divine persons of the Trinity: The Father, the Son, and the Holy Spirit. It is said or sung at the initial stages of the Mass as the believers' supplication for God's mercy and forgiveness for failures and shortcomings. Adrian Fortescue asserts that the Kýrie is an old, even pre-Christian,

[160] The Gregorian chant originated from the eastern and southern countries around the Mediterranean. Though not considered as a pure European musical style, the chant has been regarded as possessing an old, and in a way, a universal Christian musical expression, which branched in all directions from its original area with the expansion of Christianity.
[161] Fellerer, "Liturgy and Music," 75.
[162] Richard Smith, "Roots into the Future: Recovering Gregorian Chant to Renew the Church's Voice," *Theology Today* 63, no. 1 (2006): 51.
[163] Panayiotou, "Pre-and- Post-Vatican II Music," 13.
[164] Fellerer, "Liturgy and Music," 77.

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expression used regularly in all Christian liturgies. Its precedence for Christian use is the occurrence of the same formula in both the old and new Testaments. Psalm 6:2; 31:9, Isaiah 33:2 in the Old Testament and Matthew 15:22, 17:15, 20:30 as well as Mark 10:47 in the New Testament can be cited. According to Fortescue, the text of this prayer is distinctive in that it is not Latin but Greek. These words were adopted into the Western Roman rite around the fifth century. The additional exclamation *'Christe eléison'* was concurrently incorporated into the Roman rite. Until Vatican II, the *Kýrie* was both said and sung in ancient Greek.[165] However, its vernacular translations have been incorporated into the Mass since the mid-1960s.

Glória translated to read Glory

Glória in Excelsis Deo	Glory to God in the highest
Et in terra pax hominibus	And on earth peace to
bonæ voluntátis.	people of good will.
Laudámus te,	We praise You,
Benedicimus te,	We bless You,
Adorámus te,	We adore You,
Glorificámus te,	We glorify You,
Grátias ágimus tibi	We give thanks to You
propter magnam glóriam tuam,	For Your great glory
Dómine Deus, Rex cæléstis,	Lord God, heavenly Father.
Deus Pater omnípotens.	God the father Almighty
Dómine Fili Unigénite, Iesu Christe,	Lord Jesus, only begotten Son,
Dómine Deus, Agnus Dei,	Lord God, Lamb of God,
Fílius Patris,	Son of the Father,
Qui tollis peccáta mundi,	You take away the sins of the world,
súscipe deprecatiónem nostrum.	receive our prayer.
Qui sedes ad déxteram Patris,	You are seated at the right hand of the Father
miserere nobis.	have mercy on us.
Quóniam tu solus Sanctus,	For You alone are the Holy One,
Tu solus Dóminus,	You alone are the Lord,
Tu solus Altíssimus, Iesu Christe,	You alone are Most High, Jesus Christ,
Cum Sancto Spíritu:	With the Holy Spirit
in glória Dei Patris.	In the glory of God, the Father.
Amen	Amen

[165]Adrian Fortescue, "Kyrie Eleison," *The Catholic Encyclopedia* (New York: Robert Appleton Company, 1910).

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The *Glória* offers honor, glory, and thanksgiving to the Blessed Trinity. It is the Church's greatest hymn of praise.[166] "*Glória in Excelsis Deo. Et in terra pax hominibus bonæ voluntátis*" is recorded in Luke 2:14. They are the words of the angels who announced the birth of Christ in Bethlehem. The subsequent lines in the prayer of the Glória are chronicled in Revelations 15:3-4. They are the praises of angels to God.

Sanctus, Sanctus, Sanctus translated to read Holy, Holy, Holy

Sanctus, Sanctus, Sanctus	Holy, Holy Holy,
Dómine, Deus Sábaoth.	Lord God of Hosts
Pleni sunt cæli, et terra glória tua.	Heaven and Earth are full of your glory
Hosánna in excélsis.	Hosanna in the highest
Benedictus qui venit in nómine Dómine.	Blessed is He Who comes in the name of the Lord
Hosánna in excélsis.	Hosanna in the highest.

The Sanctus is sung or recited during the Eucharistic prayer before the consecration of the bread and wine. The first words "Holy, Holy, Holy" are derived from Isaiah 6:3; the words of the Seraphs. The second part of the prayer: "All the earth is filled with His glory," is adopted from Psalm 117:26. The last part of the prayer, "…Blessed is he who comes in the name of the Lord; Hosanna in the highest" is also chronicled in Matthew 21:9.[167] This was the acclamations of honor and praise sung by the Hebrew people during the triumphant entry of Christ to Jerusalem.

Agnus Dei translated to read Lamb of God

Agnus Dei,	Lamb of God
qui tollis peccáta mundi:	who takes away the sins of the world
miserére nobis.	Have mercy upon us.
Agnus Dei,	Lamb of God
qui tollis peccáta mundi:	who takes away the sins of the world.
miserére nobis.	Have mercy upon us
Agnus Dei,	Lamb of God
qui tollis peccáta mundi:	who takes away the sins of the world
dona nobis pacem.	grant us peace.

[166] *Latin-English Booklet Missal for Praying the Traditional Mass*, 4th ed. (Glenview, IL: Coalition in Support of Ecclesia Dei, 2006), 17.
[167] *Latin-English Booklet Missal,* 29.

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The Agnus Dei is a prayer of peace, sung or said during the breaking of the bread. According to Scott Hahn, the words are those of John the Baptist, the prophet who proclaimed the coming of the Messiah to the Jewish people.[168] The *Latin-English Booklet Missal* states that sin was atoned for, ceremonially, through the blood of an unblemished lamb in the old Jewish law. However, in the new law of Christians, Christ the Lamb of God became the sacrificial lamb giving his life away for the sins of the world.[169]

The significance of sacred songs to the Catholic Christian worship has been variously underscored. According to Pope Pius X, sacred music has a dual role to play: to glorify God and sanctify as well as edify the faithful.[170] St. Basil, Bishop of Caesarea, also highlights the importance of sacred music as a tool for imparting theological knowledge, acquainting people with the Scriptures and championing missions. He states that "even a forceful lesson does not always endure, but what enters the mind with joy and pleasure somehow becomes more firmly impressed upon it" so that believers "sing the text of the Psalms at home and circulate them in the market place."[171] Correspondingly, St. Augustine, emphasized the power of music on the mind and the soul. He pens his deep appreciation for music in the liturgy as follows:

> When they are sung these sacred words stir my mind to greater religious fervor and kindle in me a more ardent flame of piety than they would if they were not sung…when I remember the tears that I shed on hearing the songs of the Church in the early days, soon after I had rediscovered my faith, and when I realized that nowadays it is not the singing that moves me but the meaning of the words when they are sung in a clear voice to the most appropriate tune, I again acknowledge the great value of this practice.[172]

[168] Scott Hahn, *The Lamb's Supper: The Mass as Heaven on Earth* (New York: Doubleday, 1999), 56.
[169] *Latin-English Booklet Missal*, 41.
[170] Pope Pius X, *Motu Proprio*, Cf. Fellerer, "Liturgy and Music," 73.
[171] Basil [ca. 329-379], "Homily on Psalm 1," in *Music in Early Christian Literature*, ed. James Mckinnon (Cambridge: Cambridge University Press, 1987), 65.
[172] Augustine [397-398], *Confessions Book X 33*, ed. R.S. Pine-Coffin (London: Penguin Books, 1961), 238-9.

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St. Augustine also acknowledged the relationship that exists between particular modes in the song and the voice as well as the emotions and wavered between "the danger that lies in gratifying the senses and the benefits which…can accrue from songs or singing."[173] In view of this, music for the Roman Catholic liturgy has been greatly censored over the centuries.

Until the Second Vatican Council, the Roman Catholic Church in Ghana maintained her uniformity with the universal Church through the use of the Latin language, liturgy and the musical expressions: the Gregorian chant. Therefore, the church took steps to ensure that the faithful were able to pray and chant the pertinent portions of the Mass in Latin.[174]

In an interaction with some elderly indigenous Catholics in Accra and Boanim in the Konongo-Mampong diocese,[175] it was evident that the chants were revered and the Latin language perceived to be "God's language; the language spoken in heaven."[176] A participant in the focus group discussion held at Boanim related the reverence for the chants at the time to the mystery and aura surrounding the communication between Ghanaian traditional priests/priestesses and the gods which are always in a language unknown to the followers.[177] Reverence is a fundamental virtue characterised by the capacity of feeling deep respect, love, and humility for something sacred or

[173] Augustine, *Confessions*, 238.
[174] John F. Wiredu, "Liturgical Inculturation in Sacred Music: The Example of the Kumasi Catholic Church," in *A Christian and An African: An Eassy in Honour of the Rt. Rev. Dr. Peter Sarpong, Catholic Bishop of Kumasi, on the Occasion of the 25th Anniversary of His Episcopate (1970-1995)*, ed. Rev. Dr. Joseph Osei-Bonsu, 1994, 11.
[175] The study was conducted in these two dioceses.
[176] Information granted the researcher in Accra, June, 20, 2017.
[177] Focus group discussion held at Boanim, August 20, 2017.

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transcendent.[178] John Herlihy suggests that the mystery of the unknown births fear, while awe and reverence come to fulfillment in the knowledge of the reality. He writes:

> The sentiments of fear and reverence complement each other within the heart of the individual and create a balance between the terror of the unknown mystery and the compelling awe of that which is worshipped as the unknown revelation. Fear brings us face to face with the Divine mystery, while reverence responds to that mystery with the feeling of awe and veneration of the divine disclosures of the relation.[179]

Most of the elderly Catholic faithful interviewed related to Herlihy's assertion and stated that "faith combined with reverence characterised the worship life of the laity."[180] In a related development, a seminarian and participant of the focus group discussion held at Boanim pointed out that "the chants are naturally solemn, they provide an atmosphere for reverence, and put people into prayer. They also have a calming effect and help in meditation."[181]

That notwithstanding, a major limitation of the Latin-dominated rites was its alienation of the lay faithful who seized to be active participants and became passive spectators in worship.[182] Being fully aware of the importance of sacred song to the Catholic Christian worship, the missionaries made various attempts at incorporating native music into the liturgical celebrations, particularly, the introit, offertory, communion, and recession. However, this innovation was not without challenges. For instance, Fante songs, translated from Latin and English were compiled into hymn books as the standard text for use[183] in all the parishes in the Asante region, which includes the present Konongo-Mampong diocese. According to some of the elderly Catholics I interacted with at

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[178] P. Woodruff, *Reverence: Renewing a Forgotten Virtue* (New York, NY: Oxford University Press, 2001).
[179] John Herlihy, *Borderlands of the Spirit: Reflections on a Sacred Science of Mind* (Bloomington,: World Wisdom Inc., 2005), 102.
[180] Information granted the researcher in Accra, June 20, 2016.
[181] Focus group discussion held at Boanim, August 20, 2017.
[182] Interview with Bro. Pius Agyemang held in Accra on the 15th February, 2017.
[183] Wiredu, "Liturgical Inculturation," 13.

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Boanim, these songs were in 'difficult' Fante; consequently, they struggled to understand what they sang.[184] Moreover, catechists, interpreters, and choirmasters were all Fantes. This is not entirely strange because Catholicism came to Asante via the Fantes. John F. Wiredu notes that Asante-Twi speakers had for long yearned for the day when they would be 'saved' from having to use Latin and Fante songs at Mass.[185] This desire backed by the Second Vatican Council constitution on sacred music, particularly, its directives of SC 119 and SC121 facilitated the inculturation of the Gospel through the incorporation of Asante-Twi songs into the Catholic liturgical celebrations.

Today, liturgical celebrations in the Konongo-Mampong diocese are accompanied by Asante sacred songs: indigenous highlife songs, the traditional music of the chant and recitals. It is worth mentioning that *'nwomkorɔ'*[186] is gradually being used as a song type suitable for the Ordinary of the Mass in some parishes in the Konongo-Mampong diocese. It is within this context that the chapter investigates the theological reflections and contributions of Pius Agyemang and Theresa-Paul Amoako to indigenous Christian thinking, in their wider missionary task of inculturating the Gospel in their context.

2.3 Liturgical reforms: The 'Asante model' in the Ghanaian experience

This section examines the 'Asante model' of the Catholic liturgical reforms which can be described as a pioneering work in liturgical reforms in Ghana. In an interaction with Peter Akwasi Sarpong, who championed the liturgical reforms in the then Kumasi Diocese (now Archdiocese), he pointed out that the process of liturgical reforms began about forty years ago. Whereas the Roman Missal remained in use, Asante music and

[184] Information granted the researcher at Boanim, August 10, 2017.
[185] Wiredu, "Liturgical Inculturation," 15.
[186] A discussion on *'nwomkrɔ'* songs is presented under 2.5.

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other symbols have been incorporated into the liturgy to replace the foreign symbols that came with the advent of the Christian faith.[187]

Kete[188] has been introduced at the beginning of the Mass to form part of the liturgical procession.[189] It is also played during the Mass in accompanying the offertory gifts to the Lord. Other highlife compositions and *nwomkorɔ* songs are also sung during the offertory collection. ***The Preface***: Different types of responses and Prefaces have been composed for various occasions as is the case of the Roman rite. The Preface is followed by ***The Sanctus:*** The words of which are written in a very poetic form to express what the liturgy wants to convey.[190] Sarpong states that immediately after the ***Sanctus,*** the *mpintin* drums[191] are made to sound in a very low tone. The priest then begins the ***Canon***. Just before the ***Epiclesis***, he stops and the choir comes in with a song that announces the coming of the Lord; the sacrificial victim, in the words:

Ɛsoro rekeka o, asaase nso rewoso o[192]	The heavens are rumbling and the earth is also trembling
Ɛsoro ne asaase rewoso o	the heavens and the earth are trembling
Onyame sunsum e, sane o, sane o, sane o	Spirit of God descend, descend, descend
Onyame sunsum e, sane o, sane o, sane o	Spirit of God descend, descend, descend.

When the choir ends the line: *Onyame sunsum e sane,* the priest begins the ***Epiclesis*** which he says vocally. The congregation, on the other hand, responds musically. The congregation stops singing as the priest says the ***words of the Institution*** clearly and audibly to the hearing of the congregation. When the bread is raised as the priest says the ***words of Institution*** over the bread, the drumming heightens and the people sing:

Wiase Agyenkwa no reba o	The Saviour of the world is coming

[187] Interview with Bishop Sarpong held in Kumasi on the 18th November, 2016.
[188] In the Asante context, the *Kete* orchestra is usually played to accompany a person as an act of honour.
[189] Peter Akwasi Sarpong, *An Asante Liturgy* (Kumasi: The Good Shepherd Publishers, 2011), 10.
[190] For an example of the 'Sanctus' see Sarpong, *Asante Liturgy,* 11.
[191] Among the Asantes, the *'mpintin'* drums are played to accompany the chief when he is walking to or from a function.
[192] Sarpong, *Asante Liturgy,* 12.

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Ɔnam munumkum mu reba o	He is coming in the clouds
Abɔdeɛ nyinaa nyɛ dinn	All creation, keep silent
Abɔdeɛ nyinaa nyɛ komm	All creation be still
Mommɔ mo mu ase mma no	Bow down in reverence for him.[193]

The drumming then stops; after which there is a ***special acclamation***, with a religious melody that is very touching or moving. The ***Doxology*** follows and these have been composed of several forms of the Amen. According to Sarpong, the congregation stands and joins in singing; with a few dancers usually boys and girls or women, representing the congregation to dance as an expression of gratitude and dependence on God. After the dance, the *'nwomkorɔ'* orchestra plays to welcome Christ who is believed to have descended to become the sacrificial meal. The *'nwomkorɔ'* is sung to stir the congregation into a joyful display of their sentiments. After the Holy Communion comes a welcome dance which usually incorporates performances from ethnic groups other than Asante. The idea is to stress the universality of Christ for all men and women. Sarpong points out that the Mass is not only a symbol but also the cause of unity. This is followed by the ***Recession*** usually accompanied by the *mpintin.* At this stage, Sarpong notes that the congregation pictures the priest as Christ, the High Priest Himself, who has just finished the sacrifice and is walking home. It is worth mentioning that besides the introduction of a vernacular liturgy, indigenous resources (e.g, drums and symbols) have also been incorporated into the liturgy of the Asante mass.

The liturgical reforms necessitated the need for composers to create well organized and formalized repertoire of music (songs) to accompany the liturgy. Incidentally, this coincided with the emergence of a crop of musicians, both professionals and talented amateurs prepared to compose songs in Asante-Twi. The professional musicians

[193] Sarpong, *Asante Liturgy*, 13.

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included A.K. Agyemang, D. Asare Bediako, Yaw Brefo, Bro. Pius Agyemang and the talented amateurs were Michael Ankoma, Abrantee Simon Obeng Agyemang, Atwereboanda, Yaw Mensah and Fr. Theresa-Paul Amoako.[194] It was at this point in time that Bishop Sarpong assumed office as the Bishop of Kumasi diocese.[195] He was a great source of motivation to the composers as most of their compositions were used in the Asante liturgy. These songs have now gone beyond the borders of the Kumasi Archdiocese. It is within this context that this section examines the theological reflections of Pius F. K Agyemang, a professional musician, and Theresa-Paul Amoako, a talented amateur composer. Both composers have not only produced songs for the Ordinary of the Mass, but also a vast array of songs for every conceivable religious occasion on the liturgical calendar.[196]

2.4 Pius Agyemang and his songs

Music, Liturgy, and Culture manifest in the works of Pius Agyemang,[197] a Rev. Brother of the Society of the Divine Word (SVD),[198] and the founder of the SVD Pastoral Liturgy, Sacred Music and Culture Ministry (PALIMUS).[199]

"Bro. Pius," as he is affectionately called, was born at Kyekyewere, about 36 miles from Kumasi, the Capital of the Asante Region on 3rd September 1944 to Opanin Bernard Kofi Gyasi and Eno Philomena Yaa Amponsah. He was christened Francis at

[194] Wiredu, "Liturgical Inculturation," 16-17.
[195] Peter Akwasi Sarpong was ordained Bishop of Kumasi on 8th March 1980 and retired as the Archbishop of Kumasi on 26th March, 2008.
[196] Wiredu, Christian and African, 17.
[197] PAC: Pius Agyemang's Compositions. I have used the abbreviation PAC to document Pius Agyemang's songs throughout this study.
[198] "Societatis Verbi Divini" (S.V.D)
[199] PALIMUS is an Apostolate of the Ghana Province of the Society of the Divine Word. This ministry seeks to promote Pastoral Liturgy, Sacred Music and Culture and to work in direct collaboration with the National Commission and the Diocesan Liturgical Committees. PALIMUS is guided by the document of the "Sacrosanctum Commission" of Vatican II and all other subsequent documents on the Sacred Liturgy.

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his baptism in 1956 and remained a committed member of the Catholic Church in his community. While Bro. Pius was in middle School form two, the Parish priest at Kyekyewere, Rev. Fr. Francis Mathias (SMA), once invited a young Ghanaian priest, Rev. Fr. Peter Akwasi Sarpong to celebrate the Mass with the congregation. Rev. Fr. Sarpong made an immense impact on Bro. Pius. So, he developed great desire to become a priest. Subsequently, Bro. Pius got enrolled in the Preparatory Seminary at Jamasi. However, he could not continue to the Minor Seminary at Amisano due to financial constraints. He was offered an opportunity to work in the Preparatory Seminary for a year in order to save some money for the Minor Seminary the ensuing year. While performing his duties one day, he came across a magazine: 'The Messenger of the Word' and got attracted to a picture of some young men, under which was written "Divine Word Missionaries." "The World is our Parish." According to Bro. Pius, he followed up to Nsawam where he learned that the SVD at the time was only training Brothers and not priests. This marked a turning point in his vocation.

In 1960, he was accepted at Nsawam as a Postulant. After two years of his studies, he was admitted to the Novitiate. He took his first profession of vows in 1964. Just at the time, there had been a directive from Rome that Brothers should be given higher education. He was therefore enrolled in St. Martin de Porres at Adoagyiri, Nsawam.

Upon completion of his second cycle education in 1968, Bro. Pius was assigned to St. Joseph's Parish, at Adoagyiri to assist the Parish Priest; who was a good liturgist and had a special interest in African Liturgy and Music. At the time, the Second Vatican Council documents had been promulgated and fresh ideas were coming up in the quest to discourage the use of Latin in favor of vernacular songs. Fr. Beemsterboer, the Parish Priest at Adoagyiri encouraged the talented Bro. Pius to compose new Ghanaian songs

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for the Mass. Bro. Pius began with the composition of a Mass in Akan which was referred to as the 'People's Mass,[200] he formed a new choir and introduced new Akan Liturgical songs.

On a memorable Sunday, Bro. Pius and one Catechist Boateng collected drums from the Chief's palace to be used for the Mass. The choir enthusiastically sang the Entrance song 'Take your steps to the Altar' in Twi '*Montu mo nan nkɔ Nyame fie'*[201] and entered the church in jubilation. When the choir began to sing the 'Gloria,' in accompaniment of the drums, a group of angry protestors threw riped pawpaw at them. They were so dejected and wondered why the people had rejected the music. Fr. Beemsterboer encouraged the choir to sing the Mass with the same music but without drums the following Sunday. The songs were well received with joy and with full participation. The choir then resorted to using the C.Y.O European drums and Kongas, and those were very much accepted. This is a similar reaction Walter Blege[202] received in his attempt at introducing the *Atumpan talking drums* in the Evangelical Presbyterian church.[203]

As the innovation caught up at Adoagyiri, Bro. Pius was encouraged to establish choirs in the neighboring towns of Adeiso and Suhum. Subsequently, he was transferred to Tema both to start a new choir and take charge of the music at Our Lady of Mercy

[200] It was later translated into English. Excerpts of this Mass are used in the Catholic Hymnal (No. 72), Lord have mercy, Gloria, Holy, Holy, Holy and Lamb of God.
[201] Catholic Hymn no. 7. In an interaction with Bro. Pius he pointed out that *Nyame fie* symbolises Christ. and not the physical building. It's the place where we encounter God and the highest point of encounter with God is through sacrifice. This sacrifice is offered on the Altar. The Altar is therefore, the symbol of God. Hence, the English translation, 'Take your steps to the Altar.'
[202] Walter Kɔmla Blege is a musician and an educationist with the Evangelical Presbyterian (EP) church who has contributed so much to the upliftment of music for worship in the EP church. His lyrics are rich in idioms and thoughts.
[203] His innovation received mixed responses, for example, traditional chiefs said it was good, yet priests and choristers saw it as smacking too much of heathenish rites. Blege believed the church needed education in such matters.

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Catholic church in Community One. The '*Tete Domankoma* Singers,' the choir Bro. Pius established at Tema, had an opportunity to do a couple of recordings at the Ghana Broadcasting Corporation. They featured during the Pan African Laity seminar, an international seminar held in Accra in 1971 and also performed at the burial service of Dr. Kwame Nkrumah, the first President of Ghana in 1972. Bro. Pius pursued further training in music at the Institute of African Studies at the University of Ghana, Legon. While there, he was greatly influenced by Dr. Ephriam Amu, Professor J.H. Nketia, and especially, Dr. Otto Boateng who inspired him to use African Music in Christian worship. Thereafter, he received training in 'Formation' at Christ the Servant Formation Centre in Ibadan, Nigeria in 1971. From1973 to 1975, Bro. Pius specialized in African music at the National Academy of Music, Winneba. Furthermore, in 1979, he pursued a special SVD renewal course in Scripture, Theology, and Liturgy in Rome (Nemi). Upon his return, he was assigned the duty of Vocation Director for the Accra Diocese.

During the centenary celebration of the Catholic Church in Ghana in 1980, he composed two Masses for celebration; one in English and the other in the Akan language. He was tasked to prepare the choir in Kumasi for the celebration. Bro. Pius formed a choir of 1200 singers that performed at Pope John Paul's visit to Kumasi during the centenary celebration. After the celebration, Bro. Pius was decorated with Saint Gregory the Great's medal of music; a papal award. These achievements coincided with the times he was facing a lot of opposition in his use of traditional music, particularly with the incorporation of vernacular idioms and drums. After the Centenary celebration, the oppositions died down and gradually he gained recognition in many Dioceses. From 1985, Bro. Pius handled Music and Liturgy in the Sunyani Diocese and also taught at the St. James Seminary in Sunyani.

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In 1990, he furthered his studies in Liturgy and Sacred Music at the Institute of Pastoral Liturgy in Ireland. Upon his return to Ghana, he proposed to his superiors the formation of a Pastoral Liturgy, Sacred Music, and Culture Ministry; a Ministry that seeks to fulfill the directive of Vatican II as documented in SC 119 and SC 121.

Below are five compositions of Bro. Pius which can be traced to two sources: Inspirational Songs of Hope and Anthems. In order to discern the true meaning of the songs, the context within which the songs were composed as well as the sources of inspiration for the compositions are presented through narrative analysis.

PAC: 1 ENYƐ NYAME DEN
(It is not difficult for God)

Ɔbarima bi ne ne yere tena ase	There lived a man and his wife
Onyame akwan so	who walked in the ways of the Lord
Ɔyɛɛ papa ɔyɛɛ adɔeɛ	He did good and was generous
Onyame hyira wɔn nneɛma nyinaa mu	God blessed them in every way
ɔde n'adom guu wɔn so daa	His grace was sufficient for them.
Ɔbonsam sɔree wɔn so	The devil rose up against them
sɛ obegu wɔn anima se o	and was eager to disgrace them.
ɔde nsɔhwɛ bebree guu wɔn so	He tempted them in diverse ways
sɛ ɔbɛsɛe wɔn o	and was bent on destroying them
Adom Nyame nkoara na ɔbetumi	Surely it is only the Lord who could
abɛgye wɔn o	redeem them.
Abɔfra nne nni fie hɔ	A child's voice could not be heard in the house
Abofra su nni fie hɔ	A child's cry could not be heard in the house
Eyɛɛ adesoa kɛse ma wɔn gyedie o	this was a big test of their faith.
Gye Nyame nkoara na ɛbedi ama wɔn o	Only the Lord could intercede on their behalf
Ayɔnkofoɔ bebree tuu wɔn fo sɛ	Many friends advised them to seek
Wɔmfa baabi na ɛbɛ yɛ yie,	help from elsewhere
Wɔ de wɔn werɛ nyinaa hyɛɛ Nyame	They put all their trust in the Lord
mu kaa sɛ	and said
Onyame akwan nnyɛ yɛn akwan	the Lord's ways are not our ways
Onyame adwene nnyɛ yɛ yɛn adwen	the Lord's thoughts are not our thoughts
Ebenezer nea Onyame de mo abeduru ni	Ebenezer, this is how far the Lord had brought them.
Momfa aseda ma no y'ani da so nyinaa	Give thanks to Him, all our hope
wɔ Nyame muo	is in the Lord
y'awerɛhyɛmu nyinaa wɔ Nyame muo	all our assurance is in God,
ɛnyɛ Nyame den o	it is not difficult for the Lord
ɛnso Nyame yɛ o	with God all things are possible
Nea ɛbɛto wo wɔ abrabɔ yi mu no	whatever happens to you in this life

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Onyame nkoara na onim	It is only God who knows
Onyame bɛkyerɛ (ampara ampa)	Surely, God will show the way
ɛnyɛ Nyame den o	it is not difficult for the Lord
Domfo Nyame, Adom Nyame	Gracious God, God of Grace
bedi ama wo	will intercede for us
Okura ne nsam tumi na 'kokyɛm mu yɛ duru	He wields power and his shield is powerful.
Ma w'ani so, fa wo ho hyɛ Onyame nsa	Lift up your eyes and commit yourself into God's hands
ɔde ne tumi nyinaa ma wo	He has given you all his power,
tumi nyinaa, ma wo	all his power to you
Fa wo werɛ hyɛ Onyame mu	Have faith in the Lord
na obedi ama wo	and he will intercede for you.
Dabi dabi dabi dabi	Someday, someday, someday someday
Dimafo Nyame obedi ama wo	God the advocate will intercede for you
Enkyɛ nkyɛ nkyɛ ɛnkyɛ nkyɛ mpo ɔbɛka ama wo	Though it tarries the Lord will speak for you
Dabi dabi dabi dabi	Surely, someday
Dimafo Nyame ɔbɛyɛ'a ma wo	God the advocate will do it for you.
Ahohia mu mma wo werɛ nho	In times of adversity, do not be dejected
Ahoteetee mu twe bɛn wo Nyame	In times of distress, draw closer to God
Nyame ka wo ho mma w'abaw mu mmu	The Lord is with you, do not give up
Ma w'akoma ntɔ wo yam,	Be comforted
Nyame ne w'akokyem	The Lord is your Shield
Okura nkunim di, fa wo honam nyinaa ma no	He has the victory, offer yourself to him.
Nyame yɛ ɔhen ɔhen mu hen Nyame yɛ ɔhen ɔhen mu Hen	God is King, the King of Kings, God is King, King of Kings,
koto n'anim, okura nhyira	bow before him, in Him is blessings
Fa wo honam nyinaa ma no	Offer yourself wholly to Him
fa w'adwene to no so	commit your thoughts unto Him
Enyɛ Nyame den o	It is not difficult for the Lord,
fa wo honam nyinaa ma no	Offer yourself wholly to Him
Ma wo nneyɔe nsɔ Nyame ani	Let your deeds please the Lord,
ɛnso Nyame yɛ o	it is not difficult for the Lord
Fa wo honam nyinaa ma no,	Offer yourself wholly to Him
ma wo yɛbea nyɛ kronkron wɔ Nyame anim, Onyame bɛkyerɛ	lead a holy life before the Lord. God will show the way
Fa wo honam nyinaa ma no	Offer yourself wholly to Him
Fa suban pa bɔ bra papa wɔ Nyame din mu	Lead a righteous life in the Name of God
Fa wo honam nyinaa ma no	Offer yourself wholly to Him
Nyame mere, Nyame mere Nyame mere ne mere pa o	God's time, God's time, God's time is the best.
Fa wo ho ma Nyame	Offer yourself to God
tu wo ho hyɛ ne nsa	Commit yourself into his Hands
Tumi nyinaa wɔ ne nsa mu o	All power is vested in his hands
Odimafo Nyame tumi nyinaa	Redeemer God, all power is vested
wɔ ne nsa mu o	in his hands
Enyɛ Nyame den o	It is not difficult for the Lord,
Nyame nkoara na onim o	He alone knows.

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'Enyɛ Nyame den' is an anthem composed by Bro. Pius in April 2010. He employs the storyteller's tool in this composition. This is an indigenous approach to knowledge creation and dissemination that provides entertainment, develops the imagination, and teaches important lessons about everyday life. Traditionally, storytelling is an important shared performance as people sit together, listen and even participate in accounts of past deeds, beliefs, taboos, and myths. There is usually a lesson or a value to instill, and the transmission of wisdom to others in the society is perceived as a community responsibility.[204]

Essentially, this anthem recounts the experience of a couple with childlessness, as it brings to the fore the beauty and brokenness, values, limitations, and beliefs of people in the Ghanaian socio-cultural context. In the Akan traditional setting, childbearing is the essence of marriage and essential for the continuation of one's lineage. Although the Akan are matrilineally inclined, the father names the child after his relatives; thus, prolonging his lineage as well. The value Akans place on children is evidenced in indigenous idioms and expression such as *'nnipa wɔ fie a ɛye'* (It's good to have people in the house), *'nnipa nnyɛ a ɛnte sɛ aboa'* (A useless person is better than an animal), *'Ofenyim dza ommo na ennyi bi'* (To have one that is bad is better than none). Moreover, the Akan belief that childbearing has positive implications for the future of the parents or couple. For, if you groom up a child he or she becomes beneficial to you in your old age *'sɛ ehwɛ abofra ma ne se fifiri a ɔno nso bɛ hwɛ wo ma wo se atutu.'* Consequently, in indigenous thought, childlessness is always a burden not only for the woman in marriage but also her family and a reason for divorce or second marriage. A childless woman is therefore compelled to adopt her sibling's children, who then look up to the

[204] World Affairs Council of Houston, "The Oral Traditions of Africa," *Teach Africa* (2006): 1.

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woman as a mother; inadvertently, honoring her. Until recently, the phenomenon of childlessness was usually attributed to the activities of malevolent forces. So, the belief in God's grace in times like this. This corroborates with the biblical experiences of Hannah and Sarah who suffered the pain of childlessness but received the fruit of the womb through God's grace and in his time. All these cultural meanings and religious beliefs come to play in Bro. Pius' song '*Ɛnyɛ Nyame den.*'

In the midst of the uncertainties of life, the composer presents his audience a message of hope in God; the Advocate. According to the songwriter, the inspiration for this composition stems out of two significant experiences. Firstly, trials and challenges he encountered and his search for answers during those trying moments. Secondly, his encounter with a woman who had approached him for prayers after having gone through the pain of childlessness for several years.

In the African context, anthropological and sociological studies bear testimony to considerable suffering associated with involuntary childlessness. This is as a result of the negative psychosocial consequences such as marital instability, abuse, and stigmatization. A case in point is a study conducted by Philip Teg-Nefaah Tabong and Philip Baba Adongo which revealed that infertile women used their internal coping strategies by keeping their fertility problem to themselves; as a result of the stigma associated with it. Others also coped by drawing on their Christian faith.[205] Thus, this anthem is birthed out of real-life situations and conveys the composer's theological reflection in times of adversities. It is, therefore, able to meet the existential realities in other people's lives. Quayesi-Amakye notes that for the Ghanaian, "authentic religion

[205] Philip Teg-Nefaah Tabong and Philip Baba Adongo, "Understanding the Social Meaning of Infertility and Childbearing: A Qualitative Study of the Perception of Childbearing and Childlessness in Northern Ghana," 2013, doi:http://dx.doi.org/10.1371/journal. pone.0054429.

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necessarily means making sense out of life. It is a state and condition of ensuring that life moves from 'sacred' spaces into the 'profane' public life."[206] Accordingly, the quest for meaning in this life is essential in indigenous mission theology.

There are two main themes in the anthem that call for an attention. They are the recognition of God's divine providence and the importance of having unwavering faith in God in times of adversities. The theological reflections of the songwriter have close parallels with the biblical story of Job. A man who encounters challenges and suffering in life, gains a deeper understanding of God's divine providence and learns to appreciate the importance of being resolute in faith. Suffering is an enigmatic fact which challenges every worldview and is also problematic for both Christians and non-Christians. In an interaction with Bro. Pius, he stated that in some instances, challenges of a practical sort test and even challenge the faith of some Christians as it suggests that God is not both loving and all-powerful. He, therefore, problematizes the challenge of childlessness of a believing couple in the anthem; while acknowledging that the challenges people battle within the Ghanaian socio-cultural context is stretchable.[207]

Bro.Pius demonstrates the reality of an unfriendly world peopled by evil spirits which constantly threaten life and well-being. So, the battle to survive the relentless onslaught of disembodied powers and forces is fought on all fronts.

ɔbonsam sɔree wɔn so	The devil rose against them
sɛ obegu wɔn anima se o	and was eager to disgrace them
ɔde nsɔhwɛ bebree guu wɔn so	He tempted them in diverse ways
sɛ ɔbɛsɛe wɔn o	and was bent on destroying them

[206] Joseph Quayesi-Amakye, "Ghana Shall Be Saved: A Theological Reflection on Two Ghanaian Prayer-Songs," *African Journal of Evangelical Theology* 29, no. 1 (2010), 69.
[207] Interview with Pius Agyemang held in Accra, February 22, 2017.

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A careful examination of the song shows an interaction with issues involving theodicy (an attempt to justify or defend God in the face of evil) and an appreciation for God as the only one who

- can save or redeem- *'Adom Nyame nkoara na ɔbetumi abɛgye wɔn o.'*
- is powerful- *Okura ne nsam tumi.*
- victorious- *Okura nkunim di.*
- the King of kings - *Ahen mu hen.*

Quayesi-Amakye maintains that kingship connotes ideas of rulership, influence, and control. Additionally, it connotes the idea of authority and power.[208] Bro. Pius through this anthem transmits the Christian message of God's ability to redeem or save "in a simple but thought-provoking way"[209]:

- *'ɛnye Nyame den'*- It is not difficult for God
- *'ɛnso Nyame yɛ'*- God is able
- '*Nyame bɛkyerɛ'*- God will show the way
- *'Nyame mmere' ne mere pa*- God's time is the best

Bro Pius encourages believers and other listeners to hang on to the conviction that God is in control. This requires trusting and exercising an unfaltering faith in God. These are Christian values the composer seeks to instill in his audience. "Evidently, God expects his people to live victoriously for him. Such victorious Christian living depends on an absolute belief in the omnipresence of God even in trying moments."[210] This anthem is often sung during occasions for appreciating sacred music. It is also appropriate as a post-communion song in a Catholic mass, especially if the theme for the mass has a bearing on the elements addressed by the anthem.

[208] Quayesi-Amakye, *Towards a Pentecostal Public Theology*, 143.
[209] Ibid, 132.
[210] Ibid,139.

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PAC: 2 AWURADE, NAM WO WUSƆRE SO
(Lord, through your resurrection)

Priest:
Anuanom ee!
Mo ma yɛ nna yɛn gyedi asumasm no adi o
All
Awurade ee nam wo wusɔreɛ no so
W'agye yɛn nkwao,
Ɔsabarima e 3x
yɛda woase oo

Priest
Yɛde nokware bɛsom woo o (hmm)
yɛbɛbɔ wo wu sɔre no ho dawuro oo
na yɛde nnwommtoɔ ahyɛ wo animuonyam daa.

Priest
Dabiara yɛbɛkamfo wo oo (hmm)
yɛde y'akoma bɛ dɔ wo oo
na yɛde nnwommtoɔ ahyɛ wo animuonyam daa

Priest
Yɛde aseda rema woo o(hmm)
Yɛbɛbɔ w'abodin wɔ mmea nyinaa
Na yɛ de nnwommtoɔ ahyɛ wo animuouyam daa

Priest
Brethren,
let us proclaim the mystery of our faith

All
Lord, through your resurrection
you have saved us
Mighty warrior, 3x
we thank you.

Priest
We shall worship you in truth (humming)
We shall proclaim your resurrection
We will always glorify you with/through songs.

Priest

We will always exalt you(humming)
We'll love you with all our hearts
and always glorify you with/through songs

Priest
We are giving you thanks (All humming)
We will proclaim your greatness everywhere,
And we will always glorify you with/through songs.

This song is a Memorial Acclamation. The Memorial Acclamations are part of the Eucharistic prayers that the priest celebrant and the liturgical assembly say together. According to Kristopher W. Seaman, the significance of the Memorial Acclamation lies in the need for the liturgical assembly to acclaim what the priest celebrant proclaimed in the Eucharistic prayer. In the Catholic liturgy, the Memorial Acclamation follows the Institution narrative - the words Jesus used at the Last Supper over the bread and wine. This acclamation, therefore, is the liturgical assembly's

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response to God coming to dwell among his people; particularly in the transformation of the bread and wine into Christ's Body and Blood.[211]

The song was composed in the 1970s at the time Bishop Sarpong and Bishop Owusu were championing the incorporation of indigenous elements into the worship life of the Catholic Church. The song commences with the proclamation of the mystery of faith by the priest. Seaman reiterates that 'the Mystery of faith' is not only words that the priest proclaims but it's also the mystery that the faithful acclaim in their daily lives.[212]

Bro.Pius presents Christ as '*Ɔsabarima* (Mighty/ Great Warrior);' an Akan indigenous title that refers to a mighty/great warrior, the leader of the troop who was able to lead the army to victory; upon whose return the faith community sings a congratulatory song. In the context of this song, Christ by His passion, death, and resurrection, has overcome sin and death and brought salvation to the faithful and reconciliation with God. Through the transformation of the bread and wine into the Body and Blood of Christ, he sits on the Altar and the faithful celebrate their victory with thanksgiving. Bro. Pius incorporates the Akan traditional way of expressing victory into the song: the use of handkerchiefs and appellations.

The Memorial Proclamation ensues with the faithful making vows to worship God; in faithfulness and truthfulness, to proclaim his death and resurrection wherever they go and to glorify him through songs. The pilgrim church then assumes its missionary role. In an interaction with Bro. Pius, he pointed out that Christ, the *Ɔsabarima* who is risen and present in the Eucharist is very close to humanity; drawing people unto himself

[211]Kristopher W. Seaman, "The Memorial Acclamations," 2011, 1, https://www.ndvsf.org/church/pdf/Reproducible_MemorialAcclamation.pdf. Accessed 16.02.2017.
[212] Seaman, "The Memorial Acclamations,"1.

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and carrying the faithful along to his father. The song presents two main themes that call for clarification. Firstly, the recognition of a higher reconciliation taking place: Humanity and divinity becoming one; thus, the holiness of God is very close to humanity. The faithful are no longer enemies of God but members of God's royal family. The composer notes that it is by faith that believers are able to accept this mystery; it is beyond comprehension.

PAC: 3 ANUANOM MO MA YENKƆ NYAME FIE
(Brethren let us go to the House of the Lord)

Anuanom e mo ma yɛnkɔ Nyame fie	Brethren, let us go to the House of the Lord
Ɔno na ɔyɛ yɛn agya	He is our Father
Momfa ɔdɔ ɛne ahurusi nhyɛ onyame	With love and joy let us
Animounyam	glorify the Lord
Biribiara Nyame na ɔyɛ	God makes all things
biribiara Nyame na ɔyɛ	God makes all things
biribiara Nyame na ɔyɛ	God makes all things
sɛ wo nni bia	if you lack anything
kyekyere wo werɛ	be comforted
Kyekyere wo werɛ	be comforted
Ade nyinaa Nyame na ɔyɛ	God makes all things
sɛ wo nni bia	if you lack anything
kyekyere wo werɛ	be comforted
Emfa wo ho ɛma onipa	repose no confidence in man
Me de me ho bɛ ma Onyame	I will offer myself to God
Onyame Onyame	God, God
me de me ho bɛ ma Onyame	I will offer myself to God

This is an entrance song composed in 1969. *'Anuanom mo ma yɛnkɔ Nyame fie'* is an invitation to people to come to the House of the Lord because he (the Lord) is our father. *'Fie'* used as a concept in this composition refers to a house or home among the Akan of Ghana. In Akan indigenous setups, homes are typically compound houses, complete circuit houses or enclosed dwellings, representing a symbol of safety, security, solidarity, spirituality, unity, and brotherhood. [213] Peter Acheampong states that, unlike open houses which are exposed to vulnerability,

[213] Kojo G.F. Arthur, *Cloth as Metaphor: Rereading the Adinkra Cloth Symbols of the Akan of Ghana* (Accra: Af- oaks Printing Press, 2001), 164.

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people in enclosed houses have security. Moreover, enclosed houses or compound houses enhance the cordial relationship of its inhabitants.[214] According to Bro. Pius, the indigenous concept of *'fie'* informed his theology due to his experience of *'Nyame fie'* as a place of security, safety, solidarity, and brotherhood *(anuanom).* Indeed, the significance of the concept of *'Nyame fie'* is that all who enter the house of God should live as people of one household *('anuanom')*;[215] marked out by the virtues of love, peace, and harmony.[216]

Bro. Pius states that the faithful are invited to come to the house of the Lord in joy because God is our father. According to him, the fatherly imagery employed in this song stems from the fatherly figure in the story of the Prodigal son (Luke 15:11-32). The composer posits that at the end of every Mass, the faithful are commissioned to be the salt and light of the world. However, in many instances, our focus on God's mission is distracted. So, essentially, the significance of the invitation to the House of the Lord lies in the fact that the father draws us unto himself through Christ, purifies us, provides our need and through his grace we receive salvation.

The faithful are therefore not in attendance as passive spectators of the Mass but active members. Bro. Pius admonishes congregants to come in love and with joy for the sole purpose of glorifying God; for, '*biribiara Nyame na* ɔyɛ' (It is God who makes all things well). A. K Quarcoo sums it up that

> A synthesis of the idea[s] depicted by the [imageries: fatherliness of God and *Nyame fie*] in the minds of those who enter the chapel should be a great means of impressing on them the reality of the God they seek to worship. Above all, the identity of …God appears to be revealed. The curtain is

[214]Peter Acheampong, *Christian Values in Adinkra Symbols* (Kumasi: University Pringting Press, 2007), 29.
[215] Anuanom denotes relatives or colleagues.
[216] Matt. 12:25 and Ps. 133.

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> raised and the disillusion which often comes to the Ghanaian Christian in times of crisis may also be mitigated.[217]

In the House of the Lord, God is experienced in signs and symbols, and his personality is also experienced through representation as exemplified in the experience of Moses in Exodus 3. Two interpretative trajectories arise; the hope of humanity's dependence on God as father and the essence of brotherliness (*anuanom*) in the Ghanaian Christian experience.

PAC: 4 AKOMA BI WƆ HƆ A ƐRETWƐN…?
(Is there a waiting heart?)

Akoma bi wɔ hɔ a ɛretwɛn	Is there a waiting heart
Onyame aponnwa no anaa? 3x	at the gate of the Lord? 3x
Me wɔ hɔ o, me wɔ ha o	I am there, I am here
meretwɛn sɛ,	I am waiting for
Awurade bɛtwa mu ha o,	the Lord to pass this way,
Meretwɛn no	I am waiting
Awurade reba o, sɔre na hyia no kwan o	The Lord is coming, rise up and go and meet him
Awurade reba o sɔre	The Lord is coming, rise up
na begye wo kra nkwa o	and save your soul.
na wo te hɔ reyɛ deɛbɛn?	What is keeping you waiting?
na amansan nyinaa rekɔ agya wo	The whole world is leaving you behind
Awurade reba o	The Lord is coming
Sɔre na bɛgye wo kra nkwa o	rise up and save your soul
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me, ma ba o, gye me o	Save me, I've come, save me
Gye me o, manu me ho, gye me o 3x	Save me, I have repented, Save me 3x
Me Wura, gye me o	My Lord, save me.

'Akoma bi wɔ hɔ a ɛretwɛn' was composed on 25th April 1988. According to Bro.Pius, this song can be used during the Eucharist; the highest moment in the Mass where the faithful receive the body and blood of Christ tangibly and divinity and humanity are perceptibly united. Bro.Pius asserts that *'Akoma bi wɔ hɔ a ɛretwɛn'* conveys a message of righteous living to the community of faith and that of

[217] A. K. Quarcoo, "A Debut of Ghanaian Traditional Visual Art into Liturgical Art of the Christian Church of Ghana," *Research Review* 4, no. 3 (1968): 57.

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repentance to non-believers. In an interaction with him,[218] he pointed out that his inspiration for this song stemmed from seeing so many people in the church not participating in the Eucharist, unlike the offertory. He attributed this to the regulations guiding one's qualification for being part of the communion and summed up that "we are all baptised and bear the name of Christ but our hearts are not right with God." Accordingly, his intention for this composition is to impress upon the faithful, the need to live the faith they profess as he also invites non-believers unto salvation in Christ.

> According to the composer, the song is also inspired by an imagery of a priest walking from the sacristy to the assembly of the people and seeing many people, inquires if there is a heart waiting to meet the Lord. Bro. Pius identifies similarities between the Ghanaian context and that of the biblical context where people had come to the temple for other purposes other than to have an encounter with or to experience God (Matthew 12:12).

To the hearts that are indeed longing for the Lord, the messenger announces the Lord's arrival and encourages the people to rise up and meet him. He attaches a sense of urgency to the invitation and the need for the invitees to be decisive on meeting the Lord. Hence, the question '*na wo te hɔ reyɛ deɛbɛn? Begye wo kra nkwa… Amansam nyinaa reko agya wo… '* (What is keeping you waiting? Rise up and save your soul. The world is leaving you behind). Bro. Pius describes the period that one has life as a preparatory period as well a crucial moment for one to attain salvation. He brings to fore the mortality of humanity and the need for salvation.

[218] Interview with Pius Agyemang held in Accra on February 28, 2017.

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PAC: 5 SANKƆFA

(Go back and reclaim it)

Twuo buo e	A clarion call to action
Osee e	A clarion call to action
Ghanaman mma e Ghanaman mma e	Fellow Ghanaians, Fellow Ghanaians
Monyɛ aso ntie o monyɛ aso ntie	Be attentive and listen, be attentive and listen
Nea tete Nananom wɔ ka kyerɛ yɛn o	to what our forefathers have to tell us
Monyɛ aso ntie o	Be attentive and listen
Nananom atwa sa pa ato hɔ ama yɛn o	Our forefathers blazed a good trail for us to follow
Moma yɛmfa so tete abakɔsɛm pa	Let us keep it, the good old tradition
Tete amammerɛ papa no	The good old customs
Tete amammuo papa no	The good old system of governance
Ne nyinaa firi tete Nananom	These are all traced back to our forefathers
Nyame som pa soo	true Christian worship
Yei nom ne fapem pa paa	These are the firm and solid foundation
Nananom de ato hɔ ama yɛn no	Our forefathers have left for us
Momma yɛnsan nkɔ fa	Let us go back to it
Momma yɛnsan nkɔfa ɛno na ɛyɛ	Let us go back to it, for that is the best
Momma yɛnsan nkɔfa ɛno na ɛyɛ	Let us go back to it, for that is the best
Tete wɔ bi ka tete wɔ bikyerɛ o	The past has something to say and to teach
Momma yɛnsan nkɔfa tete wɔ bi ka o	Let us go back to it, the past has Something to say
Tete wɔ bi ka tete wɔ bikyerɛ o	The past has something to say and to teach
Momma yɛnsan nkɔfa tete wɔ bi ka o	Let us go back to it, the past has something to say
Tete wɔ bi ka o	The past has something to say,
tete wɔ bi ka o	the past has something to say
tete wɔ bi ka o	the past has something to say
tete wɔ bi ka o	the past has something to say
Tete wɔ bi ka tete wɔ bikyerɛ o	The past has something to say and to teach
Tete wɔ bi ka	The past has something to say,
moma yɛnsan nkɔfa	let us go back and take them.

This composition hinges on the Akan philosophy- *Sankɔfa,* which implies "the regeneration of traditional practices that were suppressed or abandoned during colonial times."[219] This line of thinking is not peculiar to Pius Agyemang. The concept was championed by Ephraim Amu and sustained by J.H. Nketia, Atta Annan Mensah, Ato

[219] Joshua Alfred Amuah, "The Use of Traditional Musical Elements in Contemporary Ghanaian Choral Music: Perspectives from Selected Works of George Worlasi Kwasi Dor, Nicodemus Kofi Badu and Newlove Annan" (Phd diss., University of Ghana, 2012), 15.

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Turkson and their contemporaries. Since the 1950s, Walter Blege, Pius Agyemang and their contemporaries have also sustained the concept of their predecessors. [220]

Sankɔfa is a call on Ghanaians to rediscover and walk in the old and good path that our forebears have bequeathed to us. Bro.Pius employs the Ghanaians slogan '*Twoo buo e'* to call the believers' attention for action through sincere Christian worship and to effect positive change in the Ghanaian society. *Twoo buo e*! Implies a forward movement in the confrontation of the enemy which the composer identifies as evil; e.g fallen standards of our values, morality as well as our struggle for identity.

Cephas Omenyo expresses similar sentiments that the phenomenal growth of African Christianity has been accompanied by major challenges that need to be addressed if the faith is going to be firmly rooted in the African soil. He points out that it is doubtful if the quality of Christian life and the impact on contemporary society commensurate with the much-touted numerical growth.[221] Abamfo Atiemo sums it up that "since what is right or wrong is not absolute, what used to send shock-waves through the communities are now regarded normal."[222] Bro. Pius' *Sankofa* reiterates this same position; the ability of the Gospel to be integrated into the African culture rather than the situation whereby they live on parallel lines. '*Tete wɔ bi ka, tete wɔ bi kyerɛ'*! The past has something to say/tell and to teach/show. These include true Christian worship which is evidenced in "models of African Christianity that is not indebted to Western influence and can illuminate the present in a new way."[223] "The African Christian context comprises [of] two thousand years of unbroken tradition…it is capable of providing an

[220] Amuah, "Choral Music," 4 &193.
[221] Cephas Narh Omenyo, "Growth, Education and Transformation: Resilience of African Christianity?," in *Inaugural Lecture* (University of Ghana, Accra, 2016).
[222] Abamfo Ofori Atiemo, *Aliens at the Gate of Sodom and Other Reflections*, Revised (Accra: Heken Ltd, 2016), 16.
[223]Kwame Bediako, "The African Renaissance and Theological Reconstruction: The Challenge of the Twenty-First Century," *Journal of African Christian Thought* 4, no. 2 (2001): 31.

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authentic African critique of much in modern western Christianity which has been passed on to us as normative, and so inhibits the growth of more appropriate indigenous forms of the Christian life."[224]

The composer describes the more appropriate forms of the indigenous Christian life as one that engages with the Ghanaian historical and cultural heritage and other indigenous systems. Consequently, Bro.Pius admonishes Ghanaians in general and the Church, in particular, to "ask for the old path, where the good way is, and walk in it;" a condition for finding rest for the soul (Jeremiah 6:16a).

According to him, the inspiration for this composition stems from the gradual loss of Ghanaian languages, identity, and values. Research reveals that each language is a unique expression of the human experience of the world. Thus, the loss of a language means the irrecoverable loss of unique cultural, historical and ecological knowledge. For every time a language dies, so does an expression of human experience.[225] Indeed, without a mind for mission and transformation, we shall not even discern the signs of the times. Although the composer is appreciative of the positive impact the west has had on the continent as a whole, he argues that the loss of our identity (language, history, and cultural heritage) impedes our development as a people.

He asserts that modernization can only facilitate our development when we identify our identity as a people and build on it. In a society where most of our systems are borrowed, the people struggle to find their bearings for development. He states that modernization could best be employed to improve, preserve and promote our Ghanaian

[224]Bediako, "The African Renaissance," 31.
[225] Endangered Languages, "Language Vitality and Endangerment," *Citeseer*, March (2003): 2, http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.219.4612&rep=rep1&type=pdf.UNESCO Ad Hoc Expert Group on Endangered Languages, Document submitted to the International Expert. Accessed 29.03.2017.

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cultural heritage. A case in point is the composition of his songs for the Ghanaian liturgy, where he employs the western scale of notation but writes the song text in his language so that the feeling, meaning, action and the spirit may be well understood by his audience. Nketia maintains that

> Tradition may appear to one generation like a crooked tree or as something defective or outmoded. But we must remember when the materials we build on appear crooked or defective from our perspective, that in cultural development it is the crooked tree that bears straight or not so crooked branches. Our option is not to abandon our music and culture because the alluring presence of cultures makes them seem crooked but master them properly, work on them, add to them or modify them in the light of new ones.[226]

After sixty years of Ghana's independence, Bro. Pius challenges Ghanaians to rediscover, demonstrate and inculcate in the younger generation the fear of God and respect for culture in the form of language, values, and customs that are timeless. Hence, the affirmative response, 'yieee' to the songwriter's call for action *Twoo buo e!*

2.4 Theresa-Paul Amoako and his songs

Theresa-Paul Amoako[227] is a Catholic priest, a prolific Christian *'Nwomkroɔ'* composer and a poet who hails from Donyina, near Kumasi in the Asante region of Ghana. He was born on the 20th May 1943 in his hometown to Madam Mary Afia Mansah Atwimaa and Opanin John Yaw Donkor Amoako who were both Catholics. He was Christened Paul at baptism as an infant. By the time of his confirmation, Amoako was familiar with the lives of many saints in the Church. Of particular interest to him was the life of St. Theresa of Lisieux (France), Patroness of Foreign Missions, who died at age twenty-

[226] J. H. Nketia, "Music, Culture and National Development," 1st *Ephraim Amu Memorial Lecture*, ICAMD/GAAS, Accra, 1998, 2.
[227] TPA: Theresa- Paul Amoako's Compositions. I have used the abbreviation TPA to document Theresa-Paul Amoako's songs through out this study.

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four in 1897.[228] Amoako was inspired by St. Theresa's love for God and her life lived to the glory of God. So, he chose St. Theresa as his patron saint and her name at his confirmation in 1956. Hence, the name Theresa-Paul Amoako. He served the Asawase Catholic Church in Kumasi from1962-1965 as a catechist. It was during this period that he began the composition of 'Christian *Nwomkroɔ*.' *'Nwomkroɔ'* is an indigenous musical type (folksong) of the Asantes. Previously, it was the preserve of women but of late, men have been co-opted into the *'Nwomkroɔ'* groups. The themes of this musical type centre on loved ones, relatives and prominent members of the society. It is also a vehicle through which the wrongs in a community are addressed. Unlike *'Kete'* and *'Fontonfrom'* which are royal court music, *'Nwonkroɔ'* may be described as community-based, popular music; it is traditionally organized in circular form amidst clapping.[229] Over the years, indigenous instruments such as *'mmaa a wɔbom'* (stick), *'fritwua'* (castanet), *'adawura'* (small twin gong gong), *'nnawuta' 'ntorowa'(*maracas) and '*Prempensiwa'* are played as accompaniments.

Amoako's first *'Nwomkroɔ'* composition is based on Psalm 13; an inspirational Psalm of David that stirs his hope and confidence in God. Amoako points out that in 1965 he found himself at a crossroad and had to make a decision for his vocation; either to remain a Catechist or opt for the Brotherhood or Priesthood. He likens his struggle to Jesus's travail at Gethsemane in Matthew 26: 36-42. That same year, he was enrolled at the minor seminary at Amisano in Cape Coast till 1971. Subsequently, he pursued his formation into the priesthood at the major seminary in Pedu (Cape Coast).

[228]Lawrence G. Lovasik, *New Picture Book of Saints: Illustrated Lives of the Saints for Young and Old* (New York: Catholic Book Publishing Company, 1974), 90.
[229] J. H. Kwabena Nketia, *Folk Songs of Ghana* (London: Oxford University Press, 1963),16-18.

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He notes that his relationship with the Queen mother of Sunyani, Nana Nyammaa I heightened his love for the composition of *'Nwomkroɔ.'* According to him, he usually spent his vacations during the seminary days, (between 1968 and 78) in the palace of Nana Nyammaa I where old women gathered to practice *'Nwomkroɔ'* songs for funerals as well as joyful festivities. Back at the Seminary, he wrote *'Nwomkroɔ'* for their song festivals, and gradually improved upon his composition skills.

During his ordination on 6th August 1978, Bishop J.J Boateng used the *'Nwomkroɔ,' 'Okokuroko Nyame ee'* for the mass. Amoako points out that this affirmed his desire to introduce *'Nwomkroɔ'* as part of the repertoire at Mass. Following the Second Vatican Council's directive intimated in SC 119 and SC 121, he opted for *'Nwonkroɔ'* as a tool for his pastoral and mission work. His choice of *'Nwomkroɔ'* was informed by its very nature of call and response which offers the faithful an opportunity to participate actively in the worship of God. Wiredu maintains that a major challenge that arose with reference to the *'Nwomkroɔ'* song type was the perception that it was meant for the 'uneducated members' of the church. Therefore, in areas where there were *'Nwomkroɔ'* groups, they usually consisted of the illiterate members of the church. Yet, *'Nwomkroɔ'* is gradually being used as a song type suitable for the Ordinary of the Mass in parishes like Akorkerri, Buoho, Kuntanase, Mamponteng, Offinso, etc.[230]

Amoako has about thirty *'Nwomkroɔ'* compositions and fifteen *'Nwomkroɔ'* masses which are inspirational, Scripture based and informed by indigenous knowledge. According to the composer, he receives inspiration for his compositions through the Holy Spirit's prompting during moments of meditation and reflection on God from Tuesday night till Thursday morning; a practice he has upheld since July 2, 1978.

[230] Wiredu, *Christian and African,* 14.

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During this period, he shuts himself up to the world in order to have a quiet time with the Lord. Peculiar to Amoako's composition is the subject of creation and a call for people to praise the Lord. He asserts that most of the people in the indigenous communities find these songs appealing because of their closeness to nature. Below are five of Amoako's compositions, which can be traced to his *Abuburo Kosua*[231] compilation. Each song is followed by a narrative analysis of the piece.

TPA:1 YƐABA W'ANIM SƐ YƐBƐSOM WO, ƆBOADEƐ

(We've come to thy presence to worship you, the Creator)

V[232]. *Yɛaba w'anim sɛ yɛbɛsom wo,* *Ɔboadeɛ ei*	We've come to thy presence to worship you the Creator
R. Yennie, Yeaba o, yɛnnie, yennie o, *yɛaba o, yɛreba abɛsom wo Nyame ee.*	Here we are, we've come, here we are We are here to worship you, God
V. Akokɔ sɔre anɔpa, ɔbɔn nheme, *ahema, Kookukookoo, Adeakye o,*	When the cock rises in the morning, it crows 'kookukookoo,' signaling the dawn of a new day,
Ɔboadeɛ Nyame ei bɛgye w'aseda oo.	Creator**,** recieve your thanks.
R. Wabodeɛ bɛyi wo ayɛyi oo, na yɛabɔ *wo din na yeabo wo mmranee ee*	Your creation shall praise you, proclaim your name and your appellations
V. Ɔbɔadeɛ ee, Ahunabɔbirim Nyame ei.	Creator, fearsome God.
R. Aseda o, yɛbɛbɔ wo din na yɛabɔ wo *mmranee ee.*	We are full of gratitude, we shall praise and extol your name
V. Bɔrebɔre Nyame ee, Ɔteanankannuro	Everlasting God and Healer
R. Aseda o…	We are full of gratitude
V. Amɔsu Nyame ee, Ɔdɛɛfoɔ	The Source of rain and our all-sufficient God
R. Aseda o…	we are full of gratitude
V. Amowia Nyame ee, Otumfoɔ ei	The Source of sunshine, the all-powerful one
R. Aseda o…	we are full of gratitude
V. Totrobonsu Nyame ee, *Ɔseadeɛ yɔ Nyame*	God, the giver of rains, God who keeps his word
R. Aseda oo…	We are full of gratitude
V. Ɔbɔonyame ee, Nana Nyame ee	The self existent God,
R. Aseda o…	We are full of gratitude
V. Brekyiri-hunade Nyame ei. Ɔpanin ee	Omniscient God, Elder
R. Aseda o…	We are full of gratitude
V. Tetekwaframmoa ee, *Nyame Daaseɛnsa*	Ancient of days we can never finish thanking you
R. Aseda o…	we are full of gratitude
V. Abammubuafrɛ ee, Atoapoma Nyame ei	Our hope in times of despair, Warrior God

[231] Something that is destined to succeed will surely succeed.

[232] V- represents the vocalist and R- the response from the congregation.

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R. Aseda o…	We are full of gratitude
V. Nyamanekose Nyame ee,	The one we consult in times of trouble
Ɔsaagyefo	Saviour
R. Aseda o…	We are full of gratitude
V. Efiri anɔpa kɔpem annwummerɛ ee,	From dawn to dusk
yɛbɛbɔ wo din na yɛabɔ wo mmranee	We shall call upon your name and extol you
R. Aseda sɛ wo oo,	You deserve thanksgiving,
aseda sɛ Nyame a.	God deserves thanksgiving
V. Aa ee, aa ee, aseda sɛ No oo.	Surely, he is worthy of praise
Woahwɛ yɛn so oo, adeɛ akye yɛn anim	You kept watch over us, a new day has dawned
R. Aa ee…	Indeed!
V. Wahwɛ yɛn so oo, yɛda so te nkwam	You've kept watch over us, we are yet alive
R. Aa ee	Indeed!
V. Wahwɛ yɛn so oo,	You've kept watch over us
R. Aa ee	Indeed!
V. Wahwɛ yɛn so oo, yɛahyia mu ɛnne	You've kept watch over us, we're gathered here today
R. Aa ee	Indeed!
V. Wahwɛ yɛn so oo, yɛn nsa kɔ yɛn ano	You've kept watch over us, we have our daily bread
R. Aa ee	Indeed!
V. Wahwɛ yɛn so oo, yɛn ani da wo so.	You've kept watch over us, we look up to you
R. Aa ee	Indeed!
V. Wahwɛ yɛn so oo, ɛnnɛ, yɛanya nkwa	You've kept watch over us, today we have life
R. Aa ee..	Indeed!
V. Wahwɛ yɛn so oo, yɛwɔ ahoɔden	You've kept watch over us, we are strong
R. Aa ee	Indeed!
V. Wahwɛ yɛn so oo, yɛserɛ wo nhyira	You've kept watch over us, we plead for blessings
R. Aa ee…	Indeed!
V. Wahwɛ yɛn so oo, yɛserɛ wo adom	You've kept watch over us, we plead for grace
R. Aa ee…	Indeed!
V. Wahwɛ yɛn so oo, yɛserɛ wo asomdwoeɛ	You've kept watch over us, we plead for peace
R. Aa ee…	Indeed!
V. Wahwɛ yɛn so oo, yɛserɛ wo aboterɛ	You've kept watch over us, we plead for patience
R. Aa ee…	Indeed!
V. Wahwɛ yɛn so oo, yɛserɛ wo mpaebɔ	You've kept watch over us, pray for us
R. Aa ee…	Indeed!
V. Yɛaba w'anim	We've come to thy presence
R. Yennie ee…	We are here…

'Yɛaba w'anim sɛ yɛbɛsom wo, Ɔboadeɛ' was composed in 1984. The overarching theme of this *'Nwomkroɔ'* is the nature of God, which offers deep insight into

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Amoako's concept of God. In an interaction with Amoako,[233] he affirmed that God cannot be known apart from his self-revelation. But specifically, who is this God who is so definitively referenced in the Scriptures (Hebrews 1:1-2; 3:4; 10:31; 12:28-29; 13:20) to Amoako's indigenous context. The composer turns to God's natural revelation to his indigenous context as does the Psalmists in Psalm 19:1-6. For indeed, "God speaks universally through nature, the created order, especially by means of his evident power and majesty such as through the wonder of the silent heavens that loudly, eloquently speak of his great glory" [234] In Amoako's experience, God is the creator who is involved in the daily sustenance of his creation. Worth examining as an interpretative procedure are the appellations he employs in his eulogy of God. These include, *'Ahunabɔbirim Nyame'* (One in whose presence we are awestricken), *'Bɔrebɔre Nyame ee'* (Everlasting God), *'Amɔsu Nyame ee* (The source of rain), *Ɔdɛɛfoɔ'* (our all-sufficient God), *'Amawia Nyame ee* (The source of sunshine), '*Otumfoɔ ee'* (The all-powerful God), **'***Ɔbɔonyame ee Nana Nyame ee'* (The self existent God), *'Brekyiri-hunade Nyame ee'* (Omniscient God), and *'Tetekwaframmoa ee'* (The Ancient of days). In Amoako's composition *'Yɛaba w'anim sɛ yɛbɛsom wo, Ɔboadeɛ,'* he employs indigenous perceptions of God as elements necessary for our theological reflection. Laryea aptly states that the 'vernacularization' of the Christian faith is not only about language, it also has ramifications for African culture and in this context, African thought forms.[235]

Psalm 19:7-14 also brings to the fore God's special revelation to humanity; for, God speaks particularly at a personal level to individuals.[236] This special revelation reveals

[233] Interveiws granted the researcher on 27 th and 28th June, 2015 at Boanim.
[234] Venu Gopal, "Introduction to the Attributes of God," 2011, 4, http://www.bunyanministries.org/expositions/attributes/01_Introduction.pdf. Accessed 20.02.18.
[235] Laryea, *Ephraim Amu*, 11.
[236] "Introduction to the Attributes of God," 5,

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God's sovereignty and saving initiative. James Grindlay Small reflects on this subject in the hymn:

> I've found a Friend; O such a friend!
> He loved me ere I knew Him;
> He drew me with the cords of love,
> And thus, He bound me to Him;
> And round my heart still closely twine
> Those ties which naught can sever;
> For I am His, and He is mine,
> Forever and forever.[237]

Similarly, Amoako eulogizes God through appellations that demonstrate God's special revelation in his indigenous context. Indeed, God is the *Ɔsagyefo* (Saviour). *Ɔsaagyefo* derives from *'Ɔsa'*(war) and *'gyefo'* (rescuer, deliver). *Ɔsagyefo* is, therefore, one who goes to battle to rescue his people. In Amoako reflections, Christ is *'Ɔsagyefo'* because his death and resurrection provides salvation for them that believe. The composer points out that in the indigenous context, salvation is understood in holistic terms. Thus, Christ the *'Ɔsagyefo,'* is also the *'Abammubuafrɛ* (Our hope in times of despair), *Atoapem Nyame* (Warrior God), *'Nyamanekose Nyame'* (The one we consult in times of adversity) *'Ɔteanankannuro'* (The One who has the antidote to the venom of the python/ the Healer) and *'Ɔseadeɛ yɔ Nyame'* (God who keeps his word).

Amoako holds the view that God's special revelation evidenced in the appellations above also reveals the challenges, ordeals, and uncertainties of life that characterise the socio-cultural context of Ghanaians. Obviously, although humanity may boast of great advancement over the centuries, mankind is limited in ability and knowledge. He concludes his composition with an extended account of his numerous experiences with God which hinges on his understanding of Scripture, tradition as well as his personal experience. He brings to the fore the awareness of the presence of God in daily life: the

[237] James Grindlay Small, *The Methodist Hymn Book*, 423.

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gift of life, health, food, and strength. He recognises these provisions as vital glimpses of God's reality that can provide the motivation and inspiration for one's praise. He finally petitions God for *'nhyira'*(blessings), *'adom'*(grace), *'asomdwoe'*(peace), *'aboterɛ'*(patience), and *'mpaebɔ'*(prayer).

TPA: 2 ADEƐ AKYE OO

(A new day is dawned)

V. Adeɛ akye oo, Nyame, adeɛ akye oo	Morning has broken, God, Morning has broken
Adeɛ akye oo, Nyame, adeɛ akye oo	Morning has broken, God, Morning has broken
Yɛnsianne Kokurommotie ho mmɔ pɔ,	One cannot tie a knot without
Nana Nyame, ei	the thumb; our God and King
Wo na yɛtwere wo, yɛdan oo	It is you we depend upon and look up to
R. Adeɛ akye oo, Nyame adeɛ akye oo	Morning has broken, God, morning has broken
Yɛaba wo anim sɛ yɛbosom wo,	We have come to thy presence to worship you,
Yemma wo akye oo,	Good morning.
Wo na yɛtwere wo yɛdan wo oo	It is you we depend upon and look up to
V. Adeɛ kokye a yɛmma wo deɛbɛn?	What do we have to offer you at the dawn of a new day?
Adeɛ kɔsa a yemma wo deɛben?	What do we have to offer you when night falls?
Momfa sompa mma onyame	Offer true worship to God,
oo Onyame oo	Oh! God
Abɔdeɛ nyinaa bɛsom Onyame oo	All creation shall serve God
R. Akokɔ bɔn se: koo ku koo koo/	The cock crows "koo ku koo koo/
Kookurokoo	Kokurokoo"
Adeɛ kɔkye a, yɛmma mo akye oo	When morning breaks, we say good morning
Bɔrebɔre Nyame, yɛmma wo akye oo	Everlasting God, good morning to you
Nana Nyame ei.	God and King.
Abɔdeɛ nyinaa se wɔdan wo oo	All creation says we depend upon you
V. Nyame Abɔfoɔ nyinaa nim sɛ wɔtwere	All the angels of God know they
wo oo Nyame ei.	depend upon you oh God.
R. Adeɛ akye oo, yɛbɛsom wo oo	It is a new day, we'll worship you
V. Soro Abɔfoɔ nyinaa nim sɛ wɔtwere	All the angels of God know they
wo oo Nyame ei.	depend upon you oh God.
R. Adeɛ akye oo, yɛbɛsom wo oo.	It is a new day; we'll worship you.
V. Wiase Abodeɛ nyinaa nim sɛ wɔdan	All creation know that they depend upon
wo oo Nyame ei.	you oh God.
V. Ewiem nnommaa nyinaa nim sɛ wɔdan	All the birds of the air know that
wo oo Nyame ei	they depend upon you oh God
R. Adeɛ akye oo, momfa aseda mma no oo.	It's a new day; offer him thanksgiving

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V. Asuo ne po nyinaa nim sɛ wɔdan wo oo, Nyame ei.	Rivers and the oceans know they depend upon you oh God.
R. Adeɛ akye oo, momfa aseda mma no oo.	It's a new day; offer him thanksgiving
V. Esoro ne fam, mframa nim sɛ wɔdan wo	The heavens, earth, and wind know that they depend on you oh God
R. Adeɛ akye oo, momfa aseda mma no oo.	It's a new day; offer him thanksgiving
V. Mmoadomma nyinaa nim sɛ wɔdan wo oo, Nyame ei.	The host of animals know they depend upon you oh God.
R. Adeɛ akye oo, momfa aseda mma no oo.	It's a new day; offer him thanksgiving
V. Mmepɔ ahodoɔ nyinaa nim sɛ wɔdan wo oo, Nyame ei	All the mountains know they depend upon you oh God
R. Adeɛ akye oo, momfa aseda mma no oo.	Morning has broken, offer him thanksgiving
V. Epom-Mpata nyinaa nim sɛ wodan wo oo, Nyame ei	All the fishes in the sea know they depend upon you oh God
R. Adeɛ akye oo, momfa aseda mma no oo.	It's a new day; offer him thanksgiving
V. Ntɔteboa nyinaa nim sɛ wɔdan wo oo, Nyame ei	All animals of the ground know that they depend on you oh God
R. Adeɛ akye oo, momfa aseda mma no oo.	It's a new day; offer him thanksgiving
V.Wiase atumfoɔ nyinaa nim sɛ wɔtwere wo oo, Nyame ei.	The world's high and mighty know they lean on you oh God.
R. Adeɛ akye oo, yɛbɛsom wo oo.	Morning has broken, we will serve you.
V. Mmranteɛ nyinaa nim sɛ wɔtwere wo oo Nyame ei.	All young men know that they lean upon you oh God.
R. Adeɛ akye oo, yɛbɛsom wo oo.	Morning has broken, we will serve you.
V. Sɔbrɔkyewaa nyinaa nim sɛ wɔtwere wo oo, Nyame ei.	All the young maidens know they lean upon you.
R. Adeɛ akye oo, yɛbɛsom wo oo.	Morning has broken, we will serve you
V. Mpanin, Mmofra nyinaa nim wɔtwere wo Nyame ei.	The old and the young know they lean upon you oh God.
R. Adeɛ akye oo, yɛbɛsom wo oo.	Morning has broken, we will serve you.
V. Nyame asɔfoɔ nyinaa nim sɛ wɔtwere wo oo, Nyame ei.	All the ministers of God know they lean upon you oh God.
R. Fa wo Honhom Nyame ei, kata wɔn so oo	Cover them with your spirit, oh God
V. Nyame adehyee nyinaa nim sɛ wɔtwere wo oo Nyame	All the royals of God know they lean upon you oh God
R. Yɛserɛ wo adom Nyame, yɛserɛ nhyira oo.	We beseech you, God for grace and blessings.
V. Adeɛ akye oo, yɛbɛsom wo oo, Abɔdeɛ nyinaa wura ee, Adeɛ akye oo, Ɔsom nyinaa fata Ɔsoro-Agya Nyame ei Ɛho Aduhwam nie.	It's a new day, we shall worship you Lord and creator of the universe, A new day has dawned on us Our father in heaven deserves all worship. Here is it's sweet incense.
R. Ɔsorohene ee, Nyame Agya ee, Ɔsom fata wo nko- aa, Yɛbɛsom wo oo, yɛbɛsom wo, Osee yieei, aa ee.	King of heaven, father God you alone deserve our worship We will worship you, we will worship you.
V. Bɛgye wo ntontom, Onyankopɔn Agya ei.	A shout and respone for praise Receive your praise, Father God.
R. Osee yieei aa ee	A shout and respone for praise
V. Bɛgye wo ntontom, Asomdweɛhene Nyame ei.	Receive your praise God, the King of Peace,
R. Osee….	A shout and respone for praise

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V. Bɛgye wo ayeyi katamanso Nyame ei	Receive your praise God our banner.
R. Osee….	A shout and respone for praise
V. Bɛgye wo ayeyie, Onyankopɔn ɔba ei.	Receive your worship, Son of God.
R. Osee…	A shout and respone for praise
V. Bɛgye wo nkamfoɔ, Ɔwerɛkyekyefoɔ Nyame ei.	Receive your praise, God the Comforter God
R. Osee….	A shout and respone for praise
V. Bɛgye wo nkamfoɔ Nyame Nwanwani	Receive your adoration, God of wonders
R. Osee….	A shout and respone for praise
V. Bɛgye wo aseda, Nana Nyame yɛ Ohene o	Receive your thanksgiving, God is King
R. Osee…	A shout and respone for praise
V.Bɛgye wo anidie, Onyankopɔn Maame ei	Receive your respect, Mother of God
R. Osee…	A shout and respone for praise
V. Adeɛ akye oo, yɛbɛsom wo oo	Morning has dawned on us; we will worship you
Abɔdeɛ nyinaa- wura ee,	Lord and Creator of the universe,
Adeɛ akye oo,	Morning has broken,
Osom nyinaa fata Osoro Agya, Nyame ei.	You deserve all worship, Heavenly Father
Ɛho Aduhwam nie ee.	This is the sweet incense of our worship
R. Ɔsorohene ee	The King of Heavens
Nyame Agye ee,	God our Father
Ɔsom fata wow nko- aa	You deserve our worship
Yɛbɛsom wo	We shall worship you
yɛbɛbɔ wo se,	We'll shout to your praise,
Osee yieei, aa eeee.	A shout and respone for praise.

'Adeɛ Akye oo' – 'A new day has dawned' is a sacred song composed by Theresa-Paul Amoako in 1985. This interesting lyrical piece introduces us to the world of the composer and his concept of God expressed through appellations. As with popular or folk music, Amoako employs idioms and experiences from his context to weave the acts of God into the daily lives of the community of faith.

The world of the composer

The dawn of a new day is announced by a cock crow usually around 3:00 am and subsequently at 4:00 am. This used to be a common phenomenon in rural communities in Ghana, where the time of the day was often determined not by the conventional clock but by such happenings as the length of one's shadow, the migration of birds in the morning and the evenings, and the musical sounds that birds make. According to Amoako, in indigenous thoughts, the announcement of the dawn of a new day by the cock is perceived as an aspect of nature's praise unto the creator. Amoako therefore,

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invites humanity to join in the chorus of praise. God's indispensability to humanity sums up the composer praise. Indeed, *'Yɛnsianne Kokurommotie ho mmɔ pɔ'*- 'One cannot tie a knot without the thumb (we cannot do without God).'

The composer's eulogy of God

Amoako eulogizes God as *'Nana Nyame'* (Chief/King and God). In the indigenous setup, chief/king is a title and an honorable position. He is the leader of the traditional state, a judge, a counselor and a father to the community. The composer's reference to God as *Nana Nyame,* therefore, indicates his position and role in the lives of his people. Consequently, (He is the one on whom we depend) *'Wo na yɛtwere wo, yɛdan oo,'* (King of Peace) *'Asomdweɛhene,'* (God our comforter) *'Ɔwerɛkyekyefoɔ,'* (God of wonders) *'Nyame Nwanwani,'* (God our banner) *'Katamanso Nyame.'* Moreover, God's rulership is not limited to space and time. Accordingly, Amoako eulogizes God as (Lord and Creator of the universe) *'Abɔdeɛ nyinaa wura'* and (the King of heaven) *'Ɔsorohene'* who shows special interest in humanity-both great and small and to all of creation: Ocean, mountains, rivers, and animal.

In *'Adeɛ Akye oo'* Amoako invites the faithful to join in God's praise and to offer him true worship. This song has close parallels with Psalm 8 in which David draws humanity's attention to God through nature. Amoako shares the view that

> Man has the power to embrace the whole world of nature, its stars, mountains, seas and great rivers, its trees and animals, and the human world in which he finds himself, and by love and appreciation to draw it all into his own inner world. He has the power to love, the power also to hate and repulsion. He can oppose and repudiate his surroundings or refashion them after his mind…But of all his powers, man possesses non-nobler than his ability to recognize that there is a being higher than his own and to bind himself to the honor of this Higher Being.[238]

[238]Romano Guardini, *Sacred Signs*, ed. and translated with a preface by Grace Branham (St. Louis, Mo.: Pio Decimo Press, 1956), 35.

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This *'Nwomkroɔ'* is usually sung during the incensation of the Altar at the Eucharist. According to Matthew D. Herrera, the word 'incense' is derived from the Latin word *incendere* which means to burn. As a noun, the word is used to describe the aromatic matter that releases fragrant smoke when ignited, and also the smoke itself. As a verb, it is employed to describe the process of distributing the smoke. Herrera maintains that incense was a highly valued commodity in ancient times. In the Old Testament, God commanded its use in Exodus 30:7, 40:27 *inter alia*. He posits that in contemporary worship, incense is sacramentally used to venerate, bless and sanctify. It is also a reminder of the sweet presence of the Lord. In addition, the visual imagery of the smoke and the smell reinforce the transcendence of the Mass, linking the heavens to the earth; and allowing believers to enter into the presence of God. The smoke symbolises the zeal of faith that should consume all Christians, while the fragrance symbolises Christian virtue.[239]

Monsignor Romano Guardini also describes the use of incense in the Mass as "the offering of a sweet savor which Scripture itself tells us is the prayers of the Saints. Incense is the symbol of prayer. Like pure prayer, it has in view no object of its own. It rises like the Gloria at the end of the psalm in adoration and thanksgiving to God for his great glory."[240] In the song '*Adeɛ Akyee oo,'* Amoako brings the acts of God close to the daily lives of the community of faith; thus, offering the faithful a reason to praise God.

[239] Matthew D. Herrera, "Holy Smoke- The Use of Incense in the Catholic Church," *Adoremus Society for the Renewal of Sacred Liturgy Bulletin* XVII, no. 10 (2012).
[240] Guardini, *Sacred Signs*, 29.

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TPA: 3 NYAME ƆSABARIMA

(God the great/mighty warrior)

V.Yɛda wo ase,	We thank you,
ayɛ wo pɛ sɛ, yɛmmra mmɛsom wo	it has pleased you that we come to worship you
Nyame, Ɔsabarima ee, ee	God, Great Warrior
Adeɛ Akye/ owia agyina/Onwunno adwo	It is morning/midday/evening
Yɛmma wo akye/aha/adwo oo	we bring you greetings
Yɛahyia wo din mu, yɛretwɛn wo,	We've gathered in your name,
yɛretwɛn oo, Nyame ei	we are waiting waiting upon you God
Bra oo,	Come
Ɔbɔadeɛ-Wira Nyame ee	Creator-Lord God
Tetekwaframmoae ee	Ancient of Days
Efiri anɔpa kɔpem annwummerɛ,	From dawn to dusk
Nyame, yɛbɛyi wo ayɛ oo,	God we shall praise you
Ɔsabarimma ee, wo na ayɛyi sɛ woɔ	Great warrior, you deserve all praise
Ɔsabarimma ee, wo na aseda sɛ woɔ	Great warrior, you deserve all thanks
Ɔsabarimma ee, ɔsom fata wo nko- aa	Great warrior, you alone deserve to be worshipped
R. Ɔsabarimma ee, Ɔsabarimma ee	Great warrior, Great warrior
w'abodeɛ nyinaa se	All your creation declares
wɔbɛsom wo o	that they will worship you
yɛretwɛn wo, enti Nyame ei, bra oo	We depend upon you God, so come
V. Adomhene ee, yɛahyia wo din mu oo,	King of grace we've gathered in your name
yɛde yɛn ho nyinaa mma wo o	We offer ourselves totally to you
Ɔbammɔfoɔ Nyame ee,	Protector God
Yɛnnyane a yɛdan wo oo,	when we wake up we depend on you
yɛkɔda a yɛtwere wo oo	when we retire to sleep, we depend upon you
Ɔsabarima ee	Great Warrior
R. Yɛdan wo o,	We look up to you,
Nyame yɛ twere wo oo,	God, we depend upon you
Adomhene ee Okyeso Nyame ee,	King of Grace, God who reaches out to all,
yɛde aseda bɛma Nyame	we will give thanks to God
Ɔsabarimma ee,	Great Warrior,
Asomdwoeehene aa ee aa ee	King of Peace, surely,
Y. Yɛannyi woayɛ a, na yɛayɛ bonniayɛ oo	If we don't praise you, we become ungrateful
Yɛanna woase a, na yeayɛ tiafo oo.	If we don't thank you, we show ingratitude
Yebɛsom Nyame na yɛada no ase oo	We shall worship God and praise Him
Ɔsabarimma ee	Great Warrior
R. Yɛbɛyi wo ayɛ, na yɛada wo ase oo,	We shall praise you and give you thanks
Nyame ayɛbi-da ee	God who has done it before
Yɛda wo ase oo	We give you thank
Osahene ee,	Great in battle
V. Momfa ntonton mma Nyame oo	Give adoration to God
Ɔsorohene ayɛ bi oo,	The King of heaven has done so much
Ɔsɛ ntonton oo,	He deserves to be adored
R. Osee yiee aa ee, Osee yiee aa ee,	A shout and respone for praise
Ɔbooadeɛ ayɛ bi oo,	The Creator has done so much

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	Ɔsɛ ntonton oo,	He deserves to be adored
V.	*Ɔsɛ ayɛyie a, momfa mma no*	If he deserves praise, offer it to Him
	ɔde benkum gye n'adeɛ,	With his left hand, He claims what is his
	Ɔbɔadeɛ ee momfa ayɛyie nhyira mma no oo,	Creator, ascribe unto Him praise and blessing
R.	*Ɔsee yiee aa ee…*	A shout and respone for praise
V.	*Ɔsɛ abodin a, momfa mma no…*	If he deserves to be exalted, offer it to him
	ɔde benkum gye n'adeɛ,	With his left hand, He claims what is his
	Ɔbɔadeɛ ee, momfa ayɛyie, nhyiraa mma no oo,	Creator, ascribe unto Him praise and blessing
R.	*ɔsee yiee aa ee…*	A shout and respone for praise
	Ɔbɔadeɛ ayɛ bi oo	The Creator has done so much
V.	*Ɔsɛ mmrannee momfa mma no…*	He deserves to be extolled, extol him
	ɔde benkum gye n'adeɛ,	With his left hand, He claims what is his
	Ɔboadeɛ ee, mommo no mmrannee oo	Extol the Creator
	Ɔsɛ ɔsom, momfa mma no…	He deserves to be worshipped, ascribe to him worship
	ɔde benkum gye n'adeɛ,	With his left hand, He claims what is his
	Ɔboadeɛ ee, momfa sompa mma no oo	Offer the Creator true worship
R.	*ɔsee yiee aa ee…*	A shout and respone for praise
	ɔsɛ sompa oo	He deserves true worship
V.	*Nana ee bra oo….*	Come, our King
	Ɔsorohene ei	Heavenly King
R.	*Nana ee, bra oo*	Come, our King
V.	*Nana ei bra oo…*	Come, our King
R.	*Ɔde ne ho ei*	The all Soverign one
V.	*Nana ee bra oo…*	Come, our King

'Nyame Ɔsabarima' was composed in 1984. The song presents the concept of the great Warrior, a great leader in battle who fights on behalf of his people to secure them victory and peace. This concept is familiar to the Akan context where the *Ɔsabarima* denotes a great warrior, war hero, a courageous and brave person who delivers his people from battles. Amoako asserts that both physical and spiritual battles have raged across human history; with temptations, challenges, and difficulties being part of the lived experience of everyone's life journey. He also acknowledges our human limitations in dealing with these battles. *'Nyame Ɔsabarima'* tells of God the great warrior who fights on behalf of his people for which reason they accord him praise.

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This has parallels with the biblical concept evidenced in Israel's experience of God as a mighty warrior in the Old Testament (Jeremiah 20:11 and Exodus 15:3). In the New Testament, God in the person of Jesus Christ becomes the Christian's hero. Contrary to the concept of a mighty warrior in the Old Testament and Akan perspectives, the mighty hero in the New Testament is a Lamb who secures his people victory on the cross.

Amoako, therefore, eulogizes God as great in battle, He who is in control of affairs, mighty to deliver his people from adversities and the '*Asomdwoehene'*- King of Peace. Laryea contrasts *'asomdwoe'* (peace) to a downcast soul and a troubled mind that struggles even with sleep; [241] a state that life's disturbances often plunge people. '*Asomdwoe'* is the state in which one longs to be in sleep; it is characterized not only by calmness but also by silence.[242] For all who are heavy laden, God is the '*Asomdwoehene*,' the King of peace.

From the indigenous and biblical concepts of a mighty warrior, Amoako presents the assurance of God's dependency and ability to deliver his people from both physical and spiritual crises as a subject that should inform the believer's praise. Hence, the term '*daase ɛnsa'*- We can never stop thanking God. Praise then becomes the bedrock of the Christian's life.

TPA- 4 ƆBAMBƆFOƆ
(The Protector)

V. Ɔbambɔfoɔ Nyame Agya ee	God our Father, the Protector
Aseda na wɔ mu	We are full of gratitude
Afe kɔ na afe ba yi, Nana Nyame na	Year after year it is God
Yɛtwere no yɛdan no oo	we rely and depend upon
Ɔtwereduampɔn Nyame ne no.	That is the dependable God
Ne mmrannee ne ne din sɛ	His appellations are resemblances of his name
Ɔne No.	He is the one
Ɔnwanwanni ee, Ɔfotufoɔ ee,	Wonderful one, Counsellor

[241] Laryea, *Ephraim Amu,* 128.
[242] Ibid.

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	Onyankopɔn Tumfoɔ Daa-Agya ei	Almighty God and Everlasting Father
	Asomdwoeɛhene ee,	King of Peace
	Nyame Adehyeɛ ei	God's people/ Heirs of God
	Afe-pa oo.	We wish you a prosperous year
V.	*Ɔbambɔfo ɔde ne ho oo,*	The Protector and Sovereign God
R.	*Onie*	Behold Him
V.	*Agye-mpommagu Nyame ee*	God who makes it possible for the physically challenged to walk without their walking sticks
R.	*Onie*	That is He
V.	*ɔsomfata Nyame, ɔde ne ho oo,*	He deserves worship, Sovereign God
R.	*Onie*	That is, He
V.	*Sɛpɛtutuo e, Nyame e,*	The Most Powerful God
R.	*Onie*	That is, He
V.	*Nyamanekɔse Nyame Ɔdene ho o*	The One we run to in times of adversities
R.	*Onie*	That is, He
V.	*Ahummɔborɔ e, Nyame e,*	Merciful God
R.	*Onie*	That is, He
V.	*Aseda fata Nyame ɔde ne ho o,*	You deserve our thanks, Sovereign God
R.	*Onie*	That is, He
V.	*Ankoansan e, Nyame e,*	God who does not retreat from battle
R.	*Onie*	That is, He
V.	*Ɔde-bɛba Nyame; ɔde ne ho o,*	God the provider, Sovereign God
R.	*Onie*	That is, He
V.	*Ɔde-ne-ho e, Nyame e,*	Sovereign God
R.	*Onie*	That is, He
V.	*Ayeyi sɛ no ɔde ne ho o,*	He deserves Praise, Sovereign God
R.	*Onie*	That is, He
V.	*Ayeyi sɛ no, ɔdene ho e,*	He deserves praise, Sovereign God
R.	*Onie*	That is, He
V.	*Ɔyɛ ɔbaatan Nyame e,*	He is the Caring Mother God
R.	*Onie*	That is, He
V.	*Bɔnefakyɛ Nyame, ɔdene ho e,*	God who forgives, Sovereign God
R.	*Onie*	That is, He
V.	*Pepa nisuo e, Nyame e,*	God who dries our tears/ our Comforter
R.	*Onie*	That is, He
V	*Fakyɛ-fakyɛ Nyame ɔde ne ho o,*	Ever-forgiving God, Sovereign God
R.	*Onie*	That is, He
V.	*Ɔsa-yadeɛ e, Nyame e,*	God the Healer
R.	*Onie*	That is, He
V.	*Ɛnso no yɔ Nyame, ɔde ne ho o,*	God of possibilities, Sovereign God
R.	*Onie*	That is, He
V.	*Ne ho yɛhu e, Nyame e,*	Awesome God
R.	*Onie*	That is, He
V.	*Ɔdi nkunim Nyame ɔde ne ho oo,*	Victorious and Sovereign God
R.	*Onie*	That is, He
V.	*Ɔdebɛmma Nyame, ɔde ne ho o,*	The Provider and Sovereign God
R.	*Onie*	That is, He

'Ɔbambɔfoɔ,' is a sacred song composed by Amoako that eulogizes God as He, who protects his own. The protective act of God is, therefore, the theme that informs

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Amoako's praise. Amoako employs several indigenous metaphors to describe God's protective nature. Firstly, God is the '*Ɔbaatan Nyame'* an Akan concept of God which is translated to read 'Mother God.' Laryea maintains that '*Ɔbaatan'* conveys the image of a woman, under whose care one is safely sheltered or protected.[243] This imagery is aptly captured in the Akan proverbs "when you catch the mother hen, the chicks become easy prey." Mercy Oduyoye expatiates further that the "Akan society sees women in the same way it views other female animals: fulfilling biological roles as mothers, caring for their children, feeding, training, and disciplining, but never destroying."[244] Although the '*ɔbaatan*-imagery' is derived from natural feminine, and biological roles and expectations, it is not limited to the feminine gender in its usages among the Akan. In the indigenous religious thought, God is a mother to believers. Among other qualities of God as '*Ɔbaatan Nyame*,' Amoako brings to the fore the attribute: *'Pepa nisuo Nyame,'* God who dries our tears, which also means our comforter. This appellation strengthens the indigenous reading and understanding of Revelations 21:4. Amoako also eulogizes God as the *'Fakyɛ-fakyɛ Nyame'* the ever-forgiving God. This is also a Christian attribute of God exemplified in the Luke 15: 11-32.

'*Ɔsa-yadeɛ Nyame'is* another appellation that relates to '*Nyame bambɔfoɔ.' 'Ɔsa-yadeɛ* is translated to read, God the Healer. According to the composer, God's protection is stretchable; he is the healer of varying kinds of diseases in the indigenous context, which could be spiritual, moral, emotional and physical. Within the broad scope of God as healer, God is eulogized as the '*Agye-mpommagu Nyame'*, which is translated to read 'God who makes it possible for the physically challenged to walk without their walking

[243]Philip Tetteh Laryea, "Mother Tongue Theology: Reflections on Images of Jesus in the Poetry of Afua Kuma," *Journal of African Christian Thought* 3, no. 1 (2000): 50.
[244] Mercy Amba Oduyoye, *Daughters of Anowa: African Women and Patriarchy* (MaryKnoll: Orbis Books, 1995), 5.

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sticks.' In the indigenous setup, the walking stick is a form of support usually associated with the aged or the physically challenged. Amoako employs this concept with reference to God as He who restores or renews the hope and strength of believers (Isaiah 40:29-31) irrespective of one's state. Besides the aged and the physically challenged, Amoako also relates this concept to people who are tired and exhausted from years of holding tight to deep wounds and fast-paced living. In all these facets of life, Amoako presents God as a healer. He is also in the Akan indigenous thought '*Ankoansan Nyame*' 'God who does not retreat during battle or when the going gets tough.'

Last but not the least, the composer employs the appellation of God with reference to advocacy. He presents God as '*Nyamanekɔse Nyame'* which is translated to read, 'The One we run to in times of trouble;'God our Advocate. The theme of God as an advocate is evident in Scripture. In the Old Testament, we encounter the God who hears the cries of the poor, the oppressed and the victims of injustice in Genesis 4:9-11, Job 29: 12; 34:28 and Psalm 34:6. The prophets also repeatedly speak of the heart of God the Father as the heart of an Advocate (e.g Isaiah 5:6-8; 10:2).[245] In the New Testament, the Holy Spirit is actually named 'the Advocate' (John 14:26; 27 and John 16:8). Amoako maintains that in '*Nyamanekɔse Nyame'* the believer finds comfort (*awerɛkyekye*) and counsel *(afotuo).* The composer's theological reflections on *Nyame bambofuo* is born out of his own experience of God and his encounters with many people who at various moments in life have witnessed God as *Ɔbaatan Nyame, 'Agye-mpommagu Nyame,' 'Ankoansan Nyame' and 'Nyamanekɔse Nyame.'*[246]

[245] Tim Dearborn, "Integrating Christian Witness Reflections on Advocacy and Justice," *Integrating Christian Witness Series* 4 (2009), 4, https://tdearborndotcom2.files.wordpress.com/201210/reflections-on-advocacy-and-justice-english.pdf. Accessed on 15.03.2017.

[246] For the past ten years, Amoako has ministered to psychologically challenged patients in a Catholic facility in Kumasi. Most of these people are women who have suffered disappointments, heartbreaks and other related experiences. As he spends time praying for and with them each Friday, Amoako notes that

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TPA: 5 ƆBOADEƐ

(The Creator)

V. Ɔboadeɛ ee,	The Creator
Yɛbɔ wo din a, na yɛde aseda nam,	Whenever we mention your name, we are full of gratitude.
Nyame Baatan, yɛde aseda nam oo,	Mother God, we give you thanks
Na deɛ woayɛ ama yɛn deɛ, ɛsom boo o.	What you've done for us is so valuable
Ɔbammɔfoɔ Agya e,	Protector, Father
Aseda na wo mu oo,	We are full of gratitude
Ɔdomfoɔ ee…	God of Grace
V. Yɛahyia wo din mu oo, Ɔbɔadeɛ ee	We've gathered in your name Creator
Yɛremma wo akye/aha/adwo o.	We say good morning/ day/ Evening.
Yɛahyia wo din mu o.	We've gathered in your name
V. Yɛahyia wo din mu o, Ɔsorohene ee,	We've gathered in your name King of Heaven
Yɛremma wo akye …o	Good morning to you
R. Yɛahyia wo din mu o	We've gathered in your name
V. Yɛahyia wo din mu o, Agyenkwa e, e	We've gathered in your name Saviour
Yɛremma wo akye …o	Good morning to you
R. Yɛahyia wo din mu o.	We've gathered in your name
V. Yɛahyia wo din mu o Honhom Kronkron e e e,	we've gathered in your name Holy Spirit
Yɛremma wo akye o.	Good morning to you
R. Yɛahyia wo din mu o.	We've gathered in your name
V. Yɛde aseda mma wo,	We give you thanks
Ɔbɔadeɛ e, e, yɛreto wo aduhwam	Creator we offer you sweet incense
R. Bɛgye wo aseda o.	Receive your praise
V. Wo na ntonton sɛ wo,	all honor belongs to you,
Ɔbɔadeɛ e, e, yɛreto wo aduhwam	Creator, we offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V. Wo na nkamfo sɛ wo,	You deserve adoration
Ɔboadeɛ e e, yɛreto wo aduhwam	Creator, we offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V. Wo na ayeyi sɛ wo,	You deserve to be praised
Ɔbɔadeɛ e, e yɛreto wo aduhwam	Creator, we offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V. Wo na ntonton sɛ wo,	You deserve adoration
Ahummɔborɔ Agya e, yɛreto wo aduhwam	Merciful Father, we offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V. Yɛde aseda mma wo, Nyame Kesee e,	We give you thanks, Great God
yɛreto wo aduhwam	We offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V. Yɛde aseda mma wo, Oduyefoɔ Agya e,	We give you thanks, Father, the healer
yɛreto wo aduhwam	We offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V. Yɛde aseda mma wo,	We give your thanks
Oduyefoɔ Agya e	Father, the healer
yɛreto wo aduhwam.	We offer you sweet incense
R. Bɛgye wo aseda o,	Receive your thanks
V. Yɛde aseda mma wo	We give your thanks

he appreciates God's protective acts in our lives all the more. For, God is the helper of the helpless as aplty captured in thet Akan proverb, 'Aboa oni dua no, Onyame na ɛpra ne ho.'

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Ɔbammɔfoɔ Agya e,	Father, the protector
yɛreto wo aduhwam.	We offer you sweet incense
R. Bɛgye wo aseda o	Receive your thanks
V.Yɛde aseda mma wo, Ɔbɔadeɛ e,	We give you thanks, Creator
yɛreto wo aduhwam	We offer you sweet incense
Bɛgye wo aseda o	Receive your thanks
Ɔpumpuni ee,	Ancient of Days
Yɛbɔ wo din a, na yɛde aseda nam,	When we mention your name,
	We are full of gratitude.
Aseda oo	Its all about thanksgiving.

'Ɔboadeɛ' is an introit or Entrance song composed by Amoako in 1983. As part of the introductory aspects of the Mass, Amoako presents the purpose of gathering as thanksgiving- *'Ɔboadeɛ' ee, yɛbɔ wo din a, na yɛde aseda nam.'* Thanksgiving is the theme of this composition, and the composer's thanksgiving is inspired by the Names and attributes of God as He (God) is experienced in the composer's context.

John Abraham notes that God is revealed in Scripture by His names, which serve as windows to throw light on His infinite nature. [247] "As the multiple facets of a cut diamond combine to reflect its brilliance, the names and attributes of God combine to reveal the transcendence of His nature and the glory of His ways."[248] Ava Pennington points out that with each new revelation, it's as if God whispers to humanity, "come closer, my child. I have something new I want to tell you about me."[249]

In the context of this song, Amoako engages with a number of attributes which reveal God's nature. These include Creator, Mother God, Protector, Healer, God of Grace, Merciful Father, and Ancient of Days. This section focuses on two of these attributes: God of Grace and merciful Father.

[247] John Abraham, *The Hebrew Names of God*, 2013, 4, http://globalcanada.org/bible-study-notes/The-Hebrew-Names-Of-God.pdf. Accessed on 15.03.17.
[248] Ava Pennington, *Daily Reflections on the Names of God: A Devotional* (Grand Rapids: Baker Publishing Group, 2010), 9.
[249] Pennington, *The Names of God*, 9.

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God of Grace

Amoako notes that there is ample evidence of God's grace in Scripture. In the Old Testament, the concept is exhibited in God's declaration of his love for Israel (Deuteronomy 10:15; Isaiah 43:4, Jeremiah 31:3 and Malachi 1:2) as well as God's election of Israel for a covenant (Deuteronomy 7:6-9). The concept gains prominence in the New Testament. Kerry S. Robichaux puts it that "Grace…proves to be the most basic descriptor of how God's economy operates in the New Testament period."[250] Although the concept of grace is so basic to the Christian understanding of what God does through and in Christ, there is surprisingly a wide spectrum of definitions of what grace is among the various traditions within the Christian Church.

According to the *Catechism of the Catholic Church*, Grace is "favor, the free and undeserved help that God gives us to respond to his call to become children of God, adoptive sons, partakers of the divine nature and of eternal life."[251] This general notion of the Catholic concept of grace may further be divided into two large manifestations: actual grace and habitual grace. The fore refers "to God's interventions, whether at the beginning of conversion or in the course of the work of sanctification," whereas the latter refers to "the permanent disposition to live and act in keeping with God's call."[252] Amoako identifies a correlation between the Catholic and indigenous concepts of grace and emphasises on the grace of God as a reason for thanksgiving.

[250] Kerry S. Robichaux, "Perspectives on Grace," *Affirmation and Critique* 4 (2000): 5, https://www.affcrit.com/pdfs/2000/04/00_04_a1.pdf.
[251] *Catechism of the Catholic Church* (London: Geoffrey Chapman, 1994), 1996,
[252] Robichaux, "Perspectives on Grace," 6.

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Merciful Father

In a Pastoral Letter, His Beatitude Fouad Twal, Latin Patriarch of Jerusalem,[253] points to the parables of the Good Samaritan (Luke 10:25-37) and the Prodigal Son (Luke 15:11-32) as a demonstration of God's mercy towards humanity. According to him, the fore reveals God's unlimited mercy towards sinners; which transcends all borders and destroys all walls. It is mercy to humanity as such, regardless of race, religion, faith, color, language, culture or origin. The latter also shows that mercy is not a temporal emotion which moves the heart and stops at that point, but it is a concrete, tangible and inventive commitment which mobilizes the whole person. In Akan indigenous thought, this inherent nature of God earns him the title *'Ahummɔborɔ Agya,'* the Father of mercy. The Christain's call to be merciful is based on that of the heavenly Father's (Luke 6:36).

In my interaction with Amoako,[254] he stated that God's mercy provides the courage to return to him, notwithstanding how many mistakes and sins there may be in one's life. Consequently, he challenges the faithful to advance beyond the intellectual knowledge of the grace and mercy of God and rather "be imitators of God" (Ephesians 5). This is the sweetest offering one could ever offer the Ancient of Days. According to the songwriter, the grace and mercy of God offer everyone something to be thankful for.

2.5 Mission theologies

This section of the study focuses on the mission theologies emerging from the works of Pius Agyemang and Theresa-Paul Amoako. Various statements and theme clusters

[253] Fouad Twal, Pastoral Letter, *« Christ, the Face of the Father's Mercy »* (Jerusalem: Latin Patriachate Printing Press, 2015), 7-8, http://en.lpj.org/wp-content/uploads/2015/10/Jubilee-of-Mercy-English2.pdf. Accessed on 26.2.2017.
[254] Interview with Amoako at Boanim 2nd and 3rd August, 2016.

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were integrated to formulate the overall themes which describe their theological reflections.

God in indigenous Christian thoughts

The composers have variously contributed to the discourse on the concept of God in indigenous Christian thinking. They share in the school of thought that God is revealed through nature and his special revelation to people. Amoako employs nature, indigenous concepts, and personal experiences backed by biblical reflections as his point of reference to the concept of God while Pius Agyemang dwells on the lived experiences as well as the traditions of his people.

It is worth mentioning that their reflections on the concepts of God also reveal the limitations of humanity and the indispensability of God to our existence. Most importantly, these concepts attest to God's existence in indigenous Christian thoughts, not as a distant creator but the sustainer of creation; a God who is interested in a relationship with humanity and his creation as a whole. Thus, God is eulogized as

- *Pepa nisuo Nyame*- God who dries our tears/ our Comforter
- *Nyamanekɔse Nyame*- God our advocate
- *Ankoansan Nyame*- God who does not retreat during battle
- *Abammubuafrɛ Nyame* - Our hope in times of despair

Faith in times of adversities

This theme manifests in Pius Agyemang's composition, '*Ɛnye Nyame den.*' The song reveals a genuine expectation for a good life among indigenous Catholic faithful, which include children, wealth, and marriage to mention but a few. These are the same expectations that are espoused in the Ghanaian worldview. In indigenous thoughts, a

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good life is bestowed by God. It cancels all that undermines the excitement of life"[255] which is evidenced in suffering and setbacks.[256] The threat to good life has often left Christians with the questions, why does God allow bad things to happen in this world, and also how faithful or unfaithful a Christian is. Although Bro. Pius acknowledges the presence of malevolent forces that are capable of undermining the good life, he celebrates God as powerful, helpful, dependable, protector and a mighty warrior. In the midst of the uncertainties of life, he presents his audience with a message of hope and deliverance in God's appointed time. It is instructive to note that this theology is biblically expounded in the experience of Job, David, Naomi and many others.

The act of worship

The act of worship is variously understood in the Ghanaian socio-religious context. The concept of worship is usually used with reference to the assembling of believers on a set day in observance of the liturgy, and the singing of solemn songs for the purpose of reflecting on God. The latter perception of worship is the direct opposite of praises which introduces tunes that are practically impossible not to dance to.

Bro. Pius and Amoako demonstrate that worship is the bedrock of our existence. Their songs portray worship as a conscious act inspired by God's nature, his greatest gift of Christ to humanity and God's sustenance of his creation. The composers also bring to the fore the responsibility of humanity towards God in worship: glorifying God through songs, loving God with our hearts and proclaiming the resurrection everywhere.

[255] Quayesi-Amakye, *Pentecostal Public Theology*, 130.
[256] Ibid, 145.

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The name of the Lord

The names and attributes of God employed by the composers reveal how personal God is with his creation. These names are based on God's special-revelation to individuals. Obviously, each name reveals a different aspect of his multi-faceted nature to humanity. Scripture instructs believers to revere the name of the Lord. The second Commandment of Moses particularly prohibits both swearing and the vain use of the name of God (Exodus 20:7). The *Catechism of the Catholic Church* echoes reverence for the Lord's name with the understanding that it "belongs to the virtue of religion and more particularly it governs our use of speech in sacred matters."[257] It states that

> "Among all the words of Revelation, there is one which is unique: the revealed name of God. God confides his name to those who believe in him; he reveals himself to them in his personal mystery. The gift of a name belongs to the order of trust and intimacy. "The Lord's name is holy." For this reason, man must not abuse it…He will not introduce it into his own speech except to bless, praise and glorify it. [258]

Unfortunately, the understanding of the second commandment in contemporary times is very simplistic; it is often understood in the context of swearing. Yet, the second commandment debars the use of the name of the Lord in a futile or trivial manner. Amoako reiterates in the song '*Ɔboadeɛ'* (The Creator) that the name of the Lord is to be used in reverence to bless, praise and glorify God, '*Ɔboadeɛ ee, Yɛbɔ wo din a, na yɛde aseda nam.'*

2.6 Conclusion

This chapter examined the contributions of Pius Agyemang and Theresa-Paul Amoako to indigenous Christian thinking. The chapter particularly investigated the Gospel as a

[257] *Catechism of the Catholic Church*, 2142.
[258] Ibid, 2143.

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source of inspiration for their creativity and how they employ indigenous resources to engage in the discourse on mission.

It is worthy of note that the composers do not lose sight of the constants of the Gospel and the principles, ideals, and goals presented in the SC 119 and SC 121 as they focus on the particularities of their contexts. Both composers are Akan. Yet, they portray two different contexts and address different issues from their varying contexts. Amoako engages with a rural community, where his audience is close to nature and conversant with metaphorical language. Accordingly, most of his works, specifically, address the concepts of God through natural revelation. He inadvertently opens up the discourse on the concepts of God at the grassroots.

Bro. Pius on the other hand lives and works in an urban community. His contribution to indigenous Christian thinking lies in issues of faith in adversities. He also emphasises on true Christian worship as a confrontation of fallen standards of our values, morality as well as our struggle for identity. It is evident from the creative works of the composers that Indigenous Knowledge offers opportunities for a deeper understanding of the Christ event within their local contexts.

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CHAPTER THREE

THEOLOGY IN POEMS AND LYRICS: THE WORKS OF JOSEPH YEDU BANNERMAN AND ZACCHEAUS ALHASSAN ZIBLIM

3.1 Introduction

O'er heathen lands afar
Thick darkness broodeth yet;
Arise, O Morning Star,
Arise and never set.[259]

'O'er heathen lands afar…' is the last stanza of the hymn, 'Thy Kingdom come, O God'; a nineteenth-century missionary hymnody that prays for God's reign to be established as the message of the Gospel is disseminated across the world from the then major heartlands of the faith (Europe and North America). Fundamentally, this stanza is also instructive in understanding the then missionary mindset; concerning the non-missionized continents including Africa; described as 'heathen lands' and 'dark'[260] continents. However, after a few hundred years, Christianity, formally perceived by some Africans as a Western Religion, is now described as an "authentic African experience. It is the spontaneous theology of the open air, market and the home."[261]

The reconstruction and interpretation of African church history and Christian mission studies during the last few decades have produced new themes.[262] Of importance to this study is the gradual shift of emphasis from Western eurocentric interpretations of the

[259] Lewis Hensley, MHB 309.
[260] J. K Asamoah-Gyadu, "O'er Heathen Lands Afar': Missionary Hymnody, Ephraim Amu's Musings and Christianity as a Non-Western Endeavour," (Ghana Academy of Arts and Sciences, Accra, 2017), May 11th 2017.
[261] Bediako, *Jesus in Africa*, x.
[262] P.E Nmah, and B.O.S Udezo, "Missionary Historiography: A Factor for the Emergence of African Nationalism," *African Research Review* 6, no. 1 (2012): 237.

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African Christian experience to an emphasis which takes African participation seriously.[263]

Research shows that it would be erroneous to consider Western mission Christianity as the sole source of new concepts, and symbols that accompanied and facilitated the new social universe of the nineteenth centuries; that there were no internal resources for the task in African religions themselves.[264] Till date, African Christians, inspired by the Gospel of Christ employ varying resources (IK) available in the indigenous culture to re-conceptualise the Christian faith and open up the discourse on mission. Joseph Yedu Bannerman and Zacchaeus Alhassan Ziblim belong to this category of indigenous Mainline Protestant believers. Unfortunately, not much is known of their efforts at inculturating the Gospel in their contexts through the medium of songs and poetry. It is against this backdrop that this chapter explores their contributions to indigenous Christian thinking.

To gain a deeper understanding and appreciation of their works, the chapter provides an overview of music and poetry as vehicle for the propagation of Protestant theology in Ghana and its significance for missions. Subsequently, it investigates the Gospel as a source of inspiration and creativity in the lives of the poet and composer. It also examines the relevance of indigenous knowledge to their search for the meaning of the Christ event in their various contexts. In other words, the chapter explores how the socio-cultural and religious factors within the interpreters' contexts inspired their

[263] Daniel J. Antwi, "The African Factor in Christian Mission to Africa: A Study of Moravian and Basel Mission Initiatives in Ghana," *International Review of Mission* 87, no. 344 (1998): 55.
[264] Robert Strayer, "Mission History in Africa: New Perspectives on an Encounter," *African Studies Review* 19, no. 1 (1976):4.

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creativity. Therefore, it focuses on their stories (narratives) as rooted in society and as experienced and performed by individuals in their cultural settings.

The central issue in this chapter is the discussion of the composers' songs and poetry as sources of knowledge creation within the context of the Methodist and Presbyterian Churches. Thus, I have set out the lyrics of their works in poetic form, translated them into English and presented a narrative analysis of these compositions. The chapter concludes with a reflection on some mission theologies emerging from their works.

3.2 Protestant church music and mission in Ghana

The music and worship life of mission-founded (Protestant) churches in Ghana draw from the multiple streams of their heritage: The Euro-American Sacred Hymns and Liturgy, African Diaspora contributions and indigenous African initiatives.

Today, evergreen Euro-American hymns transported into Africa by Western missionaries continue to form a foundational core of the Protestant Churches' worship heritage across the country.[265] The roots of these hymns are grounded in the Protestant Reformation, beginning from the sixteenth century. The Protestant Reformation, which is considered by many as the greatest renewal movement in Christendom's history, initiated major reforms in worship and music and greatly impacted the music of the European church. Roberta King points out that "musical innovation …most often appears at times of renewal and revival. Whenever there is a new movement of the Holy Spirit, there is a burgeoning of a new song, usually drawn from local styles of the era."[266] This is apparently seen in both Europe and America, especially from the mid-eighteenth through nineteenth centuries. Significantly, the interaction between Britain

[265] King, *Music in the African Church*, 18.
[266] Ibid, 22.

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and America fostered a cultural exchange of Christian music that became central to revivalism.[267] During this same period, mission work was fast expanding with a new wave of missionaries turning towards Africa. Naturally, they carried along with them the sacred music that was making a profound spiritual impact on their own local context and that was also central to their Christian identity.[268] A line up of "the historical flow of mission work against Euro-American church music traditions reveal a dynamic intersection between the movement of the Holy Spirit, musical innovations within the Church, and the expansion of the Kingdom of God."[269] Indeed, sacred music and mission have functioned hand in hand;[270] as missions increased during the eighteenth and nineteenth centuries, so was the Euro-American musical practices transported onto the African continent.[271] According to Hastings,

> The 1840s witnessed the penetration of the (African) continent by an army of earnest Protestant missionaries to a degree hitherto unprecedented…What was beginning to make a decisive difference to Africa by 1850 was the diffusion of copies of the New Testament, hymnbooks, [and] prayer-books…in a number of important languages.[272]

King adds that the hymns formed a core component in their worship, spirituality, and Christian identity.[273] The early nineteenth-century missionary hymns mostly consisted of Watts and the Wesleys. The Victorian era generated further expansion of Euro-American musical practices through new innovations and reforms in congregational songs.[274] The Victorians recognised the immense power and influence of the hymns in communicating theological truths. These hymns were composed to instruct people in

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[267] King, *Music in the African Church*, 22.
[268] Ibid, 23.
[269] Ibid, 22-23.
[270] Ibid, 18.
[271] Ibid, 20.
[272] Adrian Hastings, *African Christianity-An Essay in Interpretation* (London: Geoffrey Chapman, 1976), 243.
[273] King, *Music in the African Church*, 27.
[274] Donald Hustad, *Jubilate II: Church Music in Worship and Renewal* (Carol Stream: Hope Publishing, 1993), 224.

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faith rather than to convert as was the major intent of Watts, the Wesleys, and the hymn writers of the Evangelical revival.[275]

In Ghana, the hymns mirror the Protestant Reformation roots of the Presbyterian and the Methodist traditions: they impart theological knowledge and acquaint people with the Scriptures.[276]

Yaw Frimpong-Manso, a former Moderator of the Presbyterian Church of Ghana (PCG), notes that from the earliest times, the founders of the Presbyterian church; the Basel Missionaries and their indigenous counterparts, recognised the importance of hymn singing as a tool for championing missions.[277] The principal objective of the Basel Mission was to enable the indigenes to understand the Gospel and worship in their vernacular as stated in the preface of the Presbyterian Church of Ghana Hymn Book, Twi edition: *"Basel Asempatrɛw Fekuw a ɛde asɛmpa no brɛɛ yɛn botae titiriw baako ne sɛ wɔbɛhwɛ ama yɛn Kristofo ate Asɛmpa no asom wɔ yɛn ankasa kasa horow mu…."*[278]

Consequently, Johannes Gottlieb Christaller who was gifted in languages was tasked with the responsibility of writing the Twi language. With the dint of hard work, Christaller accomplished the mission and within a short time, compiled the first Twi Presbyterian hymns from the following sources: the Church Hymnary, Wittenburg (German Hymnal), Gesang Buch (a Switz Hymnal) and some also from our local composers and writers.[279] The preface of the Twi edition of the PCG hymnary goes

[275] Hustad, *Church Music in Worship*, 224.
[276] King, *Music in the African Church*, 26.
[277] Yaw Frimpong-Manso, "Preface," in *Presbyterian Church of Ghana English Hymnary* (Accra: Waterville Publishing House, 2010), xi.
[278] Yaw Frimpong-Manso, "Preface," in *Ghana Prɛsbiterian Asafo Asɔre Dwom Nhoma* (Accra: Waterville Publishing House, 2010), iv.
[279] Frimpong-Manso, *PCG English Hymnary*, xi.

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further to identify some of the local composers as Theofilus Hermann Opoku and Fil Kwabi. Not only did Christaller translate foreign hymns into Twi but he together with Johannes Adam Mader composed some of the hymns. At the flip side were Johannes Zimmerman, some missionaries, and indigenes such as Christian Obuobi who worked together in a compilation of the Ga/Dangme version of the Presbyterian hymn book. These hymns have been sung by various congregations of the Presbyterian Church of Ghana for over a century.[280]

As the Church grew, it longed for the development of a unified Hymn Book in the vernacular that would agree in the text, theology, thought and numbering and would also appeal to all generation of users.[281] Since 1951, various committees have been set up for the realisation of this goal. In 2001, the Church published the first edition of the Twi and Ga hymn books. However, the following challenges were encountered: incomplete sentences, wrong linings and above all, the unavailability of Tunes to some hymns.[282] On 8th February 2006, a committee was inaugurated to address those challenges and to produce an English version of the hymn book. Some of the hymns were compiled from the under-listed sources.

- Church Hymnary
- The Methodist Hymn Book
- Sankey
- Ancient and Modern
- The New Apostolic Hymnal
- Congregational Praise
- The Baptist Hymnal
- United Brethren Hymnal
- The Church Anthem Book

[280] *PCG Twi Hymnary*, iv.
[281] *PCG English Hymnal*, xi.
[282] Ibid, xi-xii.

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In 2010, the first edition of the PCG English hymn book was published but contrary to expectations, problems that characterised the preparation and production of the Twi and Ga hymn books persisted in the new English Hymnal. The PCG English hymn book was revised in 2014 to synchronise with the vernacular hymn books. Though the church has achieved the goal of synchronisation, there still remain some challenges with the translation of the text, theology, and thoughts due to the differences in context. For instance, the PCG hymn numbered 396 under the heading of Repentance and Forgiveness in the English and Twi versions can be cited:

I want a principle within	*Hwɛ, eyi na Yehowa ka!*
Of jealous, godly fear.	*Ɔdebɔneyɛfo*
A sensiblity of sin,	*rennya ahotɔ biara;*
A pain to feel it near!	*ne koma n'etu daa.*
I want the first approach to feel	*Ampa, me koma abubu,*
Of pride or wrong desire.	*Na emu nnwo koraa.*
To catch the wandering of my will,	*Me bone a ɛdɔɔso nti,*
And quench the kindling fire.	*Dom gye me Yehowa.*

This hymn based on Isaiah 48: 22; 57:20 is a complete deviation in translation. Likewise, the translation of the first line of the first stanza of PH 594 under the heading Unity and Fellowship:

Asomdwoe mma, momma wonsua mo	Children of peace, listen to the Lord's Word.

Last but not the least, mention could also be made of PH 289 which reads:

From Greenland's icy mountains	*Greenland sukyenee tam so,*
From India's coral strand,	*ne India mmepɔ so,*
Where Africa's sunny fountains	*Africa aman horow,*
Roll down their golden sand,	*ne Amerika nso*
From many an ancient river,	*Nsupɔ horow so tefo,*
From many a palmy plain,	*yɛ yɛn mfɛfo nnipa.*
They call us to deliver	*Wɔne yɛn yɛ Nyame mma,*
Their land from error's chain.	*Hwehwɛ Yesu nkwagye.*

This missionary hymn is based on Acts 1:8. The text that focuses on mission and evangelisation, however, loses its original thought and theology through translation.

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It is important to note that the synchronisation is in relation to Ga, Twi, and Dangme versions of the PCG hymnal. Some hymns have also been translated into Kusaal, Farefare and Dagbani in the North and Upper Regions of Ghana. In an interaction with a Presbyterian minister in the Northern Presbytery, I gathered that many PCG congregations rely mostly on locally composed choruses for effective congregational singing.[283] Consequently, indigenous composers play a significant role in forming the theologies of the believers. It is within this context that this chapter seeks to investigate the songs of Zaccheus Alhassan Ziblim, a Dagomba composer whose compositions are patronised by the PCG in Tamale and its environs.

In like manner, the Methodist Hymnal cannot be spared of the inconsistencies in translation that has been cited in the PCG Hymnal. It is asserted that Methodism was born in songs. Charles Wesley wrote the first hymns of the Evangelical revival when at Whitsuntide in 1738 the Lord turned the captivity of John and Charles Wesley so that their chains fell off and their hearts were free, their mouths were filled with laughter and their tongues with singing.[284]

Over the years, there have been several revisions of the Methodist Hymnal with supplements added to serve the needs of the times. The Methodist Hymn Book (MHB) published in December 1933 and revised in April 1954, contains "a large number of hymns which have proved their power both to deepen the spiritual life of believers and to inspire saving faith in Christ."[285] While this hymn book is distinctively Methodist, it is also universal.

[283] Interview with Peter Ziame, Director of the Prebyterian Lay Training Center, Tamale on December 12, 2016.
[284] "Preface," *Methodist Hymn Book with Tunes* (London: Methodist Publishing House, 1933), x.
[285] "Preface," *Methodist Hymn Book* (Peterborough: Methodist Publishing House, 1933), v.

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On the Ghanaian scenes, the Methodist Church began as an indigenous initiative in 1831with a Fante Bible Class in Cape Coast. The advent of the Wesleyan missionaries in the Gold Coast in 1835[286] also marked the introduction of Methodist hymns into the country. Rev. Andrew W. Parker compiled the first Fante Hymn Book, with contributions from some indigenous ministers: Isaac Anaman, F.C.F. Grant, Gaddiel R. Acquaah, A. B. Dickson, S. B. Asamuah and S. G. Amissah who was not a minister.[287] The revised version of the Fante Hymnary of 1927 gave birth to the '*Christian Asɔr Nnwom,'* which has been the local official Methodist hymn book until recently. The '*Christian Asɔr Nnwom'* is a compilation of some selected Methodist Hymns translated into Fante, and some local compositions (*Ebibidwom*). The hymnal has a collection of three hundred and forty-four hymns. The Fantes muted the idea of having the complete hymn book translated into their vernacular and synchronised with the English version. This Fante version was published in December 2012 and renamed '*Christian Asɔr Ndwom Fofor.'* The following section focuses on the '*Christian Asɔr Ndwom Fofor.'*

The committee of translators tasked with the synchronisation of the Fante Methodist hymnal with the English version set three objectives towards the realisation of the goal. These were:

- *Kasa ne ntsentsenee a ɔbɛma ndwom no mu nsɛm no atɔ asomu* (the translation should be meaningful).
- *Nsɛm no ne nhyehyɛɛ a ɔtsen a ɔbɛma wɔtow a ɔayɛ yie* (metering[288]).

[286]Casely B. Essamuah, "Ghanaian Appropriation of Wesleyan Theology in Mission 1961-2000," 2004, www.methodistheritage.org.uk/missionary-history-essamuah-ghanaian-2003.pdf.Accessed on 30.05.17.
[287]"Preface," *Christian Asɔr Ndwom Fofor* (Accra: Methodist Book Depot Ltd, 2012), i.
[288] It involves the way multiple pulse layers work together to organize music in time. For example: rhythm structure, the patterns of accents, stressed and unstressed beats.

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- *Nyamesɛm a ndwom no gyina do no tsen a ɔtsen dze kɔ Methodist gyedzi nkyerɛ do*[289] (the lyrics of the song must have their grounding in the Gospel that leads to faith in the doctrine of the Methodists).

The hymns were compiled from the under-listed sources:

- Sankey's Sacred Songs and Solos Revised and Enlarged
- Old Wesleyan Sunday School Hymn Book (O.S.S.)
- Old Methodist Hymn Book (1904)
- Methodist School Hymnal (M.S.H)
- Fante Hymnary, Revised 1927 (F.H)[290]

Some of the major challenges that the translators encountered in the course of their work included the translation of times and seasons, nationalism (Politics, patriotism, kingdoms, and rulership), changes in weather and other geographical conditions such as snow, hailstones, typhoons, and volcanos among others.[291] In an attempt to address the above-mentioned challenges, the Committee sought to indigenize all the foreign situations. Methodist Hymn (MH) 880 can be cited.

God bless our native land!	*Nyame nhyira hɛn man,*
May heaven's protecting hand	*No sor bambɔ nsa no*
Still, guard our shore:	*Nhyira hɛn mpoano;*
May peace her power extend,	*Asomdwoee mu ntserɛw,*
Foe be transformed to friend,	*Ɔtamfo ndan nyɛnko,*
And Britain's rights depend	*Na Ghanaman yiedzi*
On war no more.	*Eenntsim ɔkò do.*
O Lord, our monarch bless	*Nyame fà ahoɔdzen na*
With strength and righteousness	*Pɛrpɛr mà Ɔmampayin;*
Long may she reign:	*Ma n'tum n'aberm':*
Her heart inspire and move	*Fa nyansa kɛse fi*
With wisdom from above;	*Sor nunu n'adwen daa,*
And in a nation's love	*Na ɔman no ndɔ no*
Her throne maintain.	*Wɔ n'aber do.*

Notwithstanding, their achievements, a study of the '*Christian Asɔr Ndwom Fofor'* vis-a-vis the Methodist Hymnbook raises some pastoral and scholarly concerns. For

[289] *Christian Asɔr Ndwom Fofor*, i.
[290] Ibid.
[291] Ibid, i-ii.

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instance, Asamoah-Gyadu has identified some tensions between missionary hymnody and our attempts to sing the indigenous mother tongue. A vivid example is the translation of the Christmas Carol, 'See Amid the Winter's Snow,' Methodist Hymn (MH) 124

See amid the winter's snow,	*Hwɛ, wɔawo Nyame Eguambaa a*
Born for us on earth below,	*Wɔdze N'bɔɔ anohoba n',*
See the tender Lamb appears	*Oesian aba asaase*
Promised from eternal years.	*Rebɛkyerɛ hɛn ɔsor kwan.*

Likewise, the translation of the Methodist Hymn 879 which has been replaced with excerpts of the Twi version of the Ghanaian national anthem:

God save our gracious Queen	*Nyame nhyira hɛn man,*
Long live our noble Queen	*No sor bambɔ nsa no*
God save the Queen!	*Nhyira hɛn mpoano;*
Send her victorious,	*Asomdwoee mu ntserɛw,*
Happy and glorious,	*Ɔtamfo ndan nyɛnko,*
Long to reign over us	*Na Ghanaman yiedzi*
God save the Queen[292]	*Eenntsim ɔkò do.*
Thy choicest gifts in store	*Nyame fà ahoɔdzen na*
On her be pleased to pour;	*Pɛrpɛr mà Ɔmampayin;*
Long may she reign;	*Ma n'tum n'aber m':*
May she defend our laws,	*Fa nyansa kɛse fi*
And ever give us cause	*Sor nunu n'adwen daa,*
To sing with heart and voice,	*Na ɔman no ndɔ no*
God save the Queen!	*Wɔ n'aber do.*

Asamoah-Gyadu's assertion and observations are not surprising since the committee that worked on the translations acknowledged the fact that

> *Egyiresi Borɔfo kasa awensɛm kwan na wɔnam do kyerɛɛw Methodist Hymn Book mu ndwom no nyinara. Dɛm ntsi ɔwɔ dɛ Mfanste nkyerase no so yɛ awensɛm, ama woeetum atow mbrɛ Ngyiresi Borɔfo kasa mu dze no tse no ara. Na iyi ne yɛ nnda famu, osiandɛ awensɛm gye mbubudo ama ɔpratsee biara mu kasa nsusui no aayɛ dɛ Borɔfo kasa mu ɔprastee dze no pɛpɛɛpɛr.*

That is to say, the English Methodist Hymns were mainly written in a poetic form and for effective translation into the Fante text, the same pattern should be followed. So that

[292] Asamoah-Gyadu "O'er Heathen Lands Afar."

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the songs may be sung just like the original text. However, the challenge associated with the translation include incomplete sentences, wrong lines, faulty and wrong metering in the hymn text.

Asamoah-Gyadu further posits that some Missionary Hymns translated into Fante carry eurocentric and nationalist tendencies; such hymns depict Christianity in foreign categories of thought and mediums that were inherited through the early years of Western Missionary evangelisation. MH 880 cited earlier is a classic example. The translators had no option than to replace portions of the song with extracts of the Twi version of the Ghanaian national anthem. However, the English version remains in the British context. Below is the second stanza and its Fante translation:

O Lord, our monarch bless	*Nyame fà ahoɔdzen na*
With strength and righteousness	*Pɛrpɛr mà Ɔmampayin;*
Long may she reign:	*Ma n'tum n'aberm':*
Her heart inspire and move	*Fa nyansa kɛse fi*
With wisdom from above;	*Sor nunu n'adwen daa,*
And in a nation's love	*Na ɔman no ndɔ no*
Her throne maintain.	*Wɔ n'aber do.*

Asamoah-Gyadu argues that although such hymns became redundant after Ghana attained independence, "the sense of superiority they tend to create in the African psyche has not subsided in our imagination."[293] This is the gap that indigenous composers seek to fill. Moreover, indigenous composers have also added to the missionary hymnody through the introduction of rich, varied and unique indigenous songs and poetry that reveal the life of Christian faith communities within their context. This has brought an immense transformation to the worship life of the people. It is within this context that this section examines the theological reflections of Joseph Yedu

[293] Asamoah-Gyadu "O'er Heathen Lands Afar."

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Bannerman and Zacchaeus Alhassan Ziblim in the wider missionary task of indigenising the Gospel in their contexts.

3.3 Joseph Yedu Bannerman and his poetry

Joseph Kwaw Yedu Bannerman[294] has been variously described as a theologian, an Akan philosopher, a prolific writer, an accomplished poet, a native traditionalist, and a lexicographer.[295]

The Ampia Ajumako Asona royal family from which Joseph Yedu Bannerman hailed, migrated in about 1700 A.D from Ekumfi Kyerepon[296] and founded Ampia Ajumako in about 1798 in the Central Region of Ghana. Yedu Bannerman was born on the 15th March, 1924 to Efua Mansa and Ebusuapanyin Yaw Boama who served as a state linguist to the *Ɔmanhen* (the paramount chief) of the Ajumako traditional area.

Yedu Bannerman asserts that: "my father used to carry me on his shoulders as he commuted the two-kilometre distance from Asasan to Ajumako the seat of the paramountcy. On arriving at the native court, he would let me sit down quietly at his feet on the floor throughout the court proceeding."[297] This imperceptibly influenced his perception and philosophy. Furthermore, his matrilineal background as the heir apparent to the traditional priestly lineage within Ampia Ajumako Asona royal clan proved very beneficial to him later in life. Thus, he was able to imbibe some Akan philosophical expressions and proverbs as he also acquired a lot of sagacity and

[294] JYB: Joseph Yedu Bannerman's Compositions. I have used the abbreviation JYB to document Joseph Yedu Bannerman's poems throughout this study.
[295] Yedu Bannerman co-authored the *Dictionary of Mfanste Words and Idioms Vol. I & II* (Tema: CEFIKS, 2012).
[296] The town is now extinct. It was situated on the bank of the Ɔkye River not far from the town called Ebiram, the capital of the Ekumfi traditional area in the Central region.
[297] Information granted the researcher by Yedu Bannerman 10th January, 2015 at Tema.

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linguistic experiences. Furthermore, he had a sound foundation in chieftaincy matters with respect to the protocol in stool house.

Yedu Bannerman did not begin schooling early. In a clan of about 300, he was the first to go to school and that was accidental. The family lived in the hinterland of Odoben and visited Agona Nyakrom at yuletide. During one of such visits to Nyakrom, Yedu Bannerman became enthused with school children smartly dressed in their khaki uniforms. One of such children was his close neighbour and friend. Yedu Bannerman would usually carry his friend's slate to the school gate and loiter behind the fence until recreation when his friend came out to play with him and when the school closed for the day. After school, he again carried the slate back home in the company of his friend; and on the way, he was taught the alphabets or numerals written on the slate. By this arrangement, he was able to acquaint himself with some rudiments of elementary education and therefore desired to go to school.

After much struggle with his parents, his maternal uncle took it upon himself to have Yedu Bannerman enrolled in school. He was left in the care of Mr. and Mrs. J. B. Yawson at Agona Nyakrom, who were Methodists. On 13th January 1936, Yedu Bannerman commenced schooling at the Nyakrom Methodist Infant School. He also followed the family to Church and was baptised in March 1943 without the knowledge of his parents. In 1944, he was confirmed as a Methodist. In January 1945, he began his secondary education at Mfantsipim School, where he successfully completed five years of secondary education. While there, the Christian training and the influence of Gaddiel R. Acquaah[298] made an immense impact on him. Yedu Bannerman notes that "in fact, the impact which the saintly Gaddiel R. Acquaah had on my young mind was immense.

[298] He was the Superintendent Minister at the Wesley Chapel in Cape-Coast where the students worshipped.

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The seed of affection and positive influence that Rev. Gaddiel Acquaah had on my young life was awaiting a future that would bring it to fruition."[299]

About a year to the completion of his secondary school education, Yedu Bannerman deeply reflected upon how he had been miraculously healed and his life, preserved from major fire burns at about the age of nine. Like John Wesley,[300] Yedu Bannerman described his life as a brand plucked from the fire (Zechariah. 3:2). His sister accidentally pushed him into fire, and in panic left him; her cries, however, brought some adults to rescue him. Yedu Bannerman points out that "the accident had a great impact on my young mind. My reflection of how and why God delivered me from the fire later led me to decide to offer my entire life for the ordained ministry." In January 1951 Yedu Bannerman commenced his ministerial training at Trinity College alongside Kwesi A. Dickson, J. Kweku Kyereboah, and Abraham Osei Asibey; they were commissioned in November 1953, at the Wesley Chapel, Kumasi.

Throughout his education (particularly, during vacation), his uncle insisted on bringing him into the presence of the elders as custom demanded. As a result, the stool house culture gradually became a part of his upbringing. Upon completion of his education, he was the only educated and Christian member of the royal family. He lived and practised both his new-found faith in Christ and his Fante culture. He also combined both pieces of training in his ministry. Yedu Bannermman opines that the Christian faith would gain deep roots if it engages with the cultural and philosophical thoughts

[299] Interview with Yedu Bannerman held at Tema on 3rd November, 2014.
[300] At the age of five, the Wesleys' home caught fire in the night. All the children were removed safely from the house, but when they were counted, John was missing. A farmer from nearby spotted little John looking out of an upstairs window amid the leaping flames. Several neighbours climbed on each other's shoulders, 'till the man on top was able to put his arms around the boy and pull him out of the flames to safety. Only moments after he was rescued, the entire house exploded in flames. Ever after, for the rest of his life, John Wesley referred to himself "as a brand plucked from the burning," quoting Zechariah 3:2, which says, "Is not this a brand plucked out of the fire?"
http://www.rlhymersjr.com/Online_Sermons/2006/022606PM_PluckedOut.html Accessed on 12. 08.16.

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of the people. Hence, he brought his forte in proverbs, oral history, wise sayings, and poetry to bear in his ministry. His poetry can be traced to three different sources: '*Methodist Asɔfopɔnmuapɔn ho Awensɛm,*' Eulogies,[301] and '*Twerampɔn Nyankopɔn ne Nsabran horow mu bi'* (Some Appellations of God Almighty).

The poems selected for this study are extracts of Yedu Bannerman's personal experience of God[302] in his native language. They can be traced to '*Nyankopɔn ne Nsabran horow mu bi'* (Some Appellations of God Almighty).

> An appellation is a form of title, praise or eulogy attached to a person's name… Culturally, an experienced Akan linguist would not forget to call out appellations of ancestors whose names he mentions during the pouring of libation. Similarly, in the Akan language appellations accorded to the Almighty God, Creator of Heaven and Earth, sustainer, Provider and the Saviour of all mankind are so numerous.[303]

However, the poet lists one hundred and seventy of such titles in '*Twerampɔn Nyankopɔn ne Nsabran horow mu bi'* (Some Appellations of God Almighty).[304]

The study examines these works because they provide a paradigm of theology and religious poetry that combines the Fante thought form and culture with the Christian faith. In the following section, four of Yedu Bannerman's poems are analysed using narrative analysis approach. To fully understand the nature of his poetry, it is important to account for both the persons and things they connect and the relationship between them.[305] This could be described as the communication between the poet and his

[301] These are poems by Yedu Bannerman that celebrate the life of a deceased. The eulogies are a blend of the Akan traditional dirge and Christian thoughts (recited in a poetic form).
[302] Norman Cutler, *Songs of Experience: The Poetic Tamil Devotion* (Indianapolis: Indiana University Press, 1987),1.
[303] Joseph Yedu Bannerman, *Twerampɔn Nyankopɔn Ne Nsabran Horow Mu Bi, Some Appellations of God Almighy* (Tema: Centre for Indigenous Knowledge Systems, 2014), 2.
[304] Bannerman, *Twerampɔn Nyankopɔn*, 2.
[305] Cutler, *Songs of Experience*, 19.

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addressees: God (the inspirer of the poet's devotion,) and an audience of devotees or potential devotees[306] as demonstrated in the diagram below.

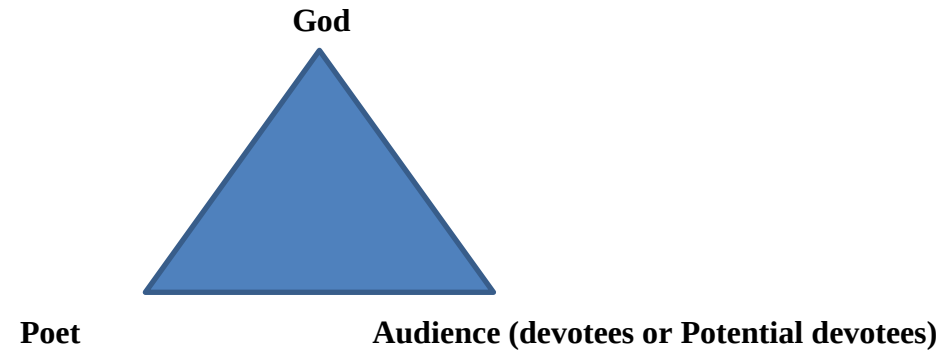

Figure: 2: Norman Cutler's Triangle of Communication[307]

According to Cutler a survey of poems of saints' reveal that

> "Not only do the poets speak to the deity or to an audience of devotees, but the information carried by their poems invariably involves identifying characteristics of the deity, the poet's state of mind, the relationship between the poet and deity, the deity's relationship with other devotees or with those who shun the path of devotion, or other possibilities implicit in the triangle."[308]

Below are four of Yedu Bannerman's poem and a narrative analysis of these works.

JYB: 1:
OMINTSIMINIM NYANKOPƆN A INNYI YAFUN NAANSO ITUM MEN ƆSON

(God the great Python without a stomach but has the capacity to swallow an elephant)

As an introduction into the world of this interesting poetic piece, Yedu Bannerman presents nature as a means to knowing God. The poet does not "write to describe the beauty of nature but to represent how he feels in the presence of this beauty. [For] nature

[306] Cutler, *Songs of Experience*, 19.
[307] Adopted from Cutler, *Songs of Experience*, 19.
[308] Cutler, *Songs of Experience*, 21.

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is what the poet is capable of seeing, and it is through nature that he finds truth in a transcendent experience he cannot see."[309]

Like other poets, he looks at

> "Nature, feel immense awe at its splendor and assume these feelings contain ultimate reality in themselves. The true transcendence, however, comes when one can look with wonder at the world, discern what this beauty means to him, and realize that there is an infinite reality beyond the limits of his own mind. The beauty of nature… [then becomes] one of the vessels through which one glimpses the truth, but it is not ultimate truth…Nature is not the ultimate mystery…but what allows [one] to transcend himself and accept the existence of an ultimate mystery.[310]

Yedu Bannerman, therefore, uses the title *God the great Python without a stomach but has the capacity to swallow an elephant* to draw attention to the mysterious and wonder-working God.

The Poem

Abobɔmbubuwafrɛ Nyankopɔn a sɛ ɔbra kyer do bam do a yesu frɛ wo ma egye hɛn do.	God our advocate, the one onto whom we cry during times of adversities and challenges; You hear us.
Amma yennsu yennwu Katakyia	You didn't allow us to cry to death, Great One.
wo nson mu burbur wo wɔ wo mba hɛn sufrɛ na nyinsuwa ho.	You are compassionate towards your children's cry and tears.

In the poet's experience, God is not a dualist, separating the spiritual from the natural. As in Scripture, as well as the understanding and traditions of Ghanaians, Yedu Bannerman finds God to be holistic, involved in every aspect of our lives. God is there in all the moments of our days, in our successes and failures, our good and bad days;[311] as an advocate and a deliverer.

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[309] Ellis Matthew Ryan, "William Wordsworth: Religion and Spirituality" (A&S Diss., Boston College, 2005), 8. https://dlib.bc.edu/islandora/object/bc-ir:102079/datastream/PDF/view2005), Accessed on 12.05.2017.

[310]Ellis "Religion and Spirituality," 8-9.

[311] Haami Chapman, "To Respond to Human Need by Loving Services (ii)," in *Mission in the 21st Centruy: Exploring the Five Marks of Global Mission*, ed. Andrew Walls and Cathy Ross (Maryknoll: Orbis Books, 2008), 54.

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Ɔwo na sɛ yɛtse dɛ w'akowaa Jonah a, abɛbrɛse	Like your servant Jonah, even when the adversities of life
dze hɛn kɛhyɛ bonsu ne yamu mpoa, yɛfrɛ wo ma iyi hɛn fi ɔbra n'ahokyer nye no mpokyerɛ mu.	land us in the belly of the whale, we call upon you and you rescue us from life's distress and clutches
Sanseraman Nyame a ipuee w'akowaa Joshua na David hɔn nsareban do ma wɔkoe dzii nyim.	Mysterious God who suddenly appeared at the battlefields of your servants Joshua and David and gave them victory.

The writer mirrors the daily adversities of life in the biblical images of Jonah's hardships as well as the battles of Joshua and David. Yedu Bannerman's perception of the struggles and battles of life are captured in the following metaphors: the belly of the whale, clutches, and battlefield. Worth examining as an interpretative procedure is the tension that governs these lines. The symbolism is clear; it contains all manner of challenges, ordeal, and uncertainties. According to Quaysi-Amakye**,** "it is not that [believers] do not suffer from the blights of life. Like all humans, they participate in the adversities of life, but they are consoled by the awareness of the overwhelming presence [and deliverance] of Christ."[312] Hence, the poet's confidence in God in times of hardship.

Bɔadze Katakyi! Wiadze ne farbaa!	Great Creator, the source of the existence of the earth. The author and finisher of life.
ɔbra n'ahyɛse na abrabɔ n'ewiei!	
Asaase tɛtɛɛtɛr, bosompo yantamm, Ewia badwee, mbowa na ntumbowa boboebo, wiadze santann yi nyinara yɛ	The broad earth, the vast sea, the shining sun, numerous insects, flying creatures and the vast earth is all your handiwork, Ancient of Days
Obiannyɛw Nyame wo nsaano edwuma;	
Ɔwoa wohuan wo Twerammpɔn pumpunyi.	You are the Great Everlasting God.
Totrobɔnsu Nyame a Ebɔɔ bosompo; esukɛse a otum yir ɔpɛber.	God the great whale, creator of the sea; the great sea that overflows its banks during the dry season.
Ɔdomankoma Katakyi!	Everlasting Great God!
Tsetse Kankankyerkyerew,	Ancient of Days,
Nyame a yeyi wo fi mua na abrabɔ atɔ mpan.	God, life becomes meaningless without you.
Gyembirekuku a sɛ ifi siw mu a na siw edwuruw.	Queen of termites, when you leave the anthill it disintegrates.

[312] Quayesi-Amakye, *Pentecostal Public Theology*, 141.

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Although differing perspectives on creation have existed for ages, Yedu Bannerman has his personal view: "God is the creator…creation, which includes both mankind and the physical world, is created by him alone."[313] The poet turns to nature to describe the relationship between the creator and his creation: '*Nyame a yeyi wo fi mua na abrabɔ atɔ mpan. Gyembirekuku a sɛ ifi siw mu a na siw edwuruw'* (God, life becomes meaningless without you. Queen of termites, when you leave the ant hill, it disintegrates).

Arnold van Huis suggests that termite mounds seem to be associated with either ancestors, devils, spirits, witches or ghosts in some African communities: Gbaya in Central African Republic, Arabe Ngambaye in Chad among others.[314] However, the poet likens the anthill to human life as he stresses the importance of the queen of termite to the survival of the termite mound. Mark Moffett, notes that the identity of the termites is formed around the queen. Once she is gone, life does not make much sense. The entire mound gradually disintegrates.[315] In an interaction with Yedu Bannerman, he pointed out that the concept of the anthill informed his theology concerning the indispensability of God to human existence.

Yedu Bannerman understands the basic teaching of the faith and chooses both indigenous and biblical imageries to explain how the Mysterious and Wonder-working God affects his view of the world and how he acts in it. Ellis rightly states that "to create a perfect image of what God is or looks like is impossible. Throughout history, people have been defining God analogously, creating symbols to help understand him."[316]

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[313] Interview with Yedu Bannerman held at Tema on 3rd November, 2014.
[314] Arnold van Huis, "Cultural Significance of Termites in Sub-Saharan Africa," *Journal of Ethnobiology and Ethnomedicine* 13, no. 8 (2017): 17.
[315] "Termite Queen and Her Ultimate Sacrifice," n.d., https://www.npr.org/2011/05/06/136028437/A-Termite-Queen-And-Her-Ultimate-Sacrifice. Accessed May, 3, 2017.
[316] Ellis "Religion and Spirituality," 2.

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Annkɔr Enngya!
Anapa woraba!
Sɛ yɛammbɔ wo mbrano a nna
yɛayɛ etsiafo.
Yesu, yɛammbɔ wo dzin a
hwana ne dzin na yɛbɔbɔ?
Apɔn mu ɔpɔn!
ɔwo na eker wiadze mbepɔw, ndupɔn,
nye abotan dɛ huntumaba wɔ
wo nsa yamu.
Bosompo mpo yɛ wo nsapuw mu esuba.

Nyame, Emaa w'akowaa ndwomkyerɛwnyi

Tarrant *toow ndwom bi dɛ: (M.H.B 896)*
"Hom mma yenyi hɛn egyanom ekunyin no ayɛw." Na Twerampɔn ayɛ hɔn ebirɛmpɔn.
Hɛn ebirempɔnyɛ fir wo!
Dɛm ntsi w'akowaa David dwentonyi so se

"Nyame, dza ayɛ ama me,
sɛ mennyi wo ayɛw
a ma me gyirama mfam m'anomu"
Hɛn so hɛn asɛm ara nye no Ɔkorsa!
Ndaase, ayɛyi nye ntontom nka wo.

We can't leave without you!
Morning Star!
We are ungrateful if we fail to
praise you.
Jesus, if we don't call upon your name,
which other name can we call upon?
The Greatest of the Great!
You measure the mountains
of the earth, huge trees and rocks like
dust in your palm.
Even the ocean is a small river in
your hands.
God, you inspired your servant the hymn
writer Tarrant to sing the song
(M.H. B 896)
"Now praise we great and famous men."
For God has made them great.
Our greatness is from you (God)!
For this, your servant David the psalmist
said
"God, for what you have done for me,
let my tongue cleave to the roof of my
mouth if I fail to praise you."
We also share this view, Triune God!
Thanks, Praise and Adoration be unto you.

There are two main points in these lines: the first deals with the greatness of God as stated in Isaiah 40:12: "Who has measured the waters in the palm of his hand, or with the breadth of his hand marked off the heavens? Who has held the dust of the earth in a basket, or weighed the mountains on the scales and the hills in a balance?" The second point deals with thankfulness. The poet expresses his thankfulness in the words of the hymnist, William George Tarrant (1852-1928) and those of Psalm 137:6 in acknowledgment of God's works in history as in contemporary times. Nevertheless, he demonstrates that his thankfulness emanates from his experience of the greatness of God:

> Triune God! Thanks, praise and adoration be unto you.
> We can't live without you.
> Morning Star! We are ungrateful if we fail to praise you.
> Jesus! If we don't call upon your name,
> which other name can we call upon?

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Ɔkofo Japhtar ne Nyankopɔn!	God of Jephthah the warrior!
Ɔwo a atsew hɛn ho ma	You have sanctified us, for
adedamfikyirmba, akwapaafo,	we who were once outcasts, good for nothing/helpless beings
yɛayɛ ekunyin wɔ Christ Jesus no	to become great through the Holy
bɔgya krɔnkrɔn no mu.	blood of Jesus Christ.
Nyame, abɔ hɛn ho werdam	God, you have atoned for our sins
ma Adam nananom yenya nkwahosan;	and so, we the descendants of Adam have been redeemed.
Ɔpomfo na Ɔpamfo Nwanwanyia	Saviour of captives and Wonderful Counsellor,
ama adom eguar wo mba ma yɛayɛ akraban nye	you've bestowed on us abundant
akombarimba wɔ wo som mu.	grace, thus, making us brave and victorious warriors in your service.
Atɛkyɛ kɛse mu kɔtɔpumpun a, onyim sika kɔkɔɔ	The great crab of the vast mud who
ne dabew.	knows where gold is deposited.
Wo nsɛm epitsiw hɛn;	Your words have seasoned us;
Eguambaasiarfo;	blessed lamb;
Wo bɔgyaa ahor hɛn ho nsti,	Your blood has cleansed us
yennsuro ɔtamfo ɔbonsam n'akorabo nye n'egyan	so we are not afraid of the pellets,
menaba.	the bow, and arrow of the devil.

Yedu Bannerman translates the story of Jephthah the warrior into a vivid and meaningful experience of God's transformative act in humanity through the blood of Christ. He contrasts the sinful state of humanity which he likens to 'outcasts,' 'good for nothing' and 'helpless beings' with the redeemed descendants of Adam. Rising to great poetic heights, he "endows his poetry with richness of implication, yet at the same time it keeps its clarity for those who know the Bible:"[317] the grace of God makes believers brave and victorious warriors, the word of God seasons believers and the blood of Christ neutralises the power of the enemy. Hence, the believer needs not fear "the pellets, the bow, and arrow of the enemy."

Okusukurum! Abransamadu!	Lightning! Thunder!
Dadzeako a,	One who fights with metals,
w'agradaa hyew ndupɔn.	your lightning bolts burn down mighty trees.
Sunsum Krɔnkrɔn! Adom wura!	Holy Spirit! Lord of Grace! We
Yɛgye wo dzi dɛ hɛn kandzifo nye Akyerɛkyerɛkwan:	believe in you as our leader and guide:
yɛ hɛn krɔnkrɔn dɛ mbrɛ hɛn Egya a ɔwo sor yɛ Krɔnkrɔn.	Make us holy even as our Father in heaven is holy.
Wo nsɛmpa no mee hɛn a	When we are filled with your word,

[317]James Dale, "The Poetry of Charles Wesley," *The Churchman* 070, no. 3 (1956):149. http://archive.churchsociety.org/churchman/documents/Cman_070_3_Dale.pdf

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ɔtamfo abɔnsam nntum nndan *wansemapobi na ɔnntow hɛn mu.* *Christ Jesus!*	our enemy the devil cannot turn into a bluebottle fly to lay its eggs in us. Christ Jesus!
Gyakabo a wohuan wo Patakoannkyɛr! *Gye ɔko bɔ wo bo a,* *wɔfrɛ wo ɔkomafo.* *Nyame a sɛ yɛdze wo dzin twa abrabɔ* *mu mpasuar a, wo mba yɛdze konyimdzi ba fie.*	The great warrior whose presence quickly invokes calmness. You fight on our behalf; We call you the defender God, with you on the battlefield of life your children return home victorious.
Ɔkoyiidɔm Katakyi a	Great warrior who free captives under siege,
isiankaa wi dze maa Joshua ma odzii nyim wɔ Jericho abɔntsen do.	you caused the sun not to set until Joshua won the battle on the streets of Jericho.
Ɔhyeew kuro! *Oguu ekurow a,* *Pharoah nye no dɔm gyee wo taferbanyin mbɔ mu,* *ma wɔnye hɔn mpɔnkɔ daan* *efuntsen guu Pomemen mpoano* *anhwea fitaa do dɛ awawen.*	You burn down nations! You bring down nations, when Pharaoh and his people challenged you, you turned them and their horses into empty shells on the white shore of the great sea.

Yedu Bannerman employs many poetic devices to create this dramatic dialogue between him and the addressee who is God in this section, welding experience and theology together in his poem. The first device is the use of some historical experiences to create a picture on the reader's mind: lightning bolts burning down mighty trees, the experience of wars that left his community (Ampia Adjumako) destroyed and some natives taken as captives. The poet weaves the latter experience into the story of God's defeat of Pharaoh and the Egyptians at the Red sea to demonstrate the greatness of God at war. He also draws on Joshua's experience at Jericho. "Time and space are no boundaries to poetic imagination or to religious experience**;**"[318] Yedu Bannerman, therefore, bridges the distance between the biblical past and the experience of the contemporary reader by involving his audience in the events and experiences of the text with the following lines '*Gye ɔko bɔ wo bo a, wɔfrɛ wo Ɔkomafo. Nyame a sɛ yɛdze wo dzin twa abrabɔ mu mpasuar a, wo mba yɛdze konyimdzi ba fie.'* By this, he employs a

[318] John R. Tyson, "Transfiguration of Scripture: Charles Wesley's Poetic Hermeneutic," *The Asbury Theological Journal* 47, no. 2 (1992): 28.

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second device: creating the sense of spiritual need on the part of the reader that leaves the reader with the responsibility of decision making with regards to one's relationship with this Mysterious God.[319] For Yedu Bannerman, life is a battlefield and the challenges of life are the strategies of the enemy. Nonetheless, when one is filled with the Word and lives under the guidance of the Holy Spirit, '*Ɔtamfo abɔnsam nntum nndan wansemapobi na ɔnntow hɛn mu.'* Yedu Bannerman relates the destructive nature of abɔnsam (the devil) to the activities of the bluebottle fly in the indigenous understanding;[320]nevertheless, when we are filled with the Word, our enemy the devil cannot turn into the bluebottle fly to lay its eggs in us. Even through the challenges of life, Yedu Bannerman asserts that the believer can be made holy through the Holy Spirit; the Sanctifier-

'*Sunsum Krɔnkrɔn …yɛ hɛn krɔnkrɔn dɛ mbrɛ hɛn Egya a ɔwo sor yɛ Krɔnkrɔn.'*

Ɔwo na edze wo nsapan hwim Philistimfo hɔn akorabohyew ma wo man Israel nya asomdwee na ahotɔ no.	With your bare hands, you intercepted the fierce bullets of the Philistines for your nation Israel to enjoy peace and freedom.
Emaa abanyimbasiaba David dze ne nsamu ɔbo korstee kum ɔsahen Goliath.	You made the young man David kill the great warrior Goliath with just one stone.
Okitsikiriki! Ehunabɔbirm!	Wonderful God! Fearful God!
Mbɔnsansuro!	Demons are scared of you!
Ɔkotuapɔn Nyankopɔn! Ɔnwanwanyi, hwana na ɔnye wo sɛ? hwana botum nye wo efimfian?	God, Conqueror of the great! Wonderful God, who is like unto thee? Who can stand against you?
Ɔnye wo edzi asɛm na oedzi bem?	Who has ever been declared guiltless in a case with you?
Tsetse duakɛse, a Eyɛ dzen a wɔdze nantwi montan mu.	Ancient mighty tree, you are so strong that a cow can be tethered around you.
Dua kusuww a wɔkɔ w'ase mbarimba!	The scary and huge canopy tree that only the brave dare to go under.
Ɔdɔtɔ kɛse a enye mframa na ehum dzi esi!	The thick thicket that is able to withstand the greatest storm.
Christ Jesus a edze anankwaa nantseew po do naaso nsu annka w'ananadze: Ɛheraam bosompo ma ɔkaa n'ano too mu.	Christ Jesus who walked on the sea bare footed yet his sole did not get wet: You yawned at the sea to be still and it obeyed.
Ɔkogyiresi kakrabisii	You fought the British, Wonderful God!

[319] Tyson, "Transfiguration of Scripture," 28-29.

[320] Jedu Bannerman explained that the decomposition process of the fish begins with the head; specifically, that is where the bluebottle fly also lays its eggs to initiate the decomposition process.

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Nyame a este dɛ gyambirekukua sɛ ifi siw mua nna siw edwuruw. *Ndaase nka wo.*	You are like the Queen of termites; when you leave the anthill, it disintegrates. Thanks, be unto you.

In this last section of the poem, the poet describes the greatness of the Mysterious God through numerous biblical metaphors and historical happenings. He enlivens the biblical story of the defeat of Goliath by David, by drawing on the British and Asante War in the Gold Coast;[321] thus, actualising the biblical text in the experience of his readers. Likewise, Yedu Bannerman uses the following allegories: God intercepting fierce bullets with his bare hands, Jesus walking barefooted on the sea, and the thick thicket which is able to withstand the greatest storm to tell of his mysterious and wonderful God to whom he ascribes praise.

The poem is an extended account of numerous experiences of the poet with God which hinges on his understanding of Scripture, tradition as well as personal experience.[322] The poet brings to fore the awareness of the presence of God that is far beyond the limits of human understanding; recognising these moments as vital glimpses of God's reality that can provide the motivation and inspiration for one's faith journey.

JYB: 2

DUA KUSUW A WƆKƆ W'ASE MBARIMBA, ƆDƆTƆ KƐSE A ENYE MFRAMANYIN DZI ESI.[323]

(The scary and huge canopy tree that only the brave dare to go under. The thick thicket that is able to withstand the greatest storm.)

With an imagery of awe and fear contrasted with the imagery of bravery on the one hand and an imagery of shelter, protection, security, and strength on the other, Yedu Bannerman begins to describe the complex nature of God. The 'thick thicket' which is used as a concept in the title of this poem is a common site in rural Ghana, particularly,

[321] Yedu Bannerman referred to the first Anglo-Asante war (1823-1831) in the Gold Coast. The British envisaged it as part of their anti-slavery campaign but they suffered defeat.
[322] Ellis, "Religion and Spirituality," 20.
[323] This is a traditional symbol on a linguist staff which epitomizes greatness.

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in the rainforest and moist-semi deciduous regions. Upon the first glance, the thicket looks scary and impenetrable but when one is ushered into it, it serves as a safe haven offering calmness, serenity, and protection for both humans and animals. Yedu Bannerman points out that the concept of the 'thick thicket' informed his theology as a result of his experience of God as a safe haven, refuge, support, comfort, covering, and strength in an exact moment of his life.

Throughout the poem, he employs images and other indigenous cultural artifacts that make contradicting associations appear in close proximity. By constructing and contrasting images within a unified form, Yedu Bannerman enacts the Christian God and the state of humanity synonymously.[324] Two interpretative trajectories arise; God in the Ghanaian experience and the hope of humanity's dependence on God.

Ehunabɔbirim Nyankopɔn!	Fearful God!
Opusuw Katakyi	Great and wonderful!
Ɔkorsa dadze ekurampɔn!	The Triune and mighty God!
Kwaatuntum mu wasakuw a,	Lion of the dense forest;
wo nkorɔmhuam ma nketsebowa bɔ hwea.	animals flee at the sound of your snore.
Twerammpɔn! Opumpunyi!	Dependable God! Great God!
Wo mba abɔnmu	Your children;
abɔn refrɛfrɛ wo dɛ mbrɛ nyankontɔn frɛfrɛ nsu.	worst of sinners are calling upon you just like the rainbow calls for the rain.
Wo mba, kɔbewsaefo a yɛatotɔ bahaw.	Your children, desperate and weary.
Enyienyiakwa! Ɔkorsa,	Giver of life! Triune God,
w'adaworom, edze Kwesida bue hɛn dapɛnda ano kwan;	by your grace you usher us into the week beginning with Sunday;
Ma wo mba afonafo	that as weary souls, we may
dze ntotɔsorɛ nye ntwɛrbu ba	come with our supplication and plea
w'ahengua no enyim bɛserɛ bɔnfakyɛ na nkwahosan.	before your throne of grace for forgiveness and sanctification.

Yedu Bannerman points out the difference between God and humanity; describing the former as immutably fearful, awesome, dependable, full of grace and strength, and the latter as sinners and people who are helpless with nowhere to turn to. Rather than being

[324]Edward Byrne, "From Where Do You Come?: Complexity, Theology, and Paradox in the Green Knight.," *Scholars' Day Review 1*, (2013): 6, http://web.monroecc.edu/scholarsday/SDRhome, Accessed on 20.05.17.

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intimidated by the nature of God, humanity is able to appear before God (as his children) for forgiveness and sanctification because he wields the power to restore life "on the literal somatic plane, and on the figurative spiritual plane"[325]

Ndaaseannsa!	We can't ever finish thanking you!
Ɔkandzifo Nyankopɔn a,	God our Leader
sɛ yedzi w'ekyir nokwar mu a,	If we follow you in truth,
yɛmmpo nhasu, yɛnntɔ gon,	our way shall be clear and
yɛmmfom kwan, yɛnnyew.	we shall not miss our providential way.
Nyame, wo mu na nhyira,	God, in you, is a stock of blessings,
siar nye asomdwee wɔ.	Prosperity and peace.
Israel mba hɔn Kwankyerɛnyi-na	The guide of the children of Israel-
Moses no komafo a Inyim	and the defender of Moses who
ɔbra mu nkwantapem nyina do nsɛm.	knows where all crossroads of life lead to and what happens at each turn.
Nyame wiadze ha dze, wo mba,	God, this earth is not a permanent
yɛbaa amantsena;	Place for your children;
yɛnye hɛn ndwuma nyina bɔbɔadze,	We and our works will soon come to an end,
na ɔwo dze, Eyɛ kwakyerbo!	but you are the immortal one!
Tsetse Botan!	Rock of ages!
Yɛtse dɛ afarfo na ekuafo afonafo;	We are like weary fishermen and farmers:
sɛ hɛn gyirama nya porɔw a wo mu na yebenya heaven, bɛkyebo man no mu hɔ ahomgye.	when our tongues decay, in you shall we have heaven, perpetual rest in the eternal nation.
Dɛm ber a honam bɛsan akɔ ne dɛtse mu dɛ mbrɛ ahyɛse no tse;	When the flesh returns to the dust
na ɔkra no dze ɔbɔkɔ Nyankopɔn hɔ (Ɔsɛnkafo Nwoma 12:7).	just as it was in the beginning; and the soul returns to God (Ecclesiastes 12:7).
Ahomgye bɛfata hɛn.	We shall have a deserving rest
Ahomgye pa bɛfata hɛn korakora.	We shall indeed have deserving rest.

Yedu Bannerman again makes a contrasting situation of the immortality of God and the mortality of man; God is the immortal one! Rock of ages! While humans are likened to weary fishermen and farmers[326] whose works come to an end and whose tongues decay. Bringing out powerfully the frailty of humanity, he points out the path that leads to 'life' in the here and now and in the hereafter: *'sɛ yedzi w'ekyir nokwar mu a, yɛmmpo nhasu, yɛnntɔ gon, yɛmmfom kwan, yɛnnyew.'* 'Nhasu' refers to the dew that has settled

[325] Byrne, "From Where Do You Come," 8.

[326] Farming and fishing are the mainstay in the poet's native home. He relates the vigorous and cumbersome nature of both occupations to our life's journey here on earth until one day it comes to an end.

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on the bushes overnight. The first person to go to the farm gets wet from the *'nhasu'* as he clears the path for those who will be going to the farm later. Yedu Bannerman employs this indigenous concept in his reflections on God as the one who clears our path, takes over the troubles and inconveniences that we would have gone through. Similar observations are made in Benard Barton's poem recorded in *Christian Asɔr Ndwom Fofor* 1023:

Kanea a yɛdze hwɛ hɛn kwan mu	The light that shines on our path
Mma yɛa ammfom kwan yɛannyew	For us not to miss our way
Adom nsu a ofi sor to	Water of grace from above
Ma akwantufo nom bi.	That sojourners drink of.

Yedu Bannerman also employs the concept of '*nkwantapem'* (crossroads) which is very common in our rural communities in his reflection. He relates how people easily miss their way when they get to the '*nkwantapem,'* as it is a point that calls for decision making. It also requires guidance from one who has trod that path before. In his reflection, God is the one who knows where all crossroads of life lead to and what happens at each turn. Similar thoughts are shared in the second stanza of MH 608 written by Charles Wesley

By thine, unerring Spirit led,
We shall not in the desert stray
We shall not full direction need,
Nor miss our providential way;
As far from danger as from fear,
While love, Almighty love, is near.

Yedu Bannerman finds the meaning of existence in God. He then dwells on the mystery of the life hereafter, when the body returns to the dust, and the soul to God (Ecclesiastes 12:7). He affirms his faith in the assurance of 'perpetual rest in the eternal nation.'

Sɛ wiadze yi mu ekuwekuw nyina yɛ gyan;	When all groupings of the world cease to exist;
Edzin horow nyina ho mfaso fi hɔ ma hɛn	various names are of no use, and when our
Nkwa sa a Ɔwo nkotsee na ebɛyɛ hɛn adze	lives are no more,
nyina mu adze nyina.	You alone will remain our all in all.
Twerampɔn Nyankopɔn!	Dependable God!
Kwatwerbo!	Ancient of days!

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Ehuntahunii Nyame a, adɔdɔdze nyina yɛ wo dze.	Omniscient God, all hidden things belong to you.
Israel paapaaku nkunuma tsen a Ewoo eduasa naaso epaa abanyɛn.	Israel's *paapaaku*[327] who has many children and yet adopts more.
Ɔbaatan pa a wo nsamu nhyira ma wo mba tu kafo wɔ abrabɔ mu.	A great mother whose blessings prosper her children in life.
Nyame sɛ ihyira hɛn a hɛn atamfo bɛ berɛ egu.	God if you bless us, our enemies will struggle in vain**.**
Ɔkomafo a sɛ wo mba yehyia nkodzen na abɛbrɛsɛ a ɛma hɛn mbusu dodow mpo san dan hɛn siar.	Defender, when your children are confronted with struggles and adversities You turn our curses into blessings.
Aber a yedzi ɔkogu no mpo, nna edze, adom na ɔpɛnya abɔ hɛn kar; nna wadom no eguar hɛn.	Even when defeat stares us in the face, you crown us with grace and favour; your grace abounds on us.
Nyame a amma yennsu yennwu.	God, you did not allow us to cry to death.

Through carefully selected imagery, Yedu Bannerman reiterates the mortal state of humanity and the immortality of God; emphasising the indispensability of God to humanity.

Sɛ wiadze yi mu ekuwekuw nyina yɛ gyan;	When all groupings of the world cease to exist;
edzin horow nyina ho mfaso fi hɔ ma hɛn nkwa sa Ɔwo nkotsee na ebɛyɛ hɛn adze nyina mu adze nyina.	various names are of no use, and when our lives are no more, You alone will remain our all in all.

Yedu Bannerman dwells on the nature of God as a reason for one to have absolute trust in him. Among other characteristics, he describes God as the Ancient of Days, the Omnipresent, the Great mother whose blessings prosper her children. Furthermore, God defends his children who are caught up in struggles and adversities, turns their curses into blessings, crowns them with grace and favor and does not allow his people to cry to death.

Ɔsahen a edze wo bɔgya krɔnkrɔn eyi hɛn efi bɔn no nkowaasom mu ma ewumprenu adan hɛn nkwahosan.	Mighty warrior, who has through your holy blood redeemed us from the captivity of sin and has turned our second death unto redemption.
Ɔtan kɛse a ewoo mba dodow; Ɔwoo dɔm a wo mba etwa wo ho ehyia dɛ anago wimu aworaba Aberwa na mba.	Great mother who has many children; Mother of many who has been surrounded by her children like a night star.

[327] A big specie of okra that has many seeds. A mother who bears many children of her own and yet takes care of other people's children is metaphoricaly referred to as "nkunuma kɛse a ɔgye abayɛn."

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Antofo kɛse a Itur ebusua santsen.	Great Antofo[328] who carries a whole generation.
Nyame, danka kɛse a ebɔ nsuwim ho ban dze ma ekuafo afonafo.	God, the great Gourd who keeps water cool for the weary farmer.
Ɔdehyepɔn Nyankopɔn a	Great royal God,
Israel tsetsemba tuu wo nsamu egudze	in whose hands the Israelites of old found jewels and adorned them with excitement.
ehu hyɛe dze yii akyea.	Gyasi the great fighter!
Ɔkofo Gyasi!	Everlasting great God
Ɔdomankoma Katakyi!	*Ɔkoforbo,*[329] victorious warrior,
Ɔkoforbo konyimdzi barimba a	you gave your children zeal for
Ɛmaa wo mba ndamyɛ ma	their enemies to turn into cowards.
hɔn atamfo daan ehutsɛn.	

Divine warrior imagery permeates this section of the poem and provides more insight into God's nature as one who lays down his life for the redemption of humanity from the captivity of sin and the second death. The English poet William Cowper throws more light on the redemptive power of God in MH 201 as follows:

There is a fountain filled with blood
Drawn from Immanuel's view;
And sinners plunged beneath that flood
Lose all their guilty stains

Beyond this great sacrifice, the poet eulogizes God because of his special interest in the well-being of humanity. From Yedu Bannerman's perspective, God is a mother who is surrounded by many children like a night star and one who carries generations. In challenging situations, the poet (Yedu Bannerman) affirms that God is 'the great Gourd who keeps water cool for the weary farmer.' In other words, God refreshes our souls. His provision of courage and fortitude for his people turns their enemies into cowards. This further demonstrates God's providence and care for those who seek refuge in him.

Ɔwo na ehyɛ hɛn gyedzi mpabowa ma yɛdze nantsew ɔbra no nsoɛ do.	You adorn our feet with footwear of faith by which we journey through the thorns of life.
Sɛ yɛdze wo mu gyedzi nye abrabɔ mu sebɔ fimfian a, ipitsiw hɛn akokodur ma yɛdze tutu awendadze gu.	If we confront the lion of life, with our faith in you, you embolden us with courage for us to overcome the lion.
Sɛ abrabɔ yɛ bisiww ma ndzɛmba yɛ bisibisibasaa a Wo nsamu poma na w'akowaa Moses dze kyɛ pomemen mu ma	When life becomes challenging and everything is in disarray, it is your staff that your servant Moses uses to divide the deep

[328] This is a traditional way of dressing where women create huge artificial backside and hips.
[329] A warrior who has the skill to fight in mountainous terrain.

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wo mba famu guan kɔ fahodzi mu.	Red sea for your children to escape into freedom.
Wo nkowaa ekyirpaafo; *yɛtse dɛ Anntobam a yɛbɔtoo abɛbrɛse nkotsee,* *naaso, sɛ yɛnye wo nam a yennsuro biribiara so nnyɛ hɛn hu osiandɛ w'adom dɔɔso ma hɛn.*	Your servants, wretched souls; are like *Anntobam*[330] who only came to meet challenges [in life] but when we walk with you, we are not afraid and nothing scares us because your grace is enough for us.

Yedu Bannerman reflects on his personal life journey and the role of faith in his trying moments. He describes the helplessness, hopelessness, and wretchedness of humanity as '*Anntobam*' who struggles through life. He points out that faith in God draws one closer to the supernatural source of grace and impacts positively on human existence. The poet describes faith as the footwear by which we journey through the thorns of life. Hence, faith in God emboldens the believer to overcome the lion of life. Yedu Bannerman concludes that 'when life becomes challenging and everything is in disarray, God makes a way.' He buttresses his conviction with God's deliverance of Israel from Egypt through the Red Sea (Exodus 14).

Ɔkoguu ekurow Katakyia wo pranaa kukurdu nye asaasewosow nam. *Hɛn Egya Nyame! Odum santa!*	Great Warrior, you bring down nations, your thunder is accompanied by an earthquake. God our Father! The Great Oak tree!
Oduguan keseku a ibuu abɔndua mu. *Kwaa tuntum mu ɔkofantse a ibu ekumatsen.*	*Oduguan*[331] that broke an axe. *Ɔkofantse*[332] in the deep forest that broke a big axe.
Duapayin a wo beebi yɛ ɔbo, wo beebi yɛ dua, na wo beebi so yɛ dadze.	Old and mighty tree, part of you is stone, part wood and another part metal.
Ɔhyɛɛ ahen tu ahen Nyankopɔn! Nyia obohu ɔman hwɛ no, Ɛbɔ no safohen ma ɔdze kora dɔm.	God, you enstool and destool kings! You exalt those who are able to govern well to enable him to govern multitudes.
Nyame, yɛda wo ase da wo ase, dɛ ayɛ w'asɔrdan dɛ asopitsi. *Hɔ na wo mba ndzebɔnyɛfo ayarfo gye yarsa kɔ nkwahosan mu.* *Wo Baebor mu nsɛmpa no na ɔyɛ edurpanyin ma hɛn akwatafo ma yenya esubɔ mu nkwahosan.* *Iyi ntsi na Nyame, w'akowaa ɔhotseweenyi Paul dze yɛɛ asɛm kaa dɛ: (II Korontofo 8:9)*	God, we are indeed grateful, that your place of worship is like the hospital. There your sinful and ailing children receive their healing unto total redemption. The good news in your Bible is the most potent medicine for us lepers for us to receive the baptism of redemption. God, it was for this that your servant saint Paul said that (II Corinthians 8:9)

[330] One who didn't meet his father at birth and so could not enjoy fatherly love.
[331] A fallen and hard oak tree.
[332] A type of tree, very hard by nature that could be found in the deep forest.

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"Hom nyim mbrɛ hɛn Ewuradze Jesus Christ n'adom tse, dɛ Ɔno a ɔyɛ ɔhonyanyi no, ɔbɛyɛɛ hianyi naminami, aama yɛnam ne hianyi nyɛe no do, hɛn so yɛaabɛyɛ ahonyafo na adehye."	"For you know the grace of our Lord Jesus Christ, that though he was rich, yet for your sake, he became poor so that you through his poverty might become rich and royals."
Iyi sunsum mu esumasɛm a.	This is a spiritual mystery.

The poet concludes by conveying his confidence and hope in God's transformative acts in human life. This is a spiritual mystery that is made possible "by the grace of our Lord Jesus Christ, that though he was rich, yet for your sake, he became poor that through his poverty you might become rich" (II Corinthians 8:9).

JYB: 3

ƆKOFO GYASI A WO NTAR MU BƆN ETUDUR NTSI, WƆ DZE AKORABO GYE WO TAATAA

(*Gyasi*[333] the warrior whose war regalia smell of gunpowder, for which reason you are welcomed with bullets and pellets.)

This poem eulogizes Jesus of the Gospels, "the miracle worker who does the impossible...who triumphs over the obstacles of nature, who provides food for the hungry…who delivers from all manner of ailments and who bestows the wholeness of salvation." [334] By unpacking and exegeting several biblical instances of the transformative impact of Christ's mission, the poet makes an emotional appeal to his audience that the Jesus of the Gospel stories continues to manifest himself today in the experiences of Ghanaians, disclosing his power in the midst of threatening conditions of existence.[335]

[333] *Ɔkofo Gyasi* is one of the great warriors who led the *Borbor Fante* in their battles against the people of Asebu Amenfi (Moree, Asebu, Kormanste) the earlier Fante settlers. As a veteran fighter, *Ɔkofo Gyasi's* regalia smelt of gunpowder. He always had arm exhort. This is commonly evidenced at 'Asafo' durbars where the chief warriors are accompanied by four members of the Asafo company as his security officers with bullets and pellets.

[334] Bediako, *Jesus in Africa*, 11.

[335] Ibid., 12.

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Christ Jesus!	Christ Jesus!
Eguambaasiarfo a wo dzin dze mbɔnsamsuro,	The blessed lamb whose name is '*mbɔnsamsuro,*'
Dzin a okenyan mpakye nye	The name that energizes the
ebobuafo ma wɔsoɛr panyam:	lame and the cripples for them to rise up:
tutu mbirikadzen huruhuruw dɛ	run quickly and jump like they have
gyama wɔnnwea da	never crawled.
Anwanwadzeyɛfo na nsɛnkyerɛdze horow	Master of Miracles and signs.
nyina wura.	

Yedu Bannerman begins by expressing praise and affirmation of Jesus, 'The blessed lamb of God.' Metaphorically, the lamb is regarded as a gentle and dependent creature. The imagery of the lamb is most significant with regards to Jesus Christ. At the onset of his ministry, John the Baptist declared him to be "the Lamb of God that takes away the sins of the world!" (John 1:29; 36).

By alluding to Christ as 'the blessed Lamb of God,' the writer does not seek to prove that Jesus is a dependent creature; instead, he attempts to make connections between his sacrificial act and his humility on one hand and his power on the other. Accordingly, Yedu Bannerman eulogizes Jesus whose name is '*mbɔnsamsuro*.'

In the Ghanaian context, '*Mbɔnsam*' are supposed to be demons or evil spirits. As their head spirit is '*Sasabonsam.'* "His name has found its way into Akan Christian vocabulary to designate the devil,"[336] who is asserted to be the cause of all mishaps in Ghanaian Christian thought and as such often dreaded by many. Consequently, the power of Christ as a living reality is made meaningful in the context of the Ghanaian Christian. In the second stanza of MH 1, Charles Wesley affirms similar thoughts in the lines: "Jesus the name that charms our fears…"

Yedu Bannerman also associates the name of Jesus with physical restoration. Primarily, he does not deal with one passage of Scripture, rather he employs several passages of

[336] Bediako, *Jesus in Africa*, 10.

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Scriptures to create a poetic expression with a central theological theme: transformation through mission. It is therefore not surprising that the poet acknowledges Christ as *'Anwanwadzeyɛfo na nsɛnkyerɛdze horow nyina wura.'* 'Master of Miracles and signs.'

Tsetsentserde hɔn	*Kwadu Ampɔnkyerfo*[337]
Kwadu Ampɔnkyerfo!	of the people of old!
Ehyɛɛ dɔtɔase kasae ma	You spoke from the thick thicket
nkɔnhyɛfo tsee no krɔnkrɔn wɔ	and the prophets heard it clearly
aman horow do.	in various nations.
Okumkɔm Christ a	Christ who satisfies the hungry,
abanyimbasiaba nsamu paano	who took five loaves of bread and
mpɔtɔsoaba anum nye esunam ebien daan	two pieces of fish from a young man,
nhyira, nye edziban son a ɔsoo mpempem dzi, ma	turned it into a blessing and special
wɔsanee tasee ase mporporba nkɛntsɛn nye	food that fed thousands and they,
mbirefi duebien.	in turn, collected twelve
	baskets of crumbs.
Beebi a Epue hɔ no, ɔkɔm nnyi hɔ da.	Wherever you show up there
	is no hunger.
Ehunenyankwa Nyankopɔn a	God the giver of life,
Ehyɛɛ wo nkɔhyɛnyi Elijah tsipia	you instructed your prophet Elijah
ma ohyiraa Zerephath kurow mu kunafo	who blessed the widow of Zarephath's
no mbɔrkutu na ngo toabafa	dough and a half bottle of oil
do ma ɔdɔree, ma odzii no ndanda.	which increased and lasted for many days.
Hɛn Kamafo Jesus Christ!	Jesus Christ our advocate!
Mary n'abakamba na Anapa woraba	Mary's first child and the morning star
a Ikitsa hell nye heaven nsaafee.	who has the key to hell and heaven.
Owu nye nkwa wura!	Lord of death and life!
Nyame a esiei hɔ, ɛbɔɔ ndze frɛɛ	God who at the cemetery, called
Lazarus no fun ma ogyaa porɔw!	Lazarus' corpse for it to cease
	decaying.
Onyanee soɛɛr panyam fii ne nda	He rose quickly from his tomb and
mu baa nkwa mu bio, ma mpempem	came back to life, thousands
bɔɔ mbubuw,	were astonished and used
hɛɛn hɔn nsakutu abɛn.	their fists as a horn in amazement.

In the Akan traditional setting, information is often passed on to the community through drum language. *'Kwadu Ampɔnkyerfo'* is the appellation of the drummer in Yedu Bannerman's community. For him, Jesus is the '*Kwadu Ampɔnkyerfo'* who from ancient of days, spoke for prophets to hear him clearly in various nations. As is evidenced in this section, the language of the poet is drawn from the highly imaginative wisdom of his context and Scripture. This demonstrates his desire to write from his own

[337] Appellation of the drummer; one who plays the drum to give information to people far and near.

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experience in the hope that it would connect with others in their experiences. This all-powerful Jesus who performs marvelous deeds is Mary's first child, he satisfies the hungry in miraculous ways; He is the giver of life and the Lord of life and death.

Christ Jesus a eyɛ Owunyan nye	Christ Jesus who is the key of the
bɛkyebo nkwa ne saafee.	resurrection and eternal life.
Tum kɛse wura!	Powerful Lord!
Twerampɔn Nyankopɔn Ba!	The son of the dependable God!
Nyia ɔtse ase na ɔgye wo dzi no, sɛ owu	He who lives and believes in you,
mpo a ɔbɛtsena ase.	even when he dies he will live.
Nyia oewu wɔ wo dzin mu no so	He who dies in your name will
onnhu porɔwee.	not see decay.
Nain kurowmu kunafo no ne Sɛmenyawo Jesus!	The indispensable Jesus of the widow of Nain!
Wo nsaano na esiei abotsen ano hɔ no	It was through you that the dead young
aberantsɛ no fun sanee baa nkwa mu bio.	man's corpse came back to life.
Abobɔmbubuwafrɛ Nyankopɔn Ba.	The son of God, our advocate.
Ɔwo a iyi hɛn nyinsu, awerɛhow	You who wipe away our tears,
nye oyende tow kyen	take away our sorrows, and our troubles
na edze awerɛbaa, serew nye enyidado	and replace them with comfort, laughter,
fofor hyɛ hɛn anan mu.	and new hope.
Nyew, yɛkaa, yɛkaa dɛ wo nsamu na	Indeed, we remember, we remember
Israel ɔhamupanyin ɔbarimba	that it was through you that the strongman
Jairus ne babaa no fun danee	Jarius, the centurion of Israel's daughter came
bɛyɛɛ ɔkra tseasefo bio	back to life
ma mpempem bɔɔ mbubuw, hɛɛn hɔn	for thousands to be amazed and used their fists
nsakutu abɛn dze yii wo ayɛw dɛ,	to horn your praise that
Eyɛ Nyankopɔn Ba ampa.	indeed, you are the son of God.

Yedu Bannerman employs the scheme of statement and development; where he states the theme, which is then worked out in greater detail in the remaining part. He introduces the theme: Jesus, the key to the resurrection and eternal life. He points to two biblical stories of Christ restoring life to the dead**:** Luke 7:11-17 and Mark 5:21-43. He then proclaims God's trustworthiness that 'he who lives and believes in Him, even when he dies he will live. He who dies in His name will not see decay.' At first glance, it might seem as though Yedu Bannerman is attempting to read Jesus back into the text of the Gospels. However, he contextualises Jesus' story by borrowing from a Ghanaian imagery of surprise, '*hɛɛn hɔn nsakutu abɛn dze yii wo ayɛw dɛ, eye Nyankopɔn Ba ampa*' ('used their fists to horn your praise that indeed you are the son of God'). The varing texts Yedu Bannerman draws from, helps him to create a language

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and context for his theological reflections.[338] He connects the emotions and the expressions of the biblical experiences and his context with the following lines:

Abɔdamfo hɔn abɔdam guan	By your power, the mentally
fi wo tum enyim.	challenged got healed.
Owudzinyi a no ho ekur reperɛm	By your hand, the criminal
bɔgya tse wo nsamu apɔw ma onya nkwahosan.	who bled got healed and restored.
Akwatafo hɔn datser Jesus a	Jesus the doctor of lepers whose
w'anomu mframa gyan mpo tum ma hɔn yarsa wɔ ehuu mu no.	words alone can bring healing.
Jesus, wo mu na ndwaman nye	Jesus, it is in you that prostitutes
awartofo nyaa sunsum mu esubɔ	and adulterers got spiritually baptised
ma wɔbɛyɛ krɔnkrɔn dɛ mbrɛ hɛn Egya a ɔwɔ sor yɛ krɔnkrɔn.	and became holy even as our father in heaven is holy.
Nyew, Jericho abɔntsen do na	Yes, it was on the streets of Jericho
opempesinyi, opoobɔnyi akwatsia	that the corrupt, cheat and short
Zachaeus nye ɔwo Jesus hyiaa mpunampu	Zacchaeus encountered Jesus,
ma, ne yer, ne mba nye	and his wife, children, and his
ne fimamfo nyinaa daan egyedzifo esiarfo no.	household became blessed believers.
Na dɛm dze a, nna onua fonafo!	Hence, my beloved weary soul!
dzebɔnyɛnyi kobewsaenyia ahaw,	Wondering and burdened sinner,
aso mbrɛ eretsena ara nye ha ma	will you remain in this state
owu abɔto wo?	for death to lay its hands on you?

The last stanza calls to mind some of the challenging human conditions restored through Christ's mission. The most obvious episodes are the stories of the healing of a demoniac in Mark 5, the healing of the ten lepers, the restoration of the Adulterer-John 4, and the offer of salvation to the corrupt Zacchaeus in Luke 19. Yedu Bannerman draws on the concept of family in the indigenous setting and goes ahead to mention other people (his wife, children, and his household) who could have been part of that family and as a result, shared in his salvation. Thus, salvation could not have only been for Zacchaeus.

The Poet's reflections of the biblical instances of transformation gives his audience examples of the transforming effect of the Good News in varying situations. Annie Sherwood Hawks in MH 475 puts it that challenging situations lose their power when Christ is near. This makes the language of Yedu Bannerman all the more significant to

[338] Donald P. Hustad, "Biblical Theology in the Hymns of Charles Wesley" 3, no. 3 (2010): 1–11, https://hilaryanngolden.files.wordpress.com/2013/02/wesley_hymnody.pdf. Accessed on 28.05.17.

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his audience who might have suffered or encountered similar situations. Yedu Bannerman's pastoral concerns are demonstrated by his evangelistic commitment to potential devotees, described as '*onua fonafo'*- 'weary souls' and '*dzebɔnyɛyi kobewsaenyia ahaw'*- 'burdened sinners who have nowhere to turn to.'[339] As such, he proclaims the good news of personal salvation from sin through faith in the Lord Jesus Christ, the assurance of that saving faith, and the possibility of the crowning spiritual experience.[340] He sums up that

Na dɛm dze a nna onua fonafo! *Dzebɔnyɛnyi kobewsaenyia ahaw,* *aso mbrɛ eretsena ara nye ha ma owu abɔto wo?*	Then, my beloved weary soul! Wondering and burdened sinner, will you remain in this circumstance for death to lay its hands on you?

JYB: 4

SARMUSAA WASAKUW A SƐ ETSEA MU WƆ EPE MU A NNA NKETSEBOWA NYINAA ABƆ HWEA.

(Great Lion of the thick forest at whose cry all other animals are terrified and traumatized)

The title of this poem presents an imagery of the greatness of God depicted in the meltdown of the enemy at the sound of the Lord's voice.

Wasakuw Nyankopɔn a ewosow wo ho wɔ nseraban mu a, *hɛn atamfo guan gya hɔn akodze nye akontar wɔ nduaba ano.* *Pantampran Katakyi a innyi* *yafun naaso itum men son.*	God the Great Lion, when you appear on the battlefield, our enemies flee leaving their ammunition, weapons, and regalia behind. Great and Courageous Python without a stomach but has the capacity to swallow an elephant.

Yedu Bannermann reiterates the greatness of God through carefully selected imageries such as God the Great Lion at whose presence in battle, our enemies flee leaving their ammunition, weapons, and regalia behind. Specific scriptural texts lend credence to the above imagery: Judges 7 (Gideon defeats the Midianites), and 2 Kings 7 (God's defeat

[339] These concepts have also been employed by Gaddiel Acquaah in the *Christian Asɔr Ndwom Fofor* numbered 1042.
[340] Frank Baker, *Charles Wesley's Verses: An Introduction, Second Edition* (London: Epworth Press, 1988), 10.

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of the Arameans). *"Hɛn atamfo guan gya hɔn akodze nye akontar wɔ nduaba ano"* (Our enemies flee in disgrace as their cloths are shredded in the process of their flight). Using indigenous imageries of village fights, Yedu Bannermann demonstrates God's might and ability to deliver his people from the prows of the enemy.

Then in an extended commentary, he further eulogizes God as a provider, blending the experiences of life with oral and written traditions (sayings, stories, metaphors) which may touch and broaden the understanding of the indigenous readers in his context:

Ɔwo na ebɔɔ Kɔkɔsekyi Akrampa,[341]	You created the vulture,
na amma no egyan, itur,	you did not equip it with a bow or gun
naaso ekyerɛ no son fun ne ndaamu	yet, you lead it to the carcass of elephants and so,
ma daa otum tɔn son n'ambɛr no.	it always sells the elephant's ivory.
Ɔmaa nam,[342] *edziban na nsu*	Giver of meat, food, and water
Nyankopɔn a wɔdze wo gu esusuow[343] *kɔm.*	God who satisfies us in times of scarcity.
Beebi a Ikum guan na Enye Wo mba dzi no	Where you slaughter a sheep and dine with your children,
ɔtamfo abɔnsam n'esusuow ne nsensan nntum mmfuw hɔ da.	The evil one's weeds can never grow there.
Omintsiminim a idua Akatseaba mu kyɛ nsuwansuwa nsu ma ɔmamfo nya bi dze hor atamfi.	Python who through the month of June supplies water bodies their share of water so that communities may have water to wash their dirty clothes.
Nokwar, bosompo ne kɛseyɛ fir wo.	Truly, the greatness of the sea is from you.
Ɔpraa aworamu Gyampadu[344] *a,*	*Gyampadu*, you fill the dry streams,
W'asutsen mu mmpa nam pa.	Your river is always stocked with good fish.
Pɔw kɛse mu patakunyin a ewee son mbiew,	Wolf of the deep forest who feeds on the bones of the elephant.
Ɔmaanam Katakyia Iguu esusuow kɔm.	Great Giver of meat who ends hunger.
Kwaatuntun mu kɔrpɔn a edze wo ntsabantsir tur wo mba ntubɔadzewa[345]	Great Eagle of the deep forest who carries your eaglets on your wings
ma wɔmmpar gyee nnka akwantsemfi.	so that they don't fall to death.

[341] Praise title of the vulture. Praise titles in the Fante context differs from Appellation. Responses are expected when one's praise title is mention. Appellations however, do not demand any responses. For instance, the response to *Akrampa* is *Mbasiafo nyi ayɛ* (Women are ungrateful).
[342] Appellation of the Sun.
[343] The onset of the rains; a time that harvest is not due and therefore food is scarce.
[344] Appellation for a good person. In its reference to God, it denotes Good God.
[345] Refers to a bird that has grown feathers but does not have strong wings to fly on its own.

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Yedu Bannerman contrasts the defining characteristics of some selected creatures: humans, vultures and the wolf and how God equips them to survive in times of scarcity. In an interaction with him,[346] he cited the example of God's provision of the elephant as meat for the vulture as follows: An elephant hunt is a dangerous and tedious adventure. Yet, there is no greater trophy in the hunting world than a pair of tusks. Narrating an elephant hunt expedition in the traditional setup, he pointed out that when the animal is shot, it moves on to quite a distance before it finally dies. Usually, the vultures discover the carcass of the elephant from the skies and feed on it. The hunter is able to determine the location of the dead elephant by observing where the vultures have gathered in the skies. This is how the tusk is found. The bones of the elephant are also the preserve of the wolf who never works for it.

In a related analogy, the Poet describes how God's provision of rains in June, fill dry rivers and streams which serve as sources of livelihood for communities along the banks of the river. This demonstrates God's renewing act in humanity and creation as a whole. This is the more reason why believers need not worry about tomorrow; the message of Matthew 6: 25-34.

Yedu Bannerman continues to praise the creator by comparing his acts of care to that of an eagle:

> Great Eagle of the deep forest …you carry [your] eaglets on your wings
> so that they do not fall to death.

Deuteronomy 32:11, tells about the process that an eagle goes through to teach her young to fly: "Like an eagle that stirs up its nest, that hovers over its young, He spread His wings and caught them, He carried them on His pinions."

[346] Interview granted the researcher at Tema on 7th February, 2015.

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Esusuow ber mu	God, the Great Worm
sunsumanyin Nyankopɔn a,	of the rainy season who knows the way deep into the earth.
inyim asaase enyiwa mu akwan.	
Siw do kegyaa kegyabirisii a wɔdze wo wen tsetsemba hɔn amamfo.	Shrubs that watch over abandoned and desolate places of old.
Ɔnwanwanyi a Edze W'akowaa Jonah soɔdzennyi hyɛɛ bonsu yamu ndaansa wɔ po ase, naaso oennhu owu.	God of wonders who placed your stubborn servant Jonah in the belly of the whale for three days under the sea and yet, he did not see death.
Nyame! Ɔwo na w'esifantomaa mpo tum fir mbireson no.	God! Even your smallest of mounds can produce the largest mushrooms.
Mfuwa[347] *kɛse mu dufakye kukuw a ifir mbire apem.*	The stump of the farm that produces thousands of mushrooms.
Kwaamu hɔntɔn kɛse a wɔdze wo poma dapee[348] *hɛn haban mu kedzii abanyinsɛm.*	Big and hard tree of the forest, fixed onto a sharp cutlass that is used to demonstrate our bravery on the farm.
Ekuma barimba!	Male Axe!
Ɔwo na idua damba ho dze paa oduguan mu ma ɔman tu abaw bua Wo no.	With the aid of the *damba*[350] you split the oak log for people to sing your praise.
Son kɛse Nyankopɔn a, etsew suar wɔ kwaa tuntun ase a ɔketsebowa biara nntum nnyɛ Wo akwambew no.	God the great elephant, when you break loose in the deep forest no other animal can obstruct you.
Okumkɔm Katakyi a beebia Enye wo mba tse no, ɔmee mmpa hɔ.	Great One who kills hunger, wherever you are with your children there is always satisfaction.
Nyame a Ebɔɔ eduoku[349] *kusinyin, na amma no ambɛr, naaso ehyɛɛ no tsipia ma otumii paa siw mu.*	God, you created the male rat,
Okumaber, okum ndwɛndwaba,	you did not give it horns and yet you equipped it to dig into hills.
	He who takes the lives of females and the young,
Okumenyin	You take the lives of the mighty,
Twerampɔn, a w'atamfo nnyi w'enyim egyinanan biara.	Dependable God whose foes do not have a stand in your presence.
Woana nye Wo atwe manso na oedzi nyim pɛn?	Who has ever contended with you and been victorious?
Akorabo hyew, akorabo kɛse a	Hot pellet, big pellet that
Innyi ntsaban naaso itum	does not have wings and yet is able to fly
tu kum son, tanko na kwado	and kill the elephant, buffalo, hyena.

[347] A mixed crop farm.
[348] A metal that is fixed into a long piece of wood which serves as the handle. The sharp edge is purposely used in harvesting palm fruits, felling of trees etc.
[349] Appellation of the rat.
[350] Piece of wood that has one sharp end for the purpose of splitting hard logs.

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Yedu Bannerman lauds the wisdom of God: God the Great worm of the rainy season who knows all the leads into the earth. Just like the worm navigates its way in the sand and under stones, God knows all the secrets of this life.

Subsequently, Yedu Bannerman expresses his amazement at the greatness of God through the following imageries: “God the great elephant when you break loose in the deep forest no other animal can obstruct you.” For, “who has ever contended with God and been victorious?” “Hot pellet, big pellet that does not have wings and yet is able to fly and kill the elephant, the buffalo and the hyena.”

Twerampɔn! Kesetwi Nyame!	Dependable! Great and Strong God!
Ɔwo na eboaa sekyiampɔn ma otumii wee botan no.	You aid water to wear out the rock.
Ɔseebo kɛse a wɔpa Wo do dadze ndam hɛn haban mu kedzi abanyinsɛm no.	Great sharpening stone on whom we sharpen our cutlasses and enter our farms to demonstrate our bravery.
Nyame ninsinyi patapra a Wo nsaano edur nnka bobaa naaso otum sa nyarbapem.	God, great herbalist whose herbs do not touch the stone and yet heals thousands of diseases.
Akwantsen kukuw Twerampɔn a, itu awerɛnyin.	A stamp on the pathway that is able to pull out a big toenail.
Sunsum Krɔnkrɔn a tsetse nkɔnhyɛfo dze wo hyɛɛ nkɔm.	Holy Spirit through whom the prophets of old prophesied.
Sum na kan wura!	Lord of darkness and light!
Ɔhyew na awɔw wura!	Lord of warmth and cold
Nhyira na siar pem nyina fir wo.	Blessing and luck flow from thee.
Twerampɔn Katakyi,	Great Dependable One.
Esupayin bosompo no mu bun kɛse a obi nnyim w’ase na onntum nnhu wo mu esumasɛm.	Depth of the great sea, no one knows your beginning and cannot perceive the mystery therein.
Nyame a Babylon Ɔhempɔn Nebuchadnezer yaar Wo do akɔmpew, asoɔdzen ma ɔdanee yɛɛ habowa nye kwaa mu nketsebowa wee efuw pɛr	God, when the great king of Babylon, Nebuchadnezer rebelled against you, you turned him into a beast in the forest and he fed on grass just like the other creature in the bush.
Kankankyerkyerew Nyankopɔn!	God, Ancient of Days
Katsinka!	Great One!
Kantamannto!	Covenant Keeping God!
Kataban!	Undisputable One!
Nyame Kakraka!	Great God!
Kokroko	Huge God!
Kakanyin!	Great Ant!
Kukurbotan!	Carrier of huge rocks!
Kukuranntum!	Unmovable God!
Tsetse Kwaframboa!	Ancient Great Spirit!
Kukuramboa,	One who doesn’t need help!

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Katakyi! Wo nsabran nye yi,	Great One! These are your appellations,
Twerammpɔn, woana na ɔnye Wo sɛ?	Dependable God, who is like unto thee.

Through figures of speech, metaphors, and similes the poet engages his readers with the subject of the divine. He demonstrates his capacity for visualisation by translating difficult abstract ideas into easy to grasp images; thus, offering contextual theological lessons. Yedu Bannerman concludes this eulogy with various synonyms of greatness; for who is like unto Him.

3.4 Zacchaeus Alhassan Ziblim and his songs

Zacchaeus Alhassan Ziblim[351] is a Dagbani Christian composer whose songs are predominantly used by the Dagomba Christian community. Alhassan Ziblim hails from Garizegu in the Sagnarigu District in the Northern Region of Ghana. He was born in 1981 in his hometown to Mr. Ziblim Napari and Madam Sanatu Yidana. In Dagbon culture, Alhassan Ziblim is a 'matrilineal child.'[352] Therefore, he lived with his maternal grandfather at Nyarizee until the grandfather's demise. Most of the relatives who lived at his grandfather's compound were Christians but his grandfather was a traditional religion practitioner and a soothsayer. According to Alhassan Ziblim, he was not allowed to follow his uncles to church, rather, he spent most of his time under his grandfather's tutelage.

As a young boy, Alhassan Ziblim joined and served as a leader of the *Simpa* dance troupe at Nyarizee. With time, he noticed and admired the difference between the lifestyle of his uncles (who are Christians) and that of his grandfather. So, he started

[351] ZAZ: Zacchaeus Alhassan Ziblim's Compositions. I have used the abbreviation ZAZ to document Zacchaeus Alhassan Ziblim's songs throughout this study.
[352] The Dagombas practice a patrilineal system of inheritance. In Dagbon culture, when a woman marries into another family, it is expected that one of her children is sent to live with her matrilineal family head (the child's grandfather). The culture allows the child to return to his /her parents after the death of the grandfather.

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attending evening Church programs with his uncles until he gathered the courage to participate in the forenoon services at about the age of 19.

Alhassan Ziblim didn't have formal education. Upon his conversion, he enrolled in a six months intensive literacy program organized by the Presbyterian church. This programme aims at teaching the Dagbani language so that people could read the Dagbani bible.

He points out that his conversion inspired in him, a bold and uncompromising desire for Christian witness and service. For the past ten years, he has offered a relevant, vibrant and authentic expression of a living faith to his Dagomba community through the medium of music in his native language. Alhassan Ziblim maintains that he does not compose, but rather receives songs either in dreams or whiles working on his farm. He explained the experience as follows:

> In my dreams, I usually find myself among a crowd of worshippers singing together, when I wake up the songs remain in my memory. On other occasions, when I am on the farm alone, it dawns on me as if someone is talking to me. I then stop working to receive the words of the songs. The reception of the songs is coupled with a burden to teach them to others. [353]

Currently, Alhassan Ziblim is serving as a Presbyter in the Shigu congregation of the Presbyterian Church in the Tamale rural community. He also ministers through songs in other Dagomba Christian churches, and during special festive occasions such as marriage and funeral ceremonies.

In a Focus Group discussion with members of the Shigu congregation, they pointed out that Alhassan Ziblim's "compositions are an eye-opener; offering many unschooled Dagombas who cannot read the Dagbani Bible an opportunity to hear and to appropriate

[353] Interview with Zacchaeus Alhassan Ziblim held in Tamale, 10th December, 2017.

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the word of God at a deeper level of experience."[354] The songs selected for this study were received between 2011 and 2018 and are frequently sung by the Dagomba Christian community. Below are four of his compositions and a narrative analysis of these works.

ZAZ: I ZAƉMI A ZITIMSA N JƐLI YISA

(Take your burdens, your troubles to Jesus)

Zaŋmi a ʒitimsa, a yɛla maa n jɛli Yisa,	Take your burdens, your troubles to Jesus
Zaŋmi a ʒitimsa, a yɛla maa zaŋ jɛli o ka vugima,	Take your burdens and troubles to him and rest.
Zaŋmi a ʒitimsa, a yɛla maa n jɛli Yisa,	Take your burdens, your troubles to Jesus
Dama o mali yiko pam, yiko pam din ni tooi tiliga.	because he is the head and has the power to save you.
Yinim ban doli ti duuma Yisa miriya	Those of you who follow our Lord Jesus,
ka yi doli o ka biɛhinda	do not entertain doubt,
O mali yiko din neeri kpimba ka	He has the power to raise the dead
mali yiko din neeri zoomba	and the power to give sight to blind people
O mali yiko pam,	He is like a magician with authority to save you.
yiko pam din ni tooi tiliga.	He has authority to save you.
A bi teei teeku la ni,	Can't you remember what happened on the sea
pɔhim la ni daa yiɣisi ʒɛri la ka	when there was a storm
Yisa daa tahi pɔhim maa	and Jesus shouted on it
zuɣu ka kogbana maa labi ti doni,	then the waves on the sea was calmed.
O mali yiko pam	so, he has the power to save you.
yiko pam din ni tooi tiliga	O he has power and authority to save you.

'Zaŋmi a ʒitimsa n jɛli Yisa' was received by Alhassan Ziblim in 2017 during a time of crisis; his family had been battling with various health conditions. According to him, he spent much time praying for their healing and after one such occasion, he received this song in his sleep. The message that accompanied the song was that Jesus is the 'head' and capable of carrying his load.

In the Dagbon traditional setup, indigenous communities are familiar with different levels of leadership. Among other responsibilities, the head (as in the example of the

[354] Focus Group discussion held in Tamale on 11th December, 2017.

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family head) has the final authority over his family, he is, therefore, a principal actor in decision making. He settles disputes, gives females in his family into marriage and ensures that family members are accorded befitting burials when they pass on. Moreover, he is responsible for keeping the family possession. Therefore, it is not unusual to find large herds of cattle in the family head's compound, even though he might not be the sole owner of the cattle. Due to the position and authority vested in the family head, he is the first point of call in case of any crisis. Family members have confidence in the family head when it comes to dispute resolution and finding solutions to their problems.[355]

Alhassan Ziblim asserts that this perspective informed his perception of Christ as the head in this composition. Jesus is the believer's final authority. Without him, the believer's ability to accomplish anything is limited. Similar thoughts are shared in John 15:5. Consequently, the composer admonishes his audience to "take [their] burdens, …troubles to Jesus and rest because he is the head and has the power to save..." He asserts that the idea of rest implies the state of not getting worried or anxious as related Matthew 6: 25-34. This is because Christ is like a magician; the miracle worker, the all-powerful God whose name and acts bring relief to his followers.

In an interaction with Alhassan Ziblim, he notes that the belief in and the practice of magic is predominant in his context. The magician is perceived to be unpredictable and

[355] In my observation, this perception is not peculiar to the Dagbon traditional communities. In a related development a Presbyterian Church minister narrated his experience in the Brong traditional area. In his narrative, an elderly woman approached the minister with her goat purposely to inquire if the goat was with child. Apparently, the minister did not have the skill to determine if the goat was pregnant or not. He therefore, sent the elderly woman away with the excuse that he was quite engaged and so, would attend to the goat later. Just as the elderly woman left he sought for help and was told the goat was pregnant. He sent for the old woman and informed her accordingly. Immediately, her response was: 'Aha *Osofo deɛ ɛsɛsɛ ohu biribiara.*' Translated to read: Aha! As for a minister he must be very knowledgeable (he must know everything). In other words, he is expected to solve all problems as a leader.

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simply miraculous.[356] Using his grandfather (a soothsayer) as an example, he stated that people approached him daily to inquire about their future, as well as the causes and solutions to their challenges.

Dirk Kohnert suggests that most often magic may be used for both good and bad ends in Africa. The most problematic aspect of the belief is that magic may be used to harm other people for selfish purposes. As a result, many people are convinced that magic and witchcraft constitute a real threat to society in Africa.[357] Boaz Karioki Onyancha argues that although the meaning of the concept of magic is not clear at the rational level, it plays ideological and epistemological roles such as explaining and rationalising fate, for example, poverty and disease.[358]

Alhassan Ziblim engages with the concept of magic from an epistemological perspective to convey the simple message that Christ knows and holds our future. Besides, Christ is able to solve problems beyond one's imagination. Just as magicians display their skills and powers in order to win the confidence of people, Alhassan Ziblim tables the miraculous acts of Christ as recorded variously in the New Testament: He has the power to raise the dead, restore the sight of the blind, and calm the storm on the sea. Thus, he engages the recipients of the song on the omnipotence of God using contextuals concepts.

> An omnipotent being would be a being whose power was unlimited. The power of human beings is limited in two distinct ways: we are limited with respect to our freedom of will, and we are limited in our ability to execute what we have willed. These two distinct sources of limitation suggest a

[356] In an interaction, Zacchaeus related how the magicians are able to turn ordinary leaves into money, heal the sick and walk on broken glasses without being hurt, all to the amazement of their followers.
[357] Dirk Kohnert, "Magic and Witchcraft: Implications for Democratization and Poverty-Alleviating Aid in Africa," *World Development* 24, no. 8 (1996): 1347.
[358] Boaz Karioki Onyancha, "The Impact of Beliefs in Witchcraft and Magic on Attitudes towards Sustainable Agricultural Productivity in Gucha District, Kenya," *Asian Journal of Social Sciences & Humanities* 3, no. 4 (2014): 267.

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> simple definition of omnipotence: an omnipotent being is one that has both perfect freedom of will and perfect efficacy of will.[359]

The composer employs his indigenous understanding of the concepts of headship and magic to present a Christology that the indigenes who cannot read and write could relate to and appreciate. That is, Christ is all-powerful and the believer's final authority; a God to be trusted in diverse situations.

ZAZ: 2 TI ZƆM NAAWUNI KA JƐMI O
(Let us fear God and Serve Him)

Ti zɔm Naawuni ka jɛmi o (4x)	Let us fear God and serve Him.
Yawɛ, Yawɛ, Yawɛ. (2x)	Yahweh, Yahweh, Yahweh
ni paɣi a yuli, haliluya hee m paɣi a woo.	I will worship you, hallelujah, I will praise you.
Chorus	
Naawuni so ŋun be kasi	The God who is holy,
ŋun nyɛ ŋun nam zuɣisaa,	Is the one who created the heavens,
Naawuni soŋun be kasi	The God who is holy,
nyini n-nyɛ ŋun nam tingbani,	Is the one who created the earth,
Naawuni so ŋun be kasi	The God who is holy,
ŋun nyɛ ŋun nam tihi ni mori, ti ni zo a.	Is the one who created the trees and grasses,
Yawɛ, Yawɛ, Yawɛ. (2x)	Yahweh, Yahweh, Yahweh (2x).
ni paɣi a yuli, haliluya	So, I get on my knees, hallelujah and
hee m paɣi a woo.	worship your name.

This song was received in 2013 when Alhassan Ziblim was in police custody. According to him, he passed the night in the cell. In his sleep, he dreamt that he was in the company of some people who sang this song. He woke up to realise that he was alone in the cell, singing the same song.

In *Ti zɔm Naawuni ka jɛmi o*, Alhassan Ziblim presents his concepts of God as creator using nature as his point of reference. He engages with nature at a very simplistic level: the heavens that he sees, the earth he tills, and the trees and grassland which lie within the Guinea Savannah zone. His reflections on God's creative acts are defined by what he and the recipients of his works are conversant with. In an interaction with Alhassan

[359]Kenneth L. Pearce and Alexander R. Pruss, "Understanding Omnipotence," *Religious Studies* 48, no. 3 (2012): 403.

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Ziblim, he notes that although he has heard of mountains, the sea and rivers in other regions of the country, these are not part of his vocabulary. That notwithstanding, he is awe-stricken by what he experiences, which inspires in him the desire to worship.

The song presents the concept of kneeling as an act of worship. According to the composer, a significant number of Dagombas are Muslims and therefore, they appreciate the act of kneeling down in worship, especially, when prayers are being said. Besides, it is the norm in the traditional or rural homes for a woman to kneel before the husband or an elderly person when food or water is being served as an act of respect and humility. The act of kneeling in worship, therefore, resonates with the indigenous Dagomba.

The gesture of kneeling also appears as an expression of worship in the Old and New Testaments. In the Old Testament, Solomon kneels "in the presence of all the assembly of Israel" (2 Chronicles 6:13). Likewise, Ezra repeats this gesture after the exile at the time of the evening sacrifice: "I …fell upon my knees and spread out my hands to the Lord my God" (Ezra 9:5). Furthermore, the great Psalm of the Passion, Psalm 22: 29 states that: "All of the thriving people of the earth will join the celebration and worship; all those who are descending into the grave will bow before him, including those who cannot preserve their lives."

Pope Benedict XVI points out that "the Hebrews regarded the knees as a symbol of strength, to bend the knee is, therefore, to bend our strength before the living God, an acknowledgment of the fact that all that we are, we receive from Him."[360] In the New Testament, the Acts of the Apostles also demonstrate the significance of kneeling as

[360] Benedict XVI, "'The Theology of Kneeling,'" 2002, https://adoremus.org/2002/11/15/the-theology-of-kneeling/. Accessed on 20.04.18.

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exemplified by Peter (Acts 9:40), Paul (Acts 20:36), and the entire Christian community (Acts 21:5) who prayed on their knees. Similarly, Stephen on his knees takes up the petition of the crucified Christ: "Lord, do not hold this sin against them" (Acts 7: 60). Pope Benedict XVI states that the gesture of kneeling demonstrates the profound inner unity in humility before God in both the Old and New Testament, and also as an act of supplication.[361] Yet, "when kneeling becomes merely external, a merely physical act, it becomes meaningless."[362] In the light of its implications for worship, Pope Benedict XVI concludes that "where it has been lost, kneeling must be rediscovered, so that, in our prayer, we remain in fellowship with the apostles and martyrs, in fellowship with the whole cosmos, indeed in union with Jesus Christ Himself."[363] From this perspective, Alhassan Ziblim invites people to worship: to show respect and humility before God.

ZAZ: 3 JAANGBEE

(A walking Stick)

Taɣi deei ma n Duuma, ka n leei a di ni.	Receive me my Lord, and I'll be yours
N-nyɛla alahachi lana n-Duuma	I am a sinner, my Lord,
taɣi deei ma, ka n leei a dini.	Receive me, and I'll be yours.
Chorus	
Jaangbee, jaanbgee, jaangbee.	Walking stick, walking stick, walking stick.
N zaŋ Yisa n leegi jaangbee, jaangbee.	I take Jesus as my walking stick
oo jaangbee.	walking stick.

'Jangbee,' translated to read 'Walking Stick' was recieved by Alhassan Ziblim in 2018. In an interaction with him, he shared his story as follows:

> I dreamt of being on a slippery ground. As I struggled to maintain my balance, someone appeared in a white apparel to support me from falling. Yet, I had the responsibility of holding on to the man like a walking stick, which saved me from falling. This is when I received the song, *'Jangbee*' which relates Jesus to a walking stick that one may hold on to and not fall.[364]

[361] Benedict XVI, "'The Theology of Kneeling."
[362] Ibid.
[363] Ibid.
[364] Information granted the researcher in Tamale, March 14, 2018.

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Alhassan Ziblim notes that in his indigenous setup, the walking stick is normally used by the elderly who cannot support themselves to stand. Likewise, the sick (particularly, the blind) whose movements are guided and directed by the walking stick. In both instances, the need for support indicates a limitation or a weakness on the part of the users. The composer employs the concept of the walking stick to explain the weakness or limitation of humanity as exemplified in our inability to support ourselves. Hence, the need for support.

Alhassan Ziblim points out that humanity's limitation or weakness is linked up to sin. Similar thoughts are expressed in Genesis 3:10, Ezra 9:6 and Lamentations 1:8 etc. Alhassan Ziblim maintains that indigenous communities in the Dagbon traditional setting are not unfamiliar with the concept of sin and its consequences. Accordingly, animal sacrifices are always made to appease the gods. This establishes the belief in the shedding of blood for the forgiveness of sins, thus, the need for one who intercedes (a source of support: a walking stick). This is also the message of Christ in Hebrews 10: 1-18; Christ becomes the sacrificial lamb who has made perfect all those who are being made holy.

The message of the lyricist is this: when we are down with sin, Jesus becomes the walking stick that deals with our weaknesses and supports us on our feet. Indeed, Christ is the intercessor who takes away the burden of sin. Alhassan Ziblim concludes by affirming his belief in Christ as his walking stick and he admonishes his recipients to do likewise. In his opinion, this song is a simple message of salvation packaged in a metaphorically thought-provoking way that people of his indigenous context could easily relate to.

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ZAZ: 4 YISA NYƐLA NEESIM
(Jesus is the Light)

Chorus	**Chorus**
Yisa nyɛla neesim n tima (2x)	Jesus is my light (2x)
N-ni baŋ Yisa zuɣu, zimsim zɔya	Because I have come to know Jesus, darkness has disappeared.
1.	1.
Yɛlimaŋli ŋuna yinim ban zaa be n Duuma Yisa ni,	Truly, those who are in Christ are in the light
yɛlimaŋli yi nyɛla neesim,	Truly, you are the children of the light
chɛliya ka yi neesim maa, ka di nee sokam zaa.	and so, let your light shine on all.
2.	**2.**
Ni daa bi mi Yisa	When I did not know Jesus
n zina niŋbu daa nyɛla fiɛŋ,[365]	I was a fornicator,
ni daa bi mi Yisa	When I did not know Jesus
n ninvuɣi kubo daa nyɛ la fiɛŋ,	I was a murderer
n-ni baŋ Yisa zuɣu di	now that I have come to know Jesus,
zaa maa chɛyaa.	all these are things of the past
Nn boonimaa boonimaa, n zo Yisa boonimaa.	Calling me, calling me, my friend Jesus is calling me.

Yisa nyela neesim was received in 2011. The song addresses the subject of transformation in Christ. The composer employs the well-known universal symbolism that suggests that "light expresses the distinction of creation from the 'darkness' of… primeval chaos." Thus, "light tends to express a positive affirmation while darkness carries the negative sense of chaos."[366]

Alhassan Ziblim engages with the concepts of light and darkness as representing life in Christ and life without Christ respectively. He shares in the view that the natural man struggles to live the life of the light: to forgive, choose right over wrongdoing and also to have a clean conscience. However, Christ (cf. John 8:12) enables believers to differentiate between the right and wrong, and also instructs them on how to live. This implies that "the Christian faith formats our understanding of life, gives us a perception

[365] A word that expresses the intensity of an issue.
[366] Timothy Scott, "Weaving the Symbolism of Light," *Vincit Omnia Veritas II*, 11, no. 1 (1995): 64, http://www.religioperennis.org/documents/Scott/Light.pdf. Accessed 18. 04.18.

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of reality and a way to look at the world and into the future.[367] Steuernagel opines that its "an experience of liberation, aiming for identity and affirmation of personhood."[368] Alhassan Ziblim therefore presents his new identity in Christ as follows: "I was a fornicator, a murderer, a robber but now that I have Jesus, all these are things of the past." He echoes that "transformation is a substantial dimension of mission."[369] *Yisa nyela neesim* is, therefore an admonition to believers to walk as people of the light. For, "the Christian faith…needs to show its reality and significance by being lived out in a community that is called to be no less than a sign of who God is and what he wants. A sign of a Kingdom."[370]

3.5 Mission theologies

This section of the study focuses on the mission theologies emerging from the works of Joseph Yedu Bannerman and Zacchaeus Allhassan Ziblim. A number of significant statements and theme clusters were integrated to formulate the overall themes which describe their theological reflections.

God in indigenous Christian thoughts

Yedu Bannerman and Alhassan Ziblim have also contributed to the discourse on the concept of God in indigenous Christian thinking. Both composers emphasise the supremacy, awesomeness, the immortality, and the indispensability of God to humanity. The point of departure, however, is that Yedu Bannerman turns to nature, carefully selected indigenous imageries and concepts as well as personal experiences

[367] Vladir Raul Steuernagel, "To Seek to Transform Unjust Structures of Society (I)," in *Mission in the 21st Centruy:Exploring the Five Marks of Global Mission*, ed. Andrew Walls and Cathy Ross (Maryknoll: Orbis Books, 2008), 63.
[368] Ibid., 68.
[369] Ibid.
[370] Steuernagel, "To Transform Society, 63.

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backed by biblical reflections as his point of reference. Besides, he employs his forte in specialized language (metaphor, proverbs simile etc.,) to present his concept of God. Alhassan Ziblim, on the other hand, dwells less on nature, but rather, employs the daily activities in his context that have become part of their usual life experiences to engage in the discourse on the concept of God.

Faith in times of adversities

It is evident from the works of Yedu Bannerman and Alhassan Ziblim that adversities and mishaps of all kinds are part and parcel of the Christian life. Nonetheless, God identifies with the adversities of believers, revealing his power in the midst of threatening conditions. Both composers make an emotional appeal to their audience that the God of the Gospel stories continues to manifest himself today in the experiences of Ghanaians. This dispels the disillusion that often comes to the Ghanaian Christian in times of crisis. Yedu Bannerman and Alhassan Ziblim admonish Christians to keep faith and trust in God when one's faith in God is put to test. Furthermore, they affirm God's provision of courage, fortitude, and victory for his people.

Identity construction

The works of Yedu Bannerman and Alhassan Ziblim unmask the inadequacies of our identities as defined by human societies and assert that the believer's identity is perfected in Christ. They demonstrate that "the Christian faith formats our understanding of life, gives us a perception of reality and a way to look at the world and into the future."[371] Their works bring to fore man's redemption and the experience of liberation through the power of God, aiming for identity and affirmation of

[371] Steuernagel, "Transform Unjust Structures," 63.

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personhood. Therefore, both composers invite their audience to a life of repentance and Christian discipleship. They conclude that transformation is a substantial dimension of mission. Yedu Bannerman further creates an understanding of the shared indigenous values and their continuous connection to African Christianity. This is also evidenced in the compositions of Pius Agyemang, particularly, *Sankɔfa* and *Ɛnyɛ Nyame den.*

Jesus, the way to God

The works of Alhassan Ziblim acknowledge the necessity of Christ, His Cross, His shed Blood and His resurrection for the salvation of his generation. In a context dominated by about 90.5% Muslims, Alhassan Ziblim does not allow the need to co-exist with people of other faiths to influence his stance and belief in the person of Jesus or to deflect him from bearing witness to God's gift of salvation in Christ.

The need to foster or promote interreligious tolerance throughout the world no longer represents an emerging issue but a pressing concern for our time. Testimonies of religious communities worldwide who have sought out and experienced interreligious friendship and partnership confirm that dialogue often serves as a catalyst for peaceful co-existence among people of different religious faiths.[372]

Nonetheless, the shift from acknowledging religious pluralism into interfaith dialogue can be challenging. Besides our unity and confidence in some truths: moral codes, belief in the supreme God, our common vulnerabilities and expectations as human beings, there are some fundamental differences (for instance belief in the person of Jesus

[372]Jennifer Lewis, *Embarking on the Journey of Interreligious Dialogue* (Geneva: The Lutheran World Federation,2015), 3, www.lutheranworld.org/sites/default/files/dtpw-journey_of_interfaith_dialogue.pdf.Accessed 15.03.17.

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Christ) that identify the uniqueness of each faith, and that needs to lace every discussion on faith between the various religions.

Reinhold Bernhardt[373] points out that since the 1960s, there have been significant changes in the field of interreligious relations. 'Dialogue' became the paradigm for determining the relations with other religions. From the 1980s, intensive debates on fundamental theological questions of interreligious dialogue were held in the individual Protestant Churches.[374] Subsequently, in 2012, the General Assembly of the CPCE[375] decided to launch a study process on the subject of "Plurality of Religions." At the heart of the discussion,

> Is the question of whether Christianity's insistence on the uniqueness of the revelation of divine salvation through Jesus Christ allows a theological acknowledgment for other religions? Is Jesus a, or rather the stumbling block in interreligious dialogue? Does it not rather lead, inescapably and necessarily, to exclusivity towards other religions, whereby any theological significance of other religions is denied?[376]

This raises a question that must be faced by "African Christians of today who are convinced that Jesus Christ, as *Universal* Saviour, is the Saviour of the African world"[377] because it challenges the fundamental Christian belief that salvation is through Jesus and not plural. When this fundamental belief of Christianity is undermined then certain two-thousand-year-old foundations of the Christian faith have to be abandoned:

- That Jesus Christ is Lord.
- The complete and sole authority of the Bible as the Word of God.
- The work of the cross.

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[373] Reinhold Bernhardt, "Jesus the Stumbling Block in the Interreligious Dilaogue?," *Ghana Bulletin of Theology* 5 (2016): 57.
[374] The Lutheran World Federation (LWF), the World Communion of Reformed Churches (WRC) and the World Council of Churches (WCC).
[375] Communion of Protestant Churches in Europe.
[376] Bernhardt, "Jesus in the Interreligious Dilaogue?" 57-58.
[377] Bediako, *Jesus in Africa*, 21.

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- The Great Commission and the centuries-old tradition of missionary service.

While it is noble to respect each other's faith and begin to enjoy each other's religious dignity in the midst of religious diversity, Alhassan Ziblim acknowledges the necessity of Jesus Christ for salvation.

3.6 Conclusion

From the discussion of the works of Joseph Yedu Bannerman and Zacchaeus Alhassan Ziblim, a number of things are certain: The Gospel as a source of inspiration and creativity among the two indigenous composers, the significance of indigenous knowledge to indigenous theologising and the relevance of indigenous Christian literary texts as sources of African Christian epistemology.

The composers portray two different contexts and address different issues from their varying contexts, nevertheless, they do not lose sight of the constants of the Gospel as they focus on the particularity of their contexts. Joseph Yedu Bannerman engages with Christian dominated communities. With his forte in the Fante culture and philosophy, he employs the indigenous resources available in his context to deepen the believers' faith and to contribute to Christian thinking, particularly, the concept of God. Alhassan Ziblim, on the other hand, engages the discourse on mission in a largely unschooled Christian minority community through the medium of the Dagbani language. He employs basic concepts in their daily activities that are relevant to his context to present Christ. Inadvertently, he engages the discourse on interfaith dialogue at the grassroots. Undoubtedly, the composers make even more explicit the relevance of indigenous knowledge to African Christian epistemology. Having established the centrality of the Gospel as a source of inspiration and creativity and the significance of IK to indigenous

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theology among the Protestants composers, the next chapter engages with two Pentecostal composers who seem to portray similar notions.

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CHAPTER FOUR

PENTECOSTAL SONGS IN MISSION: THE WORKS OF ROSINA ANINKORAH AND GRACE GAKPETOR

4.1 Introduction

The preceding chapters examined the Gospel as a source of inspiration and creativity among indigenous believers. Subsequently, they explored some attempts by indigenous believers at re-conceptualising the Christian faith through the medium of indigenous resources; thus, opening up the discourse on mission. Chapter two particularly analysed the indigenous contributions of Pius Agyemang and Theresa-Paul Amoako to Christian thinking in the context of the Roman Catholic Church. In furtherance of the above mentioned, the previous chapter investigated the poetry and songs of Joseph Yedu Bannerman and Zacchaeus Alhassan Ziblim as sources of new concepts and symbols, which serve as a vehicle for mission in the Methodist and Presbyterian Churches respectively.

This chapter, analyses the compositions of two indigenous composers: Rosina Aninkorah and Grace Gakpetor of the Church of Pentecost (CoP); an indigenous initiative, and a fast-growing church representing Ghanaian Pentecostalism. The CoP is significant for this study because from its earliest beginnings the Church has contributed immensely to indigenous Christian thinking through its locally composed songs.[378] These local inspirational compositions have become an integral part of Ghanaian Pentecostal worship and provide windows into Ghanaian Pentecostal Christianity. Globally, the term 'Pentecostal' refers to "all churches and movements that emphasise the working of the gifts of the Spirit, both on phenomenological and on

[378] Quayesi-Amakye, *Towards a Pentecostal Public Theology*, 4.

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theological grounds-although not without qualification."[379] Asamoah-Gyadu defines "Pentecostal[ism] [as] the experience of the Holy Spirit in transformation, radical discipleship, and manifestations of acts of power that demonstrate the presence of the Kingdom of God among his people."[380] To this end, he suggests that "the Pentecostal movement deserves credit for its reminder to the traditional churches that the non-rational dimensions of religion, in this case, the experiences of the Spirit, are important in Christian faith, life and witness."[381]

According to Andrew Lord, "it is the Holy Spirit, working in the hearts of individual believers, that brings them together for the work of Christian mission"[382] Allan Anderson corroborates with the above assertion and writes that

> Pentecostals place primary emphasis on being 'sent by the Spirit' and depend more on what is described as the Spirit's leading than on formal structures…In comparison to the *'Missio Dei'* of older Catholic and Protestant mission and the 'obedience to the Great Commission' of evangelical missions, Pentecostal mission is grounded first and foremost in the conviction that the Spirit is the motivating power behind this activity. Pentecostal leader, J. Roswell Flower wrote in 1908, 'When the Holy Spirit comes into our hearts, the missionary spirit comes in with it; they are inseparable…Carrying the gospel to hungry souls in this and other lands is but a natural result.' The heart of Pentecostal missions is the experience of the power the Spirit.[383]

Anderson sums it up that Pentecostal mission is "'pneumatocentric' in emphasis, however, in the delivery and witness of the Gospel message its 'Christocentric' nature is clearly seen."[384] It is worth noting that there are different strands of Pentecostalism,

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[379] Allan Anderson, *An Introduction to Pentecostalism* (Cambridge: University Press, 2004), 13-14.
[380] Kwabena J. Asamoah-Gyadu, "The Promise is for You and Your Children': Pentecostal Spirituality, Mission and Discipleship in Africa," in *Mission Spirituality and Authentic Discipleship*, ed. Wonsuk Ma and Kenneth R. Ross (Oxford: Regnum Books International, 2013), 10.
[381] Ibid.
[382] Andrew Lord, *Spirit-Shaped Mission: A Holistic Charismatic Missiology* (Milton Keynes: Paternoster Press, 2005), 108.
[383] Anderson, *Introduction to Pentecostalism*, 206-207.
[384] Allan Anderson, "Toward a Pentecostal Missiology for the Majority World," in *Azusa Street and Beyond*, ed. G. McClung (Gainsville, FL: Bridge-Logos, 2006), 173–90.

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nevertheless**,** they share some common phenomenological and theological characteristics with respect to the Holy Spirit and Christian mission.

In Ghana, the mission history of the Church of Pentecost underscores the "experience of the Holy Spirit and the pursuit of a mission agenda that takes seriously the authority of Scripture, active witnessing, discipleship, and the mediation of the Word of God in powerful, tangible and demonstrable ways."[385] Indeed, the most distinctive characteristic of the CoP is her emphasis on experience; particularly, the experience of the baptism of the Holy Spirit, as an empowerment for mission.[386] Asamoah-Gyadu observes that this "is what defines the character, spirituality, and mission of the Church."[387] Another characteristic feature of the CoP is its reliance on oral theology. Pentecostal music, which are predominantly, locally composed songs constitute one of the oral theological forms through which Pentecostals verbalise their experiences.[388]

This chapter explores how Rosina Aninkorah and Grace Gakpetor have contributed to Christian thinking through their songs. It examines the Gospel as a source of inspiration and creativity in the lives of the lyricists, and further investigates the role of indigenous knowledge in their theological reflections. In other words, the chapter examines how the socio-cultural and religious factors within the composers' contexts inspired their creativity. Accordingly, it focuses on their stories (narratives) as rooted in society and as experienced and performed by individuals in their cultural settings. The central issue in this chapter is the discussion of the songs of Aninkorah and Gakpetor as sources of knowledge creation within the context of the Church of Pentecost. Therefore, I have set out the lyrics of their works in poetic form, translated them into English and presented

[385] Asamoah-Gyadu, "Pentecostal Spirituality," 1.
[386] Ibid, 5.
[387] Ibid,11.
[388] Ibid, 7.

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a narrative analysis of these songs. The chapter concludes with a reflection on some mission theologies emerging from these works.

4.2 Rosina Aninkorah and her songs

Rosina Ama Asantewaa[389] as she was christened at birth, hails from Akyem Akokoaso, in the Eastern region of Ghana. She was born on the 23rd March 1955 to Opayin Kwame Baah and Yaa Asaah, both natives of Akyem Akokoaso. Rosina Ama Asantewaa was baptised as an infant in the Presbyterian Church at Akokoaso and subsequently, confirmed in 1969. Upon completion of her Middle School education at the Presbyterian School at Akokoaso, she trained as a seamstress. However, she abandoned the trade and ventured into petty trading when she started raising a family.

In 1973, she married Mr. Aninkorah, a member of the Church of Pentecost. In that same year, she joined her husband in Accra and started worshipping with the Merry Villas Assembly of the Church in Accra Central. In an interaction with Rosina Aninkorah, she recounted her first experience at the Merry Villas Assembly as follows: "…I had never heard the word of God preached 'plain' 'plain' before. It was about life in general, but the message was about me and for me. I was touched and challenged by the sermon."

According to Aninkorah, [390] this Pentecostal experience marked the beginning of a revival in her spirituality and her ministry as a 'prophetic singer'[391] in the CoP. She maintains that her admiration and desire for the gift was inspired by the prophetic song

[389] RA: Rosina Aninkorah. I have used the abbreviation RA to document Rosina Aninkorah's songs throughout this study.
[390] Interview with Rosina Aninkorah held in Accra on 12th May, 2017.
[391] The term 'prophetic singers' refers to people who 'recieve inspired' songs. These are songs which are received spontaneously during prayer or worship services and are believed to come from the Holy Spirit. Like the gift of prophecy, they are meant for the church's edification, exhortation and comfort. Cf. Quayesi-Amakye, "The Prophet in Church of Pentecost," 4-8.

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ministry of Eunice F. S. Addison.[392] Aninkorah asserts that she prayed for the gift. Indeed, her joy knew no bound when she received her first 'spiritual song' in the early 1980s. Within the next four years, she received tutelage under the mentorship of Pastor Nyame Tease, the then district minister in charge of the Merry Villas Assembly. According to Aninkorah, Pastor Nyame Tease instructed her not to commercialise the gift if she wanted to sustain her ministry; an instruction she has upheld till date. Today, the Pentecostal lyricist has thirty-three out of her seventy songs in the 2016 edition of the Pentecostal Song Book (PSB).

Aninkorah claims that she receives the songs "from the throne of grace," and describes it as a "gift of the Holy Spirit." These songs are received at varying moments; particularly, in her crises or joyful moments, during prayer meetings, worship, or when a sermon is being preached. Aninkorah states that during such moments, she becomes unconscious of her surroundings but hears the song being sung with all the parts well-coordinated in the heavenly realms. Her heart joins in the chorus and when she has learned to sing the song, she seizes to hear the chorus of the crowd. She describes the sound of the instruments accompanying the song as "incomparable to what we are used to in our worship." At the end of the session whether prayer, worship or preaching, she rises to sing the song over and over again as the church learns and joins to sing. Aninkorah has received songs in Twi, English, and Ga. The vernacular, particularly, the Twi language is the main indigenous resource she employs. Some of her songs have

[392] Eunice Francesca Stephanie Addison is a first-generation crop of CoP 'Psalmist.' Her gift of prophetic singing began upon her reception of the baptism of the Holy Spirit with the song: *'mekɔ Jesus hɔ...'* (at the early stages of the CoP at Saltpond). Some of her songs include Pentecostl Song Book (PSB) -112 *Bɔ bra me kra do* (Sweep over my soul); PSB-176 *Frɛ me wɔ hiada mu* (Call upon Me in times of need); PSB- 764 *Yɛbɛsɛ no* (We shall be like him)

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been widely circulated and used by the Ghanaian Christian community in praise and worship. The following could be cited:

a. *Ye kotow wo na ye sore wo.*
b. In my heart
c. *Nyame ne yen wɔ ho.*

Aninkorah asserts that she feels elated and contented when her songs are ministered. Below are five of her songs with a narrative analysis of each composition.

RA:1 NKWA NSU REPEM

(The Water of life is flowing, PSB 434)

Nkwa nsu repem	The Water of life is flowing
Adom nsu repem	The Water of grace is flowing
Nom bi na woannwu	Drink of it so that you may not die
Na wo kra anya nkwa	So that your soul may be saved

'Nkwa nsu repem' was received by Rosina Aninkorah in the early 1990s. This Pentecostal song employs nature, specifically, water or river to re-conceptualise the message of salvation. In the lyricist's experience water symbolises life. As in Scripture, as well as the understanding and traditions of Ghanaians, Aninkorah finds Christ to be the *Nkwa Nsu* (water of life), the symbol of life. In indigenous thoughts, the symbolism is clear; water is a requisite for the settlement and development of a settlement, a place for recreation, a means of transportation, and a source of refreshment on the journey to the land of the ancestors.[393] Additionally, it is a symbol of life for animals, and the thick thicket around the river, their source of refuge.

Ellinah Wamukoya notes that water has always played a prominent role in religion, mythology, and art.[394] In the OT, water symbolises life. Rachel Mash describes water

[393] The Akan believe that the dead climb tall mountains on their journey to the land of the ancestors and so, water is needed to refresh the sojourner. Accordingly, the Akan usually offer the dying water with the hope that it will keep them refreshed for the journey.

[394] Ellinah Wamukoya, "In Death He Gave Living Water," in *Reflections on the Water of Life Meditations for the Five Sundays in Lent,* 2017, 2, https://www.trinitywallstreet.org/sites/default/files/miscellaneous/TI2017 Lenten Study Guide English PDF.pdf. Accessed on 22.09.2017.

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as a symbol of life in the biblical story of Eden. She opines that the biblical story of Eden first appears with a rural image of water. The river flowing through Eden brings life; it waters the garden and provides water, food and a place for recreation and joy.[395] In an interaction with Aninkorah, she shared similar thoughts and pointed out that the Birim River in the Akyem area of Ghana offered an example that is close to home. The Birim River has until recently, [396] been a source of life to many communities: both to humans and wildlife. In the case of the later, the river's shady banks also served as a place of refuge. *'Nkwa nsu repem'* employs both indigenous and biblical imageries of water or river to explain God's gift of life to humanity. The song addresses one significant theme: the availability of the water of life, that is God's gift of life to humanity. This is also the message of Christ to the Samaritan woman in John 4. Aninkorah intimated that her understanding and appreciation of Christ as the river of life also emanates from her indigenous experience. She indicates that during one of her trips to her hometown, whiles reflecting on the sight of the Birim River she was struck by two thoughts: "Does the present state of the Birim River bring to mind abundance or scarcity of water?" "Could one hold on to the saying that the Birim River is the pride of the Akyems?" In our interaction, Rosina stated that both questions raised above could also be discussed in relation to the 'water of life' and the 'water of grace' translated to read "*'Nkwa nsu'* and '*Adom nsu'* respectively. Hence, she posed the following questions: does humanity lack anything in the midst of God's abundance? Is humankind

[394] Rachel Mash, "The River of Life," in *Reflections on the Water of Life: Meditations for The Five Sunday in Lent and Palm Sunday*, 2017, 7.
[395] Mash, "The River of Life," 7.
[396] The Birim River has become polluted and is of little importance to various communities in its catchment areas. Four water treatment plants on the Birim River that supply about 130,000 gallons of portable water to townships in the catchment area have had their operations disrupted periodically as a result of the increased turbidity of the River due to the activities of illegal mining operators. Cf. Naa Lamiley Bentil "Osino Water Treatment Plant shut down following pollution of Birim River," Graphic Online, September 22, 2018. https://www.graphic.com.gh/news/general-news/osino-water-treatment-plant-shut-down-following-pollution-of-birim-river.html

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in search for refreshment in the wilderness? The message of this song is "if anyone thirsts, let him come to me [Christ] and drink..." (John 7:37b). Aninkorah is of the view that the search for water by the deer in Psalm 42:1-2 is our search too. Yet, "how much does the biblical yearning for water and springs in the desert resonate among the Akyems of Ghana in the light of the current state of the Birim River? How can believers [the church] realistically respond to the environmental degradation around the Birim River? How does this speak to God's gift of life and grace to humanity as a whole?" In her reflections, Aninkorah points out humanity's duty and responsibility towards creation; thus, opening up the discourse on mission in its relation to the environment at the grassroots. Yet, she takes solace in an observation made by Rachel Mash that "the Bible ends with an urban vision of a new river of life, of Eden, restored:

> Then the angel showed me the river of life-giving water, shining like crystal, flowing from the throne of God and the Lamb through the middle of the city's main street. On each side of the river is the tree of life, which produces twelve crops of fruit, bearing its fruit each month. The leaves of the tree are for the healing of the nations (Revelations 22:1-2).

To this end, Ken Gnanakan rightly states that

> The Church in its proclamation today must accept history as a whole-the present ushering in the future as well as the power of the future giving significance to the present. The impact of the future influences the present, enabling the church to demonstrate signs and impacts of the Kingdom in our world today…Our mission is to call people to enter the Kingdom here and now but to await fulfillment in the future.[397]

Aninkorah concluded our interaction with this prayer, "may our efforts to keep our river/water bodies clean be a reminder to humanity of God's river or water of life flowing through all generations to bring life and hope to all: both humanity (spiritually and physically) and animals."

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[397] Ken Gnanakan, "Proclaim the Good News of the Kingdom," in *Mission in the 21st Century: Exploring the Five Marks of Global Mission*, ed. Andrew Walls and Cathy Ross (Maryknoll, NY: Orbis Books, 2008), 5.

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RA:2 NYAME NE YƐN WƆ HƆ
(God is with us, PSB 453)

Nyame ne yɛn wɔ hɔ	God is with us
Nyame ne yɛn wɔ hɔ	God is with us
Nyame ne yɛn wɔ hɔ	God is with us
Nyame ne yɛn wɔ hɔ	God is with us
Ɔtene Ne nsa ne berɛ mu	He acts at the appointed time
Ma tumi nyinaa brɛ ase	For all powers to be subdued
N'adeyɛ nyinaa kyerɛ sɛ	All his dealings testify that
Nyame ne yɛn wɔ hɔ nnɛ nso	God is with us as of now
Nyame ne yɛn wɔ hɔ.	God is with us

'Nyame ne yɛn wɔ hɔ,' a profound and defiant expression of faith, is a prophetic song that inspired a sense of hope and assurance in the CoP in Ghana during the Liberian Civil war in 1991. The context in which this song was received provides a vivid and meaningful experience of God's acts and power to deliver his people in times of adversities. This Prophetic song was an assurance of God's eventual deliverance of the Ntumy family from the crisis of the civil war in Liberia. Narrating the significance of prophecy in the CoP as exemplified in Apostle Ntumy's personal experience, Quayesi Amakye writes:

> During his [Ntumy's] send-off service to missions in Liberia, a prophecy was given… forewarning about future dangers that awaited them in that country…He and his family got caught up in the Liberian civil war. Meanwhile unknown to them a prophecy assured his home church of their eventual escape. To cement the divine promise a prophetic song, *"Nyame ne yēn wō hō nnē nso…"* (God is with us today too) was received by the church.[398]

Aninkorah throws more light on the incident by asserting that the CoP in Ghana had lost contact with the Ntumy family during the heat of the Liberian war. Despite the overwhelming despair, the Church never lost sight of her faith. On the third day of a week-long prayer session organised for the family by the Merry Villas Assembly in Accra Central, the church received prophetic word that the Ntumy family would be

[398] Joseph Quayesi-Amakye, "The Concept of the Prophet in Ghana's Church of Pentecost," *ORITA, Ibadan Journal of Religious Studies* 43, no. 1 (2011): 4.

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delivered from danger. The prophetic word was sealed with the prophetic song '*Nyame ne yɛn wɔ hɔ'* received by Rosina Aninkorah.

The lyrics of the Prophetic song, '*Nyame ne yɛn wɔ hɔ'* and the context in which the song was received brings to the fore the brotherliness and togetherness that define indigenous Ghanaian communities. The communitarian theory indigenous to African culture is encapsulated in such Akan adages as *'ɛka biako a na aka obiara'* (when it affects one, the whole community is affected), 'when a human being descends upon earth he lands in a town,'[399] and 'humanity has no boundary.'[400] Wiredu maintains that "in traditional Akan society [the concept of brotherliness and togetherness] was so much and so palpably a part of working experience that the Akan actually came to think of life (*obra*) as one continuous drama of mutual aid (*nnoboa*). *Obra ye nnoboa*: Life is a mutual aid."[401] The concepts of brotherliness and togetherness are not peculiar to the Akan. They are similar to the concept of Ubuntu which has significance for other Africans. This is also the message of the Gospel, exemplified in the narratives of the Acts of the Apostles (cf. Acts 12:1-14).

'*Nyame ne yɛn wɔ hɔ'* also focuses on the supremacy of God. As in Scripture, as well as the understanding and traditions of Ghanaians, Aninkorah believes God is there in all the moments of our days, involved in every aspect of our lives. Most importantly, the song eulogises the power of God over other forces: *'Ɔtene Ne nsa' 'ma tumi nyinaa brɛ ase.'* Invariably, the song acknowledges the indigenous belief in the power and activities of malevolent forces that pose challenges to humanity. This prophetic song

[399] S. Diagne, "Individual, Community and Human Rights, a Lesson from Kwasi Wiredu's Philosophy of Personhood," *Transition* 101 (2009): 8–15.
[400] K. Gyekye, *Beyond Cultures, Perceiving a Common Humanity: Ghanaian Philosophical Studies III* (Washington, DC: Council for Research in Values and Philosophy, 2004), 98.
[401] K. Wiredu, "The Moral Foundations of an African Culture," in *The African Philosophy Reader*, ed. P. H. Coetzee and A. P. J. Roux (London: Routledge, 2003), 293.

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and its fulfillment in the deliverance of the Ntumy family is a witness to the power of Christ as a living reality in the context of the Ghanaian Christians.

The song embodies the assurance of God's presence and the faith of a people; "while life's imperfections tend to make us think of God as absent, he is never oblivious of our predicaments. God intervenes just when we think all is lost, in his own time."[402] In indigenous thoughts, the concept of God's timing is defined, *'Adeɛ nsae a yɛmmɔ Nyame somboɔ* (Do not blame God; His delay is not a denial).

The context within which the song is situated becomes essential in the definition of significance and meaning of mission theology. Thus, in the depth or liminal experience, where humans are confronted with their own limitations: poverty, unemployment, ill-health among others, the prophetic song *'Nyame ne yɛn wɔ hɔ'* still embodies a message of assurance, and confidence in the power of God to overcome hopelessness. Besides providing strength for people in difficulties, the theological reflections in the song also become a vehicle for promoting knowledge about God in context.

RA: 3 GYINA SƐ ƆSRAANI NOKWAFO

(Stand as a faithful soldier, PSB 185)

1. *Gyina sɛ ɔsraani nokwafo*	Stand as a faithful soldier
Ma me Awurade	For me the Lord
Na wo nkunim abotiri	For your crown of victory
No da hɔ rewtwɛn wo	Is there waiting for you.
Refrain	**Refrain**
Nhwɛ benkum anaa nifa	*Don't look to the left or right (be focused)*
Kɔ w'anim, sɔ gyidi no mu	*Press on, hold on to the faith*
Na wo nkunim abotiri	*For your crown of victory*
No da hɔ retwɛn wo.	*Is there waiting for you.*
2. *Gyina, Nyame ba sɔre gyina*	Stand Child of God stand firm
Mma w'aba mu mmu	Do not be discouraged
Wo Ntamgyinafo Yesu	Jesus your advocate
Gyina mu r'di ma wo	Is interceding on your behalf

[402] Quayesi-Amakye, *Pentecostal Public Theology,* 159.

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The first stanza of *'Gyina sɛ ɔsraani nokwafo'* was received on the 27th August 2000 during a prayer session at the Merry Villas Assembly of the CoP, Accra Central. According to Ainkorah, she received the second stanza a couple of weeks later, as she carried out her house chores amidst singing. She describes the period of her reception of the song as one of great difficulty in her life. *'Gyina sɛ ɔsraani nokwafo'* urges the believer to stand firm in the face of the daily adversities of life. The song employs the imagery of a loyal soldier which is both relevant in the indigenous and biblical contexts. There is also the assurance of a reward of one's loyalty in both contexts. In traditional communities, this may include receiving the hand of the chief's daughter in marriage alongside other riches. A similar instance is evidenced in the biblical story of David, whose outstanding victory is rewarded with the marriage of Saul's daughter in 1 Samuel 18:17.

'Nhwɛ benkum anaa nifa, kɔ w'anim, sɔ gyidi no mu' is an admonition to the soldier to be alert and tenacious on the battlefield. It also warns against all forms of disruptions. Similar thoughts are shared in the NT. Specifically, in 2 Timothy 2:3-7; where Paul employs three imageries: a soldier, an athlete, and a farmer as he encourages Timothy on the need for endurance as a disciple of Christ. This 'prophetic song' offers a model for Christians to be part-takers in Christ's suffering, hardship, and faithfulness.

According to Aninkorah, the expansion of Christianity in recent times has lost sight of the theology of Christian suffering and endurance. There seems to be the assumption that "salvation, deliverance, healing, and blessings cause the believer to live happily and experience well-being. The good Christian is one who is saved, spared of all evil powers, enjoys health, success in family life and material wealth."[403] John Jefferson

[403]Samuel Dawai, "Salvation, Deliverance and Well-Being," in *Lutherans Respond to Pentecostalism Vol.4*, ed. Karen L. Bloomquist (Minnesota: Lutheran University Press, 2008), 29.

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Davis[404] explains that 'standard presentations' of the Christian gospel tend to focus on the "how" of salvation (the cross) and the "from-what" of salvation (from sin, guilt, judgment, death). This is evidenced in the widely used Campus Crusade for Christ 'Four Spiritual Laws' evangelistic Presentation:

- God loves you and offers you a wonderful plan for your life (John 3:16, John 10:10)
- Man is sinful and separated from God… (Romans 3:23; 6:23)
- Jesus Christ is God's only provision for sin… (Romans 5:8, 1 Corinthians 15:3-6, John 14:6)
- We must individually receive Jesus Christ as Savior and Lord… (John 1:12, Revelations 3:20).[405]

Davis affirms that such presentations are soundly based on the relevant New Testament texts and have been a means by which countless individuals have entered into salvation in Christ. Certainly, his position "is not to criticize either the biblical basis, the intent, or positive aspects that such presentations highlight, but rather to call attention to aspects of a more comprehensive biblical understanding of the gospel that are not highlighted in such presentations."[406] *Gyina sɛ ɔsraani nokwafo* relates to Paul's submission in 2 Timothy 2:3-4, which presupposes that a soldier must have a clear vision in mind; a vision that helps to persevere in winning a battle. For, a full understanding of the task or activity presumes a clear vision of the intended goal.[407] Aninkorah puts it that

Nhwɛ benkum anaa nifa
kɔ w'anim, sɔ gyidi no mu
na wo nkunim abotiri
no da hɔ retwɛn wo

Gyina, Nyame ba sɔre gyina
mma w'aba mu mmu
wo Ntamgyinafo Yesu
gyina mu redi ma wo.

[404]John Jefferson Davis, *Practicing Ministry in the Presence of God: Theological Reflections on Ministry and the Christian Life* (Oregon: Cascade Books, 2015), 134.
[405] Davis, *The Christian life*, 135.
[406] Ibid, 135.
[407] Ibid, 134.

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This prophetic song, therefore, opens up the discource on the Christian life, particularly focusing on endurance as a Christian discipline. Aninkorah concludes that when life becomes challenging, believers should not be discouraged because Christ intercedes on their behalf.

RA: 4 WOTE M'ASE A

(If you understand who I am, PSB 697)

Wote M'ase a,	If you understand who I am,
wobehu sɛnea Mete	you will know who I am
Wote M'ase a	If you understand who I am,
M'anuoyam bɛhyerɛn wo so	My glory will shine upon you
Te M'ase, Meyɛ Onyame	Understand me, I am God
Meyɛ Onyame a Mede me ho	I am God, I am soverign
Me din ne M'adeyɛ nyinaa	My name, my dealings
Ne M'asɛm yɛ pɛ	and my words conform.

This song was received in May 1992 during a church service at the Merry Villas Assembly of the CoP in Accra Central. According to Aninkorah, a sermon had just been preached on the theme: Understanding God, with instances drawn from Joseph's experience of abandonment, slavery and imprisonment on the one hand and the prophetic word in Isaiah 55: 8-9 on the other. Aninkorah recalls that the church was ushered into a time of prayer after the sermon. It was during this period that *'Wote M'ase a,'* came forcefully to her. After the prayer session, she stood up and sung the song over and over again and soon, the entire congregation joined her in singing.

In an interaction with Aninkorah, she described her personal life journey as coloured by the feeling of abandonment, helplessness and a struggle to understand the ways of God in her life. She states that "this God of whom I speak of is met in joy, suffering and in all facets of life. In some trying moments, his silence and seeming absence pose a challenge; however, he surfaces when he is least expected, just to glorify his name." This experience is not peculiar to Aninkorah, a similar view is expressed in Karl

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Rahner's prayers. Rahner also struggles intensely with God's silence and seeming absence:

> Why are You so silent? Why do You enjoin me to speak with You, when You don't pay any attention to me? Isn't Your silence a sure sign that You're not listening? Or do You really listen quite attentively, do You perhaps listen my whole life long, until I have told you everything until I have spoken out my entire self to You? Do You remain silent precisely because You are waiting until I am really finished so that You can then speak Your word to me, the word of Your eternity? Are You silent so that You can one day bring to a close the life-long monologue of a poor human being, burdened by the darkness of this world, by speaking the luminous word of eternal life, in which You will express Your Very Self in the depths of my heart?[408]

Rahner's struggles become more pronounced when he is led into God's transcendence through prayers, there, he faces both the experience of relinquishing control and that of powerlessness implicit in being a creature:

> Without You, I should founder helplessly in my own dull and groping narrowness. I could never feel the pain of longing, nor even deliberately resign myself to being content with this world, had not my mind again and again soared out over its own limitations into the hushed reaches which are filled by You alone, the Silent Infinite. Where should I flee before You, when all my yearning for the unbounded, even my bold trust in my littleness, is really a confession of You?[409]

Rahner's experience of God presents a paradox: on one hand, there is the seeming absence of God and on the other hand, the experience of human powerlessness implicit in being a creature when one is in the Lord's presence. Evidently, both Aninkorah and Rahner speak of a deeper experience of God than people recognise in their everyday actions and the enthusiasm of the charismatic which sometimes focuses on the external signs and the overwhelming experience.[410]

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[408]Mary Steinmetz, "Thoughts on the Experience of God in the Theology of Karl Rahner: Gifts and Implications," *Lumen et Vita* 2 (2012): 5.
[409]Steinmetz, "Theology of Karl Rahner," 5.
[410] Ibid, 6.

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'Wote M'ase a' draws attention to the nature of God. In indigenous thoughts, He is *Onyame,* 'when you have him, you are satisfied,' this, however, does not denote the absence of challenges or a complete comprehension of his ways and acts. He is also *'Ɔde ne ho,'* the Sovereign One. Aninkorah identifies a correlation between Isaiah 55: 8-9 and the Akan indigenous concept *'Ɔde ne ho.'* Furthermore, the song demonstrates the unchanging and perfect nature of God: *'Me din ne M'adeyɛ nyinaa ne M'asɛm yɛ pɛ.'* William Cooper presents similar thoughts of God in the hymn

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea
And rides upon the storm.

Deep in unfathomable mines
Of never failing skills
He treasures up His bright designs
And works His sov'reign will.[411]

Both Aninlorah and Rahner do not promise their audience an understanding of God but rather an engagement with him in ways that are both incomprehensible and intimate.[412] The Akans say *'Yɛte n'ase wie a na ɔnnyɛ Nyame bio,'* (unfathomable God). He is to be taken at His word. For, His name, dealings and His words conform and are perfect.

Aninkorah brings to the fore the awareness of the presence of God that is far beyond the limits of human understanding; recognising his revelation in the indigenous context as *'Onyame,' 'Ɔde ne ho,'* and *'Me din ne M'adeyɛ nyinaa ne M'asɛm yɛ pɛ'* as vital glimpses of God's reality that can provide the motivation and inspiration for one's faith journey.

[411] William Cowper, MHB 503.
[412] Steinmetz, "Theology of Karl Rahner," 5.

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RA: 5 GYINA WO MUDI MU

(Be Steadfast in your virtuousness, PSB 186)

Gyina wo mudi mu	Be steadfast in your virtuousness
Gyina nokware mu	Be steadfast in truthfulness
Mma mpepere wo ho wɔ kwan yi mu	Do not be anxious in this journey
Akwantu yi mu hyɛ wo ho den	Be strong in this journey
Mede me nifa kura wo mu	I will uphold you with my right hand
Gyina wo mudi mu	Be steadfast

This Pentecostal song was received by Aninkorah in 2003, during a period of crisis in the composer's life. *Gyina wo mudi mu* addresses two main themes: an admonition to remain steadfast in the Christian faith and the assurance of God's presence and sustenance. Essentially, it reminds the believer of his/ her identity (virtuousness) in both the private and the public sphere.

Greg Herrick describes virtue in the following way: It is a tendency, stemming from who you are at your core level, to act in certain ways. It is not simply, therefore, an impulse, good or bad, but rather a settled habit of mind. It has a function of providing judgement on motives and outward actions. Virtues, then, relate to who we are as people; our character.[413] This correlates with the usage of the word *mudi* in Akan indigenous societies. Nonetheless, *mudi* may also denote a person without any physical challenge.[414] In its reference to character, *mudi* is defined by integrity, truthfulness, wisdom, being knowledgeable, dignity among others. Kwame Gyekye points out that much like other societies,

> African societies, as organised and functioning human communities, have undoubtedly evolved ethical systems—ethical values, principles, rules—intended to guide social and moral behavior…The ethics of a society is embedded in the ideas and beliefs about what is right or wrong, what is a good or bad character; it is also embedded in the conceptions of satisfactory social relations and attitudes held by the members of the society; it is

[413] Greg Herrick, "8-Virtues Leading to Christlikeness," *Go and Make Disciples of All Nations Series*, 2004, https://bible.org/seriespage/8-virtues-leading-christlikeness. Accessed 10.04.2018

[414] In the traditional setup, people with varying forms of physical challenges are debarred from certain positions and privileges.

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> embedded, furthermore, in the forms or patterns of behaviour that are considered by the members of the society to bring about social harmony and cooperative living, justice, and fairness.[415]

Mudi in the Akan indigenous set-up is therefore not defined by one's financial standing, rather, good behavior is highly regarded. Accordingly, the society has the responsibility

> To impart moral knowledge to its members, making them aware of the moral values and principles of that society. In general, society satisfactorily fulfills this duty of imparting moral knowledge to its members through moral education of various forms, including, as in African societies, telling morally-freighted proverbs and folktales to its younger members. But, having moral knowledge—being made aware of the moral principles and rules of the society—is one thing; being able to lead a life consonant with the moral principles is quite another.[416]

In indigenous philosophical thoughts, these virtues are expected to be expressed throughout the various human activities. Danquah observes that:

> The person had married and been given in marriage with honour; he had been a member of the Asafo or company of fighting men with honour; he had taken wine and dined with men with honour; or enjoyed plenty with honour; brought up children with honour; worshipped at the shrines with honour; he had sowed and reaped with honour; had suffered bereavement with honour; and above all, had joined with others, or acted alone, to settle family and other disputes, bringing peace and increase to the family with honour.[417]

Without these virtues, people become a burden and a threat to the very society in which they live. Much like the Akan indigenous set-up, Christianity teaches that those who claim to believe in God and follow Christ must be characterised by Christian virtues: love, faith, hope, holiness, wisdom, discernment, self-control among others. *Gyina wo mudi mu* is, therefore, an admonishment for believers to remain virtues in a society characterised by falling standards in values, morals, and virtues. This relates to Paul's admonition to Timothy (1Tim. 6:11-12). Aninkorah concludes with the assurance of

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[415] Kwame Gyekye, "African Ethics," *Stanford Encyclopaedia of Philosophy*, 2010,
[416] Gyekye, "African Ethics."
[417] J.B Danquah, The Akan Doctrine of God, a Fragment of Gold Coast Ethics and Religion (London: Lutherworth, 1944), 122.

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God's grace on the Christian journey: "I will uphold you with my right hand" (Isaiah 41:10).

4.3 Grace Gakpetor and her songs

Grace Gakpetor's[418] ministry as a 'prophetic singer' in the CoP began in 1997. She was born on the 17th September 1981 in Amosima (in the Central region of Ghana) to Mr. Benjamin Kwasi Essel Datse, a Catholic, and Madam Regina Rose Dadzie, a Methodist and christened Grace Aba Ampomaah Essel. A couple of months after her birth, the family migrated to the Greater Accra Region and settled at Ashaiman, where she had her basic and secondary education. Due to her mother's ill health, the family joined the Twelve Apostles Church also known as Nackabah to seek spiritual help.

In 1997, Gakpetor started worshipping with the Middle East Assembly of the CoP and served as a chorus singer. She got very much involved in church activities; especially, prayer meetings. Gakpetor asserts that during one of such prayer meetings, she felt an inner bubble of a new song, unconsciously she sung the song aloud. That was when she realised she had been blessed with the gift of receiving songs. Thereafter, she was mentored by Elder Bismark Ansah. Gakpetor points out that as she grew in faith and the gift bestowed upon her life, the Lord affirmed to her that "He had a reservoir of songs within her. Whenever He [the Lord] needs it and deems it fit, it's like a nob is pressed and it pops up."[419]

Between 2002 and 2006, while pursuing her tertiary education at the University of Cape Coast, she received a number of songs. '*Mihunuu wo akyiri, na mefrɛɛ wo,'* in

[418] GAAG: Grace Aba Ampomaah Gakpetor. I have used the abbreviation GAAG to document Grace Aba Ampomaah Gakpetor's songs throughout this study.
[419] Interview with Grace and Apostle Gapketor held in Accra on 26th July, 2017.

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PSB 378 and '*Let the fire fall on me,'* PSB 220, could be cited. Upon completion of her tertiary education, she got married to Mr. Gakpetor, now Apostle Gakpetor of the CoP. From 2006 to 2008, she served the Church as an Administrative Assistant to the Dean of Students at the Pentecost University College. In 2008, Grace Gakpetor resigned from her postion to pursue full-time ministry with her husband. In an interaction with Apostle Gakpetor, he pointed out that Grace Gakpetor's gift of 'Prophetic Singing' has been a powerful addition to their ministry. He asserts that her songs come with a deep presence of God and serve as a source of inspiration to many believers. Currently, Grace Gakpetor has fifty-four out of her seventy songs in the 2016 edition of the PSB.

GG:1 M'ASƆR' BƐKƆ SO AYƐ HANN
(My Church will continue to be light, PSB 272)

M'asɔr' bɛkɔ so ayɛ hann	My Church will continue to be light
Ama wiase aman nyinaa	Unto all the nations of the world
Menam tumi basa so	Through my mighty hand
Bɛgye wɔn a wɔayera	Redeem those who are lost
Me gya a M'asɔ rennum da	The fire that I have set will never be quenched
Me ngo rennwe mo mu da	My oil will not run dry in you
Na mo akɔso ayɛ M'adwuma.	That you may continue to do my work

'M'asɔr' bɛkɔ so ayɛ hann' is a missionary song and a prophetic word to the CoP, received by Gakpetor at the Pentecost International Worship Centre (PIWC, Atomic-Accra) in 2011. That day marked the farewell of the outgoing International Missions Director (IMD), Apostle S.K Baidoo as well as the induction of the incoming (IMD), Apostle Emmanuel Gyasi Addo. Therefore, the service marked the handing over of the mantel. According to Gakpetor, just as the handing over ceremony was about to commence, she felt an inner bubble of a new song. She made attempts to suppress it but to no avail. She teared uncontrollably, ended up standing in front of the congregation, and sung to everyone's hearing. Apostle Gakpetor points out that *'M'asɔr' bɛkɔ so ayɛ hann'* came to the church as a confirmation as well as a reminder

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that the Church of Christ is and will continue to be light to all nations even as power changes hands from one generation to another.

In the Akan traditional setting, indigenous communities are familiar with different forms of light and have had different experiences with it. Indeed, darkness can be very devastating and natives of such indigenous communities, appreciate *'hann'* or *'kanea'* (light) because *'Ɔmma yɛmmfom kwan, yɛnnyew,'* translated to read with cleared vision, people do not miss their way or get lost. This function of light correlates with the biblical revelation of Christ, who is also referred to as the light of all mankind (John 1:4-5). In indigenous Christian reflections, songs such as *'W'asɛm yɛ me nan ase kanea'* and *'Asɛm pa kanea gye yɛn taa taa'*express similar views. The purpose of Christ's mission remains clearly defined: '*bɛgye wɔn a wɔayera*' translated to read- 'to save the lost.' In his reflections on the concept and scope of salvation, J. Hampton Keathley writes:

> Even a casual look at the world quickly reveals man's condition in sin and the awful plight in which this fallen condition had left him. Furthermore, it is a condition against which mankind is completely helpless when left to his own human resources. In spite of all man's expectations of a new society in which he is able to bring about peace and prosperity, the world remains shattered and torn by the ravages of sin locally, nationally, and internationally. The Bible speaks, however, of God's gracious plan to provide a solution to man's problem. We call it salvation or soteriology.[420]

Soteriology or the concept of salvation, as Charles Ryrie points out must be the

> Grandest theme in the Scriptures. It embraces all of time as well as eternity past and future. It relates in one way or another to all mankind, without exception. It even has ramifications in the sphere of angels. It is the theme of both the Old and New Testaments. It is personal, national, and cosmic. And it centers on the greatest Person, our Lord Jesus Christ.[421]

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[420] J. Hampton Keathley, "Soteriology - The Doctrine of Salvation," 2004, /bible.org/article/soteriology-doctrine-salvation. Accessed 12.08.2017

[421] Charles C. Ryrie, *Basic Theology* (Wheaton, IL: Victor Books, 1987), 293, quoting A. Berkeley Mickelsen, "Romans," in *Wycliffe Bible Commentary*, ed. Charles F. Pfeiffer and Everett F. Harrison (Chicago: Moody, 1962), 1197.

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He is God's anointed to proclaim freedom for the prisoners, the recovery of sight for the blind, to release the oppressed, and to proclaim the year of the Lord's favor (Luke 4:18-19). This verse employs imageries that are not unfamiliar to Ghanaian indigenous believers: prisoners, the blind, and the oppressed. The verse, therefore, creates room for the indigenous understanding of salvation which is more holistic and includes the spirit, soul and the body. The assurance to the believer is that *'Nyame nam ne tumi basa so bɛgye wɔn a wɔayera;'* 'God will save the lost through his mighty hand.'

Apostle Gakpetor adds that the call to mission is an awareness of a battle for souls, and the context has to do with human beings; drawing people to either side of the divide: the kingdom of God or the kingdom of darkness. This is not an easy task. It is one that can only be accomplished through the power of God's hand. This demonstration of power is evidenced in the deliverance account of the Israelites from Egypt. He concludes that the Church's success in mission, is not a question of talk but of the demonstration of God's mighty hand for the lost to come to the saving knowledge of God. This prophetic song is, therefore, an assurance from God to his Church that '*Me nam tumi basa so begye wɔn a ayera'* translated to read: I will through my mighty hand save the lost.'

The Church is assured of the continual presence of the Holy Spirit revealed in two specific symbols: *'Ngo'* and *'Ogya'* translated to read 'Oil' and 'Fire' respectively. Grace notes that in Exodus 3, God encounters Moses in fire and this was a 'sending fire.' In like manner, the Holy Spirit is revealed as a sending fire by which the disciples are empowered for mission in Act 2. It is, therefore, the Holy Spirit who energizes believers to accomplish the task of mission. Gakpetor asserts that the fire and the unction (anointing) of the Holy Spirit have been present in the ministry of the CoP since

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its inception. The prophetic word conveyed through the song *'Masɔr' bɛkɔ so ayɛ hann'* is, therefore, an assurance to the Church that God's presence will always remain with them in mission.

GAAG: 2 MA MENYƐ DƐ'WO, MO WURA

(My Lord, I want to be like you, PSB 253)

Ma menyɛ dɛ 'Wo, mo Wura	My Lord, I want to be like you
Ma menyɛ dɛ 'Wo, Jesus	Jesus, I want to be like you
Ma menyɛ dɛ 'Wo, mo Wura	My Lord, I want to be like you
Ma menyɛ dɛ 'Wo, Jesus	Jesus, I want to be like you
Me kasa m', m'abrabɔ m' anammɔntu m'	In my speech, my life, in my dealings
Me nda w'ahoɔfɛw nye	Let me reflect your beauty and
W'enyimnyam edzi	your glory
Ma menyɛ dɛ 'Wo, mo Wura	My Lord, I want to be like you
Ma menyɛ dɛ 'Wo, Jesus	Jesus, I want to be like you

'Ma menyɛ dɛ 'Wo, mo Wura' is a prayer of one seeking to reflect the image of Christ. It is also a reminder that Christian mission is about discipleship. This song was received in August 2016 at the PIWC, Open Heavens Auditorium, Bolgatanga. According to Gakpetor, that day marked the farewell of Apostle Jimmy Markin, the then area head. The sermon had been preached, and then the church was ushered into a time of prayer. Suddenly, she felt the urge of a new song. Gakpetor states that she became a bit uncomfortable conveying the message of the song.[422] Therefore, she stepped out and recorded the song on her phone. She maintains that a couple of weeks later, the theme for the 2017 spiritual year: "I am an example of Christ in my generation" was announced. In our interaction, Gakpetor claimed that the 'Prophetic Song,' *'Ma menyɛ dɛ 'Wo mo Wura',* came as a confirmation of the theme for the 2017 spiritual year. Apostle Gakpetor points out that the song presents Christ as the standard for believers and admonishes them to desire to be like:

> Christ in speech, and conduct. Our very lives should reflect who Christ is. This implies that if one is looking for Jesus in this generation, I am. If Jesus

[422] She cited the occasion and language barrier as the reasons for her discomfort. The song was received in Twi but majority of the members in that Assembly were not Akan speaking people.

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> were supposed to be a husband or a wife, I am. If Jesus were supposed to be an employee, I am. If one were to understand his lifestyle, I am an example. So that as people look into my life like the believers in Antioch, they can say this is a Christian.[423]

This is also Paul's message in 1 Corinthians 4:16-17: "Imitate me as I imitate Christ." Cole aptly explains that "Christianity… is a personal, growing relationship with the risen, living Lord Jesus Christ that results in our growing conformity to Him. Our goal is to know Him and to become like Him.[424] Studies show that some indigenous values (embedded in symbols, proverbs, songs etc) are also imbibed in the Christian theology. For instance, Acheampong draws an analogy between the Akan concept of unity epitomized by the Adinkra symbol *'Funtumfunafu Dɛnkyɛmfunafu,'* and the body of Christ (I Corinthians12:14-18, 18-20). They both speak of partnership in a common enterprise that goes beyond race, ethnicity, and gender.[425] In such indigenous values, the call to imitate Christ resonates with the Akan worldview. Ultimately, the call to mission offers a model for Christians. Apostle Gakpetor asserts that we preach Christ with our lips and through our lifestyle. Once lives are transformed into the image of Christ they become the gospel to their communities and a challenge to even hostile cultures. Mission, therefore, encompasses sharing God's love with the world and making disciples of all nation (Matthew 28:20).

GAAG:3 M'ASƆRE YI ASRAAFO NE MO

(You are the soldiers of my church, PSB 273)

M'asɔre yi asraafo ne mo	You are the soldiers of my church
M'asɔre yi, asraafo ne mo	You are the soldiers of my church
ɔko biara nni hɔ a	There is no battle that
montumi nko	you cannot fight
m'asɔre yi asraafo ne mo	You are the soldiers of my church

[423] Interview with Grace and Apostle Gapketor held in Accra on 26th July, 2017.
[424] Steven J. Cole, "Lesson 18: Knowing Christ and Being Like Him (Philippians 3:10-11)," 2013, https://bible.org/seriespage/lesson-18-knowing-christ-and-being-him-philippians-310-11. Accessed 20.08.2017.
[425] Acheampong, *Adinkra Symbols*, 16.

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'M'asɔre yi asraafo ne mo,' employs imageries of soldiers and battles in the context of the Church. It also conveys the message of an assurance of victory. This song was received at the 2012 CoP Ministers and Spouses Conference held at the Pentecost University College, Accra.

According to Gakpetor, it was the last day of the programme, the benediction had just been said, and everyone was ready leave. Suddenly, she felt an inner urge of a new song. She got hold of the microphone and started singing to everyone's hearing. In no time, both the ministers and their spouses congregated again and joined in the celebration of God's prophetic word to the conference: *'M'asɔre yi asraafo ne mo.'*

The theme for the 2012 spiritual year was: 'Discipled to make others disciples of Jesus Christ.' According to Apostle Gakpetor, the key outcomes of the Conference were very challenging. Both ministers and spouses wondered how the expectations could be accomplished. The prophetic word conveyed through the song *'M'asɔre yi asraafo ne mo,'* 'you are the soldiers of my church,' was therefore received as a source of encouragement to all present.

The imageries of soldiers, battles and particularly, that of empowerment and protection is familiar in the indigenous context. Culturally, the Akan indigenous society does not have a standing army for battles and rescue operations. Rather, every able body person is considered to be a soldier; when the need[426] arises, the whole community is mobilised for a rescue mission. *'M'asɔre yi asraafo ne mo,'* paints a similar picture in this context.

[426] These may include the search for a lost member of the community, saving someone from drowning and participation in community development projects. The women are never left out in such situations, they sing praise songs (*Momome*) to energize the soldier and also to comfort the aged and the young ones at home. This brings to fore the biblical scenario in I Samuel 18:7.

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It is believed that when people come together, there is unity, strength and most importantly victory is assured in such operations- '*ɔko biara nni hɔ a montumi nko.'* Yet, victory does not only lie with numbers but also through varying sources of supernatural empowerment. Indeed, this practice brings to the fore the limitations and frailty of humanity and the quest for strength and empowerment. This perception resonates with the NT concept of warfare. For, when the people of God are empowered, *'ɔko biara nni hɔ a montumi nko,'* 'there is no battle that you cannot fight.'

Phillip R. Bethancourt suggests that a biblical theology of warfare is most valuable if it is considered in the light of Scripture's central theme and character. These are the Kingdom of God and Christ.[427] He states that though efforts to identify a unifying theme [on the theology of warfare] in Scripture are contested, it is most coherent to understand its central motif as the kingdom of God.[428] He explains that:

> From the moment of Satan's fall to the inception of the new heavens and the new earth, the kingdom of darkness operates in opposition to this kingdom of light. Therefore, throughout the storyline of Scripture, Kingdom implies warfare. The Kingdom of Christ is advanced through spiritual conflict. Consequently, the Kingdom cannot be understood apart from warfare, and warfare cannot be understood apart from the Kingdom.[429]

Bethancourt, raises a host of challenging questions. Of significance to this study are:

> "What is the nature of this warfare as described in Scripture? How can the violent warfare of the Old Testament be reconciled with the non-violent strands of the New Testament? Is the divine warrior theme reflected in the Christology of the church throughout the centuries? What implications does a divine warrior Christology carry for the practice of…the mission of the church"?[430]

[427] Phillip R. Bethancourt, "Christ the Warrior King: A Biblical, Historical, and Theological Analysis of the Divine Warrior Theme in Christology" (Phd diss.,The Southern Baptist Theological Seminary, 2011), 6.
[428] Bethancourt, "The Divine Warrior," 7.
[429] Ibid, 3.
[430] Ibid, 4.

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With regards to the relevance of the biblical imagery of warfare to the mission of the church, Bethancourt argues that:

> The mission of the church is an ongoing extension of the mission of Christ. Therefore, if Christ is a divine warrior, this shapes the militant mission of the church's ministries. The eschatological foundation of the church's mission recognizes that it is a community marked by kingdom-oriented composition, proclamation, and transformation. The organic foundation of the church's mission shows that the spiritual warfare of the church is grounded in its soldiers' union to the warrior king. The functional foundation of the church's mission centers on its adherence to the missional mandate of the Great Commission. Therefore, the militant mission of the church reflects the mission of the warrior king, which carries significant implications for the composition, structure, and ministries of the kingdom community.[431]

This militant view of Christian mission is depicted in several songs. Sabine Baring-Gould's 'Onward Christian soldiers' could be cited:

Onward, Christian soldiers,
marching as to war,
with the cross of Jesus
going on before!
Christ! the royal Master,
Leads against the foe;
Forward into battle
See his banners go![432]

Although Stephen Bevans and Roger Schroeder agree that to imagine and to preach about mission in military terms was–and sometimes still is–very much part of the vocabulary of the church's mission, they contend that Mission theology and practice today has undergone what can only be described as a radical shift in understanding[433] mission as "expansion" to that of genuine and deep "encounter."[434] Mission, as understood in this framework, is first and foremost a matter of being with people,

[431] Bethancourt, "The Divine Warrior," 8.
[432] Sabine Baring-Gould, MHB 822.
[433] Stephen Bevans and Roger Schroeder, "We were Gentle among You': Christian Mission as Dialogue," *Australian eJournal of Theology 7* (2006): 2.
[434] Cf.David Tracy, *Dialogue with the Other: The Inter-Religious Dialogue* ((Grand Rapids, MI: Peeters and William B. Eerdmans, 1990), 4.

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listening and sharing with others.[435] The two schools of thought share the view that "ultimately, mission must witness to and proclaim the name, the mystery and the gospel of Jesus Christ." [436] The point of divergence rests with the concepts and vocabulary employed for mission.

In *'M'asɔre yi asraafo ne mo,'* the imagery of 'soldiers' and 'battles' create the awareness of a battle for souls, and the context has to do with human beings; drawing people to either side of the divide: the kingdom of God or the kingdom of darkness. This prophetic song is, therefore, a reminder to the church of its role in mission. In the context of the daily adversities of life, it is also a reminder and an assurance of God to the believer that *'ɔko biara nni hɔ a montumi nko,'* 'there is no battle that you cannot fight.' Gakpetor sums it up that believers are partners with God in Christian mission.

GAAG:4 ME BRƐ RENNYƐ KWA
(My labor will not be in vain, PSB 286)

Me brɛ rennyɛ kwa	My labor will not be in vain
Wɔ otwa adwuma yi mu	in the Lord's vineyard
Me brɛ rennyɛ kwa ara da (x2)	My labor will never be in vain(2x)
Mɛkɔ so masom Wo	I will continue to serve you
Medi wo nokware daa	I will always be truthful to you
Medi W'akyi akɔsi awieɛ	I will follow you till the end
Na W'ahyɛ me ahenkyɛw (x2)	That he may adorne me with kingly crown (2x)
Wo brɛ rennyɛ kwa	Your labor will not be in vain
Wɔ otwa adwuma yi mu	in the Lord's vineyard
Wo brɛ rennyɛ kwa ara da (x2)	Your labor will never be in vain (2x)
Kɔ so na som No	Continue to serve Him
Di no nokware daa	Be truthful to him always
Di N'akyi kɔsi awieɛ	Follow him until the end
Na ɔbɛhyɛ wo ahenkyɛw (x2)	and he will adorne you with kingly crown (2x)
Mo brɛ rennyɛ kwa	Your labor will not be in vain
Wɔ otwa adwuma yi mu	in the Lord's vineyard
Mo brɛ rennyɛ kwa ara da (x2)	Your labor will never be in vain (2x)
Mo nkɔ so nsom no	Continue to serve him
Monni no nokware daa	Be truthful to him always
Monni n'akyi nkɔsi awieɛ	Follow him until the end

[435] Max Warren, "Preface," in John V. Taylor, *The Primal Vision* (London: SCM Press, 1963), 10.
[436] Bevans and Schroeder, "Christian Mission as Dialogue," 3.

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Na ɔbɛhyɛ mo ahenkyɛw(x2)	and he will adorne you with kingly crown (2x)
Yɛn brɛ rennyɛ kwa	Our labor will not be in vain
Wɔ otwa adwuma yi mu	in the Lord's vineyard
Yɛn brɛ rennyɛ kwa ara da(x2)	Our labor will never be in vain (2x)
Yɛbɛkɔ so asom Wo	We will continue to serve you
Adi Wo nokware daa	Be truthful to you always
Adi W'akyi akɔsi awieɛ	Follow you till the end
Na Woahyɛ yɛn ahenkyɛw (x2)	That he may adorne us with kingly crown (2x)

'Me brɛ rennyɛ kwa' a four-stanza song, was received during the lyricist's personal devotion in 2013 while the family was ministering at the PIWC, Kasoa. According to Gakpetor, she had just finished her personal reflection on 1 Corinthians 15:58: "…stand firm. Let nothing move you. Always give yourselves fully to the work of the Lord, because you know that your labour in the Lord is not in vain." Having undertaken a number of church programmes, she felt physically drained and decided to take a nap. Just as she got onto her bed, she felt the urge of a new song; *'Me brɛ rennyɛ kwa'* translated to read 'My labour will not be in vain.'

Apostle Gakpetor submits that the call to mission is a call to labour. In our interaction, it was evident that the concept of labour is prominent in indigenous thought. In indigenous communities, the concept of labour is instilled in children in varying ways. Ananse stories could be cited as one of such approaches. It's a common sight to see children nodding and joining in to sing tunes that accompany Ananse stories. An example is

De de nde Yaw 2x	*De de nde* (calling) Yaw!
Agya bɔfoɔ ne nkwan yɛ me dɛ	I enjoy the sumptuous soup of the hunter
Nanso n'ataade yɛ me tan	But his hunting attire looks tattered to me

The hunter's attire is tattered because of the trailing through the bush, and other activities he engages in to catch his game; thus, labour requires the labourer's absolute involvement; both hands and body get dirty. In some instances, the stench of what the labourer is involved in gets all over his/her body." Nonetheless, his/her effort is

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rewarded. In the context of the song, *'Agya bɔfoɔ'* is rewarded with a sumptuous soup. Likewise, there are several adages that convey similar thoughts on labour and reward: *'Abofra a ɔyɛ somakɔ no na odi abodwoe ade,'* 'a child who responds favourably to errands gets his/her heart's desire.' Adults are also encouraged to work hard through such greetings as

Call: *'Adwuma adwuma o'* It's good to labour

Response: *'Adwuma yɛ'* Labouring is good.

The indigenous understanding of labour correlates with the call to labour for the Lord in biblical thoughts (Matthew 20:1-16). In the context of mission, a labourer is one who decides voluntarily to enter into mission relations with others. Yet, "every fellow mission worker has been chosen by God to do something for God's kingdom and must submit his or her plans to God's provision, design, and skill."[437] Apostle Gakpetor is of the view that the goals of the missionary spirit cannot be realised without labouring. He likens the concept of labouring to the process of pregnancy and the final process of delivery and concludes that, mission entails challenges and stress which drain an individual physically, spiritually and emotionally. However, the joy of being involved in mission rests on God's assurance that one's labour for the Lord will surely be rewarded; the message of the song '*Me brɛ rennyɛ kwa.'* Similar thoughts are shared by Horatius Bonar in the 19th-century hymn 'Go, labour on spend and the spent.' The last stanza reads:

Toil on, and in they toil rejoice
For toil comes rest, for exile home;
Soon shalt thou hear the Bridegroom's voice,
The midnight peal, "Behold I come!"

[437] Samuel cueva, *Partnership in Mission in Creative Tension: An Analysis of the Relationships in Mission within the Evangelical Movement with Special Reference to Peru and Britain 1987-2006* (Langham Cumbria: Monographs, 2015), 319.

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In our interaction, Gakpetor pointed out that the joy of mission should be based on the reward that awaits all faithful labourers. Although much of the toils of people involved in mission work is hardly told or recognised, God who sees in secret rewards accordingly. The second, third and last stanzas show that the call, cost, and reward of mission is not limited to people in the ordained ministry. The promise is stretchable to all those involved in labouring for God.

GAG:5 SƐ EGYE NO DZI
(If you believe in him)

Sɛ egye no dzi	If you believe in him
dɛ ɔyɛ Onyame a	that he is God
ɔbɛma nsu apue	He will cause water to spring
efi asaase kɛsɛɛ do	out from a desert.

This song was received by Grace Gakpetor on 2 July 2017, the last day of a three-day retreat organised by Apostle Gakpetor for the Walewale district of the CoP on the theme: 'Walking in the ancient path.' In his exposition on Jeremiah 6:16, the Apostle admonished believers to

a. Stand: Access our walk with God
b. Ask: Identify the ancient paths
c. Walk: To obey the Word of God

To stand, ask and walk in the ancient path requires one to be resolute in the faith. According to Gakpetor, faith is the foundation of our Christian lives. The writer of Hebrews 11 relates the power of faith in turning rather difficult and what seems to be impossible situations around. This is the message of the composition, *Sɛ egye no dzi*, which tells of how by faith, God could cause water to spring from a desert. *Asaase kɛsɛɛ* translated to read, a desolate or unproductive land is synonymous with the wilderness**,** desert, or a barren land. In Scripture, the concept is variously used in relation to impoverishment (Genesis 49:19, Ezekiel 6:6), ruin or destruction (Lamentations 3:47), and a barren or unproductive land (Job 3:30, 38:27). It also

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implies the scarcity of water, food, and shelter; thus, a place that is barely habitable. Gakpetor identifies a correlation between the biblical and indigenous understanding of the concept.

In Scripture as in the indigenous context, the concept is used with reference to a parcel of land or the lives of a people. The identification of the concept with humanity, in particular, presents an imagery of a way of life that is physically, spiritually and emotionally arid and unsatisfying. This may be associated with ill-health, poverty, childlessness and other challenging conditions. Isaiah 54 also highlights the lack of a permanent home, being forsaken and persecuted as demonstrating a state of desolation. It is, however, refreshing to note that there is the assurance of restoration from the state of barrenness in both the Old and the New Testaments. Gakpetor affirms her faith in this assurance: God will cause springs of water [hope] to gush out from the barren land. The song also buttresses the assurance in Matthew 19:26; "With man this is impossible, but with God all things are possible." This assurance is demonstrated in the lives of several biblical characters whose situations were transformed. Mention could be made of Hager, Sarah, Hannah, Ruth and the fishing expedition of the disciples on the sea the whole night. Accordingly, Gakpetor is of the view that faith in God can turn around otherwise desolate situations.

4.4 Mission theologies

This section of the study discusses the mission theologies emerging from the works of Rosina Aninkorah and Grace Gakpetor. Various statements and theme clusters were integrated to formulate the mission theologies.

The themes of Faith in times of adversities and Identity construction run through the works of Rosina Aninkorah and Grace Gakpetor as well. It is evident from their

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compositions that adversities and challenges are an integral part of the Christian life. The songs of Aninkorah in particular, offer a model for Christians to be part-takers in Christ's suffering, hardship, and faithfulness. Gakpetor brings to fore the perspective of individuals in mission work. She spurs her audience on with a message of endurance and reward. Both composers convey a message of assurance, and confidence in the power of God to overcome hopelessness.

Aninkorah and Gakpetor also address the subject of the believers' identity. It is evident from their works that Christ is the standard or model for believers. They also admonish believers to remain virtuous in a society that is characterised by falling standards in values, morals, and virtues. They emphasise on Christian discipleship as an important aspect of mission in Ghana.

Sustaining and renewing the life of the earth

The current series of ecological crisis recorded in the country in terms of environmental degradation: water pollution, the contamination of the healthy environment with man-made waste etc., is a wake-up call to Christian stewardship. Aninkorah proposes a re-reading of scripture in the context of our Ghanaian situation as she grapples with questions such as

a. "How can such abundance of water (with reference to the Birim River) be placed alongside scarcity resulting from pollution?"
b. "How much then, does the biblical yearning for water and springs in the desert resonate among the Akyems of Ghana on the one hand and God's gift of grace and life to humanity on the other?"
c. Can the church realistically respond to this challenge of pollution?

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In furtherance of the above discussion, her reflection concurred with Dave Bookless' position that: Evangelism needs to grapple with the question of how to have a sustainable relationship with our environment. In like manner, discipleship must go beyond building a relationship with God and neighbour to include our relationship with the environment.[438]

Gifts of the Spirit as a resource for mission

The emergence of Pentecostal and charismatic movements is one of the most noteworthy characteristics of world Christianity today. What then are the insights for mission from this phenomenon? The prophetic song ministry of Aninkorah and Gakpetor serve as a reminder to believers that the Holy Spirit is the Spirit of mission. "The Holy Spirit is present with believers as a companion, yet never domesticated…Among the surprises of the Spirit are the ways in which God works from locations which appear to be on the margins and people who appear to be excluded."[439] Essentially, believers are admonished to discern the works of the life-giving Spirit sent into the world and to join with the Holy Spirit in mission.

4.5 Conclusion

This chapter engaged with Rosina Aninkorah and Grace Gakpetor and examined their works. Specifically, it investigated the Gospel as a source of inspiration for their creativity and how they employ indigenous resources to open up the discourse on mission.

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[438] Calvin B. DeWitt, "To Strive to Safeguard the Intergrity of Creation and Sustain and Renew the Life of the Earth," in *Mission in the 21st Centruy: Exploring the Five Marks of Global Mission*, ed. Andrew Walls and Cathy Ross (MaryKnoll: Orbis Books, 2008), 96.

[439] World Council of Churches, "Together towards Life: Mission and Evangelism in Changing Landscapes, A New WCC Affirmation on Mission and Evangelism," *International Review of Mission* 101, no. 2 (2012): 259.

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Similar to the composers in the previous chapters, Aninkorah and Gakpetor do not lose sight of the constants of the Gospel as they focus on the particularities of their contexts. Aninkorah tends to reflect on the Christian life in times of adversities and daily struggles. Her songs carry messages of encouragement and hope in times of despair, which resonate with the realities of many Ghanaians. Gakpetor is of a different social-cultural context. Her prophetic songs address the mission mandate of the church as a whole; thus, her songs remind the church of her partnership in mission with Christ; they also emphasise the importance of Christian discipleship in mission. It is evident from the Pentecostal songs that IK offers opportunities for a deeper understanding of the Christ event within their local contexts.

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CHAPTER FIVE

"WE HEAR THEM SPEAKING IN OUR LANGUAGES ABOUT THE GREAT DEEDS GOD HAS DONE" (ACTS 2:11)

5.1 Introduction

Knowledge is not meant to be shelved but shared. Chapter Five, therefore, examines how recipients of the songs and poetry assimilate the theological knowledge conveyed by the composers in response to the demands of the recipients' contexts. The above objective was premised on the fact that the narratives (songs/poetry) could invoke different emotional states in listeners since they have the characteristic to sensitise and make the listener assimilate the experience themselves, thus, opening up to different possibilities of interpretation and experiences**.**

This chapter presents and discusses varying experiences of recipients whose lives have been impacted in one way or the other by the presentation of the compositions in various communities.[440] It further explores the recipients' perspectives of the literary texts as sources of African Christian epistemology. Four major themes emerged from the analysis of the data which were gathered through interviews and focus group discussions:

- Living Springs
- Discipleship and Transformation
- Identity Construction

[440] The context of the verse in the title is the Pentecost experience recorded in Act 2. According to the narrative, the disciples of Jesus (after his ascension) waited in Jerusalem for the promise of the Father: The Baptism of the Holy Spirit. Following the account, the fulfilment of this promise marked a turning point in the lives of the disciples who begun to speak (as the Spirit enabled them) of the great deeds God had done in other languages, and to the astonishment of their hearers whose responses to one another was "what does this mean?" A similar turning point is generally evidenced in the history of missions in Ghana; particularly, in the lives of the selected indigenous Christian composers, who have over the years proclaimed the great deeds God has done using their own languages.

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- Natural Theology

5.2. Living springs

Springs represent a form of hope and a new beginning. From the study, I gathered that indigenous Christian songs and poetry represent a form of hope and assurance for varying categories of people. These include the aged and people diagnosed with dementia, the sick and dying, and both Christians and non-Christians. Consequently, three sub-themes were identified under this main theme: Memory recall among the demented and the aged, Rekindling hope for the sick and dying, Songs and poetic texts: Tool for mission in the context of dialogue.

5.2.1 Memory recall among the demented and the aged

A significant finding in this study is that songs serve as an important resource for memory recall among the aged and people diagnosed with dementia. It was gathered from the recipients of the songs and poetic texts that the memories of people living with dementia could be stimulated through these songs.

Studies show that music has been utilized in relation to memory recall and retaining new memories. A study by Larkin[441] reveals that autobiographical recall in patients living with dementia improved significantly when music is played. Cuddy, Duffin, Jill, Brown, Sikka, and Vanstone,[442] have also affirmed that musical memory including lyrics may also be spared in such patients. In this study, it was realised that indigenous Christian songs and poetic texts have become living springs for people diagnosed with dementia; serving as a portal of recall of Scripture and a medium to draw strength from

[441]M. Larkin, "Music Tunes up Memory in Dementia Patients," *The Lancet* 357, no. 9249, (2001), 47.
[442] L. L. Cuddy, J. Duffin, S. Jill, C. L. Brown, R. Sikka, A. D. Vanstone, "Memory for Melodies and Lyrics in Alzheimer's Disease," *Music Perception* 29, no. 5 (2012): 501–507.

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their faith. This phenomenon was observed across the various denominations selected for this study.

Adu, a caregiver of Maame Sarah (at age 96 and a Methodist who has been diagnosed with dementia for the past ten years) gave this account: "…after she has eaten she claims she hasn't had anything to eat for the past three days… within short intervals, her children and caregivers must always introduce themselves to her…She would then ask "who are you and when did you come to this house…"[443] According to the caregiver, he realised that in spite of her memory loss she could usually sing along when certain hymns and indigenous Christian songs were raised. Therefore, he sought to probe further and narrates his account as follows:

> One day I wanted to try and see the songs she could remember. So, I told her I know you like this song so much… *'yɛ adwuma hwer'* (Go labor on spend and be spent) … to my surprise, she said …is it not *'Christian Asor 'Ndwom'* (CAN) 192…and started singing the hymn in the order in which the verses are arranged. I then said I know you also enjoy *'Asodzi da mo do'* (A charge to keep I have) …once again she quoted the hymn number CAN 144" Consistently, whenever I visit and call out a hymn and other indigenous compositions she loves, she will mention the hymn number and start singing from the first verse to the end, in that order…sometimes she would recite the lyrics of the songs before she sings.[444]

Mama Atakora (age 83) at Kwahu Bepong who has also been diagnosed with dementia for the past thirteen years is reported to also recall Presbyterian Hymns and songs she learned long ago when she was active in the Church's Singing Band. According to her caregiver:

> Music is part and parcel of her life and she has constantly practiced it. She could communicate her faith much better in music than through sermon or memorising the word of God. Immediately we sing with her she becomes excited…it's about where your passion is… Mama Atakorah is passionate about music… music, as they say, is food for 'her' soul…[445]

[443] Interview held in Kumasi, October 10, 2017.
[444] Ibid.
[445] Interview held at Kwahu, December 5, 2017.

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Yaw, her caregiver, also made this observation: "but for the songs (particularly the lyrics of the songs that she recalls and relates to) …Mama Atakorah could not be described as being part of the Christian faith…she would have been described as 'dead' to the faith both physically and spiritually…"[446] During a focus group discussion with the CoP, a similar experience was shared by a participant of a retired Apostle of the CoP who was diagnosed with dementia prior to his death:

"He couldn't remember anything: family, children or his colleagues but he remembered to sing Pentecostal choruses.[447] One of his favorites was:

What Singing there will be up there2x
When face to face with Jesus we shall stand
And join the heavenly choir in a better land;
What singing there will be up there,
What glory for the saints to share
O glory, glory, glory!
What singing there will be up there.[448]

Similar thoughts are expressed by Isaac Watts in the hymn:

I'll praise my maker while I have breath:
And when my voice is lost in death,
Praise shall employ my nobler powers:
My days of praise shall ne'er be past
While life, and thought, and being last,
Or immortality endures.[449]

Adu, the caregiver of Maame Sarah made this concluding remark:

> In the state of dementia, the only opportunity/time believers get to participate in worship is through songs, if the bible is read, they might not be able to process the import of the message, they may silently follow the prayers that are said …but when you begin to introduce these songs, their spiritual devotion gets stimulated, confirming their faith and enlivening their hope. This is the time they become part and parcel of the worship life of the community of faith.[450]

[446] Interview held at Kwahu, December 5, 2017.
[447] Focus Group discussion with the CoP held in Accra, November 17, 2017.
[448] Hugh Mitchell, PSB 404.
[449] Isaac Watts, MHB 428.
[450] Interview held in Kumasi, October 10, 2017.

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Scripture assures believers of a continual relationship with God even in old age (Isaiah 46: 4, Psalm 71:9, Psalm 92:14). I observed that the church is usually the principal agent for imparting theological knowledge to indigenous folks. This ensures that people have a reservoir of the knowledge of God. The fulfillment of this role does not pose challenges until members advance in age and can no longer be part of the regular church services. Thereafter, the churches' role is limited to prayers and offering of the Eucharist. For members living with dementia, it becomes a routine as people are not trained to manage them. How then does the church carry out her role of imparting theological knowledge to this category of people? This is particularly important when the church has to stimulate their faith and ensure that they reconnect with God. This creates a gap in the transfer of theological knowledge especially to the aged and members who have been diagnosed with dementia.

The first 'Mark of Mission' affirms that the Christian faith presents us with an interpretative content.[451] The faith formats our understanding of life and offers believers a perception of reality. As such, Valdir Raul Steuernagel points out that "the Christian faith is not a theory but a life-sharing story that connects us to our life origins and purpose as well as to the other, and the community of others. The Christian faith must be lived out and shared; otherwise, it cannot be understood and embraced. It must be nurtured, or else it will not grow into all the tissues of our lives."[452] The study revealed that the songs have become a portal of recall of memorised scriptures among the members who have been diagnosed with dementia, which offers them an opportunity to reconnect with the Christian faith. These songs, therefore, become a vehicle through which the word of God becomes relevant and meaningful.

[451] Steuernagel, "Transform Unjust Structures," 63.
[452] Ibid.

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This has implications for the teaching and learning of Christian songs as an important resource for Christian mission. A study by T.G Long affirms that many people "… get our theology far more often from the hymns we sing than from the sermons we hear."[453] Perhaps, because they are a tool for effective mission in predominantly oral communities. An interesting finding in this study is that in oral societies where people cannot read and write, the involuntary and voluntary learning of songs enables Ghanaians to memorise passages of scripture and also to utilize them at deeper levels of meaning. This is evidenced in the story of Maame Sarah who is diagnosed with dementia.

> Maame Sarah dropped out of school in either class three or four…later in life, she married a composer and singer of Ebibidwom. In their private life, they often sang together…Oldman [Agya Sam, the husband] would sing and she would respond and they joined to sing the chorus…this was the practice at home and on the farm. From that set-up, they sang together at church… As for the hymns, she learns what others are singing and not directly from the hymn book. That is how she has come to memorise several hymns and songs; inadvertently, memorising and storing the scriptures in her heart all her life.[454]

This is also corroborated by a respondent in the focus group discussion which was conducted among the members of the CoP.

> We are in the Ghanaian society where illiteracy, so far as the Church of Pentecost members are concerned is very high. If you are to visit our rural communities, e.g the CoP in Asankragua or the Sehwi area, you will find that most of our illiterate members cannot tell you the theme for the previous years. However, if you request for the theme songs of that same year, the person can tell you and also sing all the stanzas…You don't need much professional skills to learn how to sing. Thus, our illiterate members are able to memorise, understand and appreciate the spiritual direction of the church in a particular year. I think that the message of the song gets down to our illiterate members much better than the sermons we preach.[455]

[453] T. G. Long, *Beyond the Worship Wars: Building Vital and Faithful Worship* (Durham: The Alban Institute, 2001), 54.
[454] Interview held in Kumasi, October 10, 2017.
[455] Focus Group discussion held in Accra, November 17, 2017.

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In an interview held at Boanim, Akoto had this to say:

> Messages, in general, get down to people, young and old, literates and illiterates even better and faster through songs. I'm not good at history. I hardly remember dates but when there are events and programmes where songs are used as jingles, they are registered in my mind. I remember
>
> a. In the early 1960s a song entitled 'beautiful Ghana' under the new title 'Work and Happiness' was frequently played during Kwame Nkrumah's regime as part of the 'Work and Happiness' programme.
> b. On August 4th,1974, Ghana started driving on the right with the song
>
> | | |
> |---|---|
> | *Pi pi pi pi,* | Honking |
> | *Enifa enifa naa nyin,* | Right, right that's it |
> | *Abenkum abenkum ye gyae* | Left, left we've stopped |
>
> c. The redenomination of the Ghanaian cedi in 2007 was accompanied with a promotional song 'The value is the same.'
> d. Presently, there are also anti-corruption and sanitation campaign songs in the media to educate the general public on the above issues. These include, *'Wo yɛ corruption a yɛbɛ kye wo'* (If you involve in corruption, you will be arrested) and *'Di wo ho ni, di wo fie ni, di wo krom ni'* (Keep yourself, your home and community tidy) respectively.
>
> In the same vein, songs may be described as one of the easiest and most powerful tools for indigenous Christian mission.[456]

Although many depend on the songs and poetic text for memorization of scriptures, it was gathered during the interviews that several songs have lost their original thought and theology over the years as a result of the incorrect learning and singing of the songs. Participants in the focus group discussion with the CoP cited the following songs as examples:

Original Texts	**Corrupted Texts**
I saw Jesus standing as a conqueror	Jesus standing at the corner
conqueror	corner
singing hallelujah	singing hallelujah
Amen, Amen	Amen, Amen
Saved by Grace;	Day by day
Not by might. 2x	Night by night. 2x

[456] Interview held at Boanim, August 20, 2017.

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I have my liberty	I have my liberty
I have my liberty	I have my liberty
I have my liberty now	I have my liberty now
My chains are broken down	Bankyes (Cassavas) are broken down
Jesus has set me free	Jesus has set me free
I have my liberty now	I have my liberty now

5.2.2 Rekindling hope for the sick and dying

"Am I dying, nurse?" This has always been a difficult question to answer from terminally ill patients, retorted a nurse. Sue (the nurse) shared her experience at a Medical Ward in a Teaching Hospital in Ghana as follows:

> Aunty Ekuba (78 years old) was a learned Christian woman. She was a staunch Anglican and always had visits by her priest…On that fateful night, she called me to her bedside, held my hand and requested me to sing for her some Christian songs…the last song we sang was 'Swing low, swing chariot coming forth to carry me home…"
>
> I was very scared but that was what the patient wanted. I missed a few words while singing, immediately, she corrected me and asked me to keep singing. I only realised she had died when she lost her grip. She was a woman of faith, all she needed was my presence and the ambiance of her faith. The song created that ambiance because in the ward you do not get that ambiance, it's all about the sick and dying…[457]

According to Sue, this is how she employs Christian songs as a tool to stimulate faith and also reduce anxiety in the sick and dying patients during their admission to the hospital.

Research shows that songs have been identified as a powerful source of hope for people in this state. Amy Clements-Cortés asserts that "increasingly, music therapy is becoming recognised as an integral part of many palliative care programs."[458] Among other goals, music therapy is employed to decrease depressive symptoms and social

[457] Interview held in Accra, October 30, 2017.
[458] Amy Clements-Cortés, "The Use of Music in Facilitating Emotional Expression in the Terminally Ill," *American Journal of Hospice and Palliative Medicine* 21, no. 4 (2004): 255.

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isolation that mark terminally ill cases and to enhance communication, self-expression, and relaxation.[459]

'Rekindled hope' is a fascinating finding in this study. It was realised from the recipients of the literary texts that these compositions serve as an effective tool for alleviating anxiety, and for inspiring faith. This is because the songs and poetic texts function as a means of spiritual formation and incarnation of the meaning of the gospel.

This experience is not peculiar to Sue; she referred to Nobel, a nurse in the Burns Intensive Care Unit she had worked with earlier; who employed music therapy in the care of burns patients by singing and playing on his guitar. In an in-depth interview with Nobel, he pointed out that

> Being at the Burns Intensive Care Unit comes with challenges…there are times that we are constantly handicapped especially when it comes to nursing patients that we know are likely not to make it; so, we have to begin with palliative care…when this happens you feel powerless and insufficient because both patients and relatives look up to you as a saviour. In times like this, I draw strength from faith in Christ which I share with patients on my guitar.[460]

Nobel recounted some of his experiences as follows:

> There was this guy who had been at the ward for three months. He was battling with severe burns and electrocution…he couldn't move out of his bed and so, he started developing bed sores. Even though his wounds were healing he had a lot of damage inside…I always played the guitar for him. I taught him some Ghanaian Christian songs. We always sang especially on Sundays as he couldn't go to church. This gave him hope and began his journey of faith in Christ…he passed on with time…
>
> I also nursed a seventy-year-old patient who had ninety percent burns…it was really bad…death was inevitable; so, we started palliative care. He constantly asked me to pray for him. Indeed, if the patient is not a Christian we do our best to lead him/her to Christ before the person dies…this man was not convinced of his salvation. Every other day he would request for the sinner's prayer and I would pray with him…So, I started singing to him. He would then lie down quietly and listen, when I stopped singing he would

[459] Clements-Cortés, *Palliative Medicine*, 255.
[460] Interview held in Kumasi, October 11, 2017.

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> ask why and ask me to continue sing…one of those days I was singing for him only to realise that he was gone…[461]

Sue pointed out that being with and being for the dying through Christian songs also reduces the anxiety of both the health staff and other patients who witness the passing of the terminally ill. She explains that "seeing the dying moments of patients is anxiety provoking and stressful. However, the death of a believer whose passing was devoid of struggle; ushered with hymns and Ghanaian Christian songs stimulate reflection among the healthcare professionals and other patients around to think about the need for salvation."[462]

Music therapy is not restricted to the hospitals, it is also employed in the palliative care of people in their homes.

> Aunty Ama shared this account… "on the said day when Maame Payin (her Aunty) was near death, the family gathered around her to sing some Fante hymns and songs. After a prayer had been said, she joined in to sing the last hymn, said Amen and breathed her last …there was no fear in the dying person nor the people around her."[463]

The study showed that these songs have become an effective tool that offers assurance and hope for the sick and the dying. Beyond that, it offers a unique opportunity to health caregivers who are privileged to attend to those going through such experineces to respond to human need by loving services. This is the third 'Mark of Mission.' More often than not, this mark of mission has been interpreted in terms of alleviating the challenges of the poor or needy. What is peculiar in this study is the category of people whose lives are being transformed from fear to assurance and hope.

During an engagement with the nurses, I observed that although chaplains have been attached to hospitals to provide spiritual care for the sick and the dying, they are few in

[461] Interview held in Kumasi, October 11, 2017.
[462] Interview held in Accra, October 30, 2017.
[463] Interview held in Accra, November 25, 2017.

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relation to the number of patients they have to provide spiritual services for. This points to the gap in meeting the needs of the sick and dying. Even though Christian hospital visitation groups also provide intermittent spiritual care to patients on admission, the task of meeting the day-to-day spiritual needs of the patients rest with the health workers, especially the nurses who provide twenty-four-hour care. These songs have become a means through which faith is stimulated.

5.2.3 Songs and poetic texts: Tool for mission in the context of dialogue

The concept of interreligious dialogue has been variously understood as seeking cooperation with people of other faiths for the pursuit of common goals, peaceful coexistence in a community and a way to better appreciate other faiths.[464] Dialogue is not just an occasion for sharing and listening but also an event for learning and enriching.[465] In other words, a dialogue opens up opportunities for discussions and possibly, new discoveries and change.

Literature shows that there has been a consensus at the general level of the ecumenical movement that dialogue should be the approach with which the Church interacts with people of other faiths.[466] At the same time, the Church has had to keep the charge of proclaiming the gospel of the redemptive work of God through the person and work of Jesus Christ as encapsulated in the first 'Mark of Mission': To proclaim the Good News

[464] Michael Fuseini Wandusim, "Interfaith Dialogue and Christian Witness: Exploring the Challenges and Tensions Involved From a Ghanaian Perspective," *Journal of Advocacy, Research and Education* 3, no. 2 (2015): 166.
[465] Martha Theodora Fredericks, *We Have Toiled All Night: Christianity in the Gambia 1465-2000* (Zoetermeer: Boekencentrum, 2003), 14.
[466] World Council of Churches, *Called to Dialogue: Interreligious and Intra-Christian Dialogue In Ecumenical Conversation* (Geneva: Wcc Publications, 2016).
Also See "Guidelines on Dialogue with People of Living Faiths and Ideologies." www.oikoumene.org/en/resources/documents/wcc-programmes/interreligious-dialogue-and cooperation/interreligious-trust-and-respect/guidelines-on-dialogue-with-people-of-living-faiths-and-ideologies. Accessed June 03, 2018.

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of the Kingdom. The question that comes up naturally is how the church could reconcile the two.

Research into Peace building and Interfaith Dialogue has shown that musical performances can evoke transformative moments that enhance communication and restore broken relations.[467] The Catholic Church also considers songs as an effective medium for sharing the wealth within various religious traditions.[468] This study supports the above position and adds that the poetic and lyrical texts are important resources for mission in the context of dialogue at the grassroots.

An interesting observation made in this study was that the dialogical dimension of mission (through the medium of songs and poetic texts) was fostered by the spirit of listening, learning, respect, and empathy. This is supported by Wandusim's study.[469] Narratives from the recipients of these compositions who are non-believers were quite insightful. Fati, a third year SHS student in a Christian faith-based school shared her account as follows:

> When I compare the songs to the Bible, I think the songs can be enjoyed by everyone: believers and non-Christians alike because even the Muslims in my class enjoy them unlike the bible…I can sing all the songs that we sing in the school: hymns, those sung by the choir and singing groups as well as the praises… I enjoy them. I can even recite the Apostles Creed. For me, it is because of the tunes of the music that's why I learned them. Besides devotion time, I still sing the songs…my love for the songs depends on both the tune and the words…when I sing them sometimes I feel sadness, excitement, and encouragement. There are some hymns that I can sing without the hymn book. PH 284 quickly comes to mind…[470]

Another view was shared by a Christian minority in a Muslim dominated community.

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[467] Roberta R King, "Music, Peacebuilding, and Interfaith Dialogue: Transformative Bridges in Muslim–Christian Relations," *International Bulletin of Missionary Research* 40, no. 3 (2016).
[468] Wayne Teasdale, *Catholicism in Dialogue: Conversations Across Traditions* (Lanham: Rowman and Littlefield, 2004).
[469] Wandusim, "Interfaith Dialogue," 171.
[470] Interview held at Abetifi, December 8, 2017.

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> When we go for community crusades to preach Christ, people do not come because they have already made up their minds. But music is so powerful. When the songs are sung, they attract the people to come. They listen to the lyrics which transmit the message of the Gospel to them. Likewise, when Alhassan Ziblim[471] sings at weddings, funerals or any social gathering, the songs encourage people and carry a lot of messages. Even the non-Christians are very interested in the songs. They nod and show appreciation for the songs.[472]

It was realised from the narratives that in a context where it was difficult for people to open up for dialogue, the songs served as an effective tool. Moreover, suspicious perceptions of the 'other' either prior to or during the initial stages of engagement gave way to the willingness to learn and change. This is supported by S. Ayse Kadayifci-Orellana's study on Inter-Religious Dialogue and Peacebuilding.[473] Some converts to Christianity, therefore, described the songs as a *'hidden tool for evangelism.'* Peter is currently a member of the CoP. He asserts that:

> Me like this, I was not a believer, song pulled me to the Church of Pentecost…Always I would be in the house and they would be singing…that time it's not like instruments, is band…and always I would be in the house and my heart will be *bum bum bum* [expression of heart beat] … always I tell myself I will go, I will go. So, one day I just got up and walked to the church and I went and danced well well. Then I sat down, they preached and then we closed. The following Sunday I went again and now I am stuck there… Every song has a meaning and songs are powerful…the words of the song pulled my spirit closer to God.[474]

The 'emotive' and 'cognitive' components of Christian songs are evidenced in the narratives. Cas Vos, Gertrud Tönsing, and J. Wepener, assert that "in many Christian congregations today, the question of music is an emotive issue as the…[songs] touch

[471] Zacchaeus has been presented under 1.8.2.
[472] Focus Group discussion held in Tamale, November 5, 2017.
[473] S. Ayse Kadayifci-Orellana, "Inter-Religious Dialogue and Peacebuilding," in *The Wiley-Blackwell Companion to Inter-Religious Dialogue*, ed. Catherine Cornille (John Wiley & Sons, Ltd., 2013), 159.
[474] Interview held in Accra November, 17, 2017.

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the heart of the people's faith and shape [their] theology."[475] Fauzia,[476] corroborates the above position and states that

> …When I sing/ hear a song … I listen to the words and make sure I understand the meaning of the song… hmm! I can't express how I feel…the words of the songs touch me… I have varied emotional experiences...so I joined the singing group (Heaven Birds) before my conversion and the songs have changed me, one of them being… *'Ɔsoro ne yen fie asase yi so ha ɛyɛ akwantu o…'* (Heaven is our Home, here on earth we are sojourners…)[477]

She adds that

> I have not only joined the 'Heaven Birds' I am really changed…I used to be very disrespectful, threw trash around, I felt insecure inside…because I didn't understand Twi I always thought people were talking about me. But as the songs touched me I realized I had to change from my ways…if not and we die and go to heaven to render accounts of our lives, how will I be able to explain myself to God…it put fear in me…

Obviously, indigenous Christian compositions have become an important resource for a dialogical process that can deepen and strengthen one's own religious identity as well as promote mission in the context of dialogue.

5.3 Discipleship and transformation

The theme of Christian discipleship and transformation gains prominence in the works of the indigenous composers. The concept of discipleship is also encapsulated in the second 'Mark of Mission': To teach, baptize, and nurture new believers. Egbunu maintains that the 'Great Commission' conceived of discipleship to be the end product and natural outcome of global evangelism. "Of all the possibilities of transformation that one may experience, the most fulfilling [experience] is to be transformed into the

[475] J. Cas Vos, Gertrud Tönsing, Cas J. Wepener, "The 'Cognitive' and the 'Emotive' Component in Christian Songs: Tracing the Shifts in Traditional and Contemporary Songs'," *Verbum et Ecclesia* 36, no. 1 (2015):14, doi:10.4102/ve.v36i1.1308.
[476] Was a Muslim prior to her conversion.
[477] Interview held at Abetifi, December 8, 2017.

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likeness of Christ as we gaze on him in growing intimacy…"[478] Transformation here refers to the process of change that is sparked by an encounter and relationship with God that enables or sustains a process of adjusting moral and spiritual assumptions and cognitive constructions so that people progressively think, feel, create, act, serve etc more like Jesus.[479] From the study, I gathered that indigenous Christians songs and poetry are effective tools for promoting Christian discipleship and transformation. Two sub-themes were identified under this main theme: Rebirth and rededication, Christian suffering: The Master's example.

5.3.1 Rebirth and rededication

The study revealed the communicative power of the lyrics and poetic texts as lives of individuals and groups are positively affected, leading to the rebirth or rededication of lives. This is an account of an informant:

> The event dates to March 1951. It took place during a Methodist Camp Meeting at the Enyan Abaasa Methodist School Compound. From neighboring residential houses, spectators peeped through their windows to listen to the prayer, preaching and the singing of lyrics. When the singing of a lyric based on Zacchaeus commenced (cf. Luke 19:1-10), an elderly man of about 70 years rushed into the service from his house, shouting – "Help me! Save me! I am that man Zacchaeus and I want to make my personal confession for the Lord Jesus to forgive and save me, just as He did for Zacchaeus the tax collector." The singing stopped, and the Rev. Hammond allowed him to tell his story. Trembling, he said:
>
> I was working as a Public Works Dept. Officer (P.W.O) at Cape Coast. But I returned home to Abaasa after my retirement a couple of months ago. At Cape Coast, I was staying in a compound house with some other tenants. One day, as custom demands, a woman whose single room was just opposite mine did celebrate her only daughter's first menstrual period. The mother went around her friends and relatives and borrowed some jewels which the daughter would use during the ten-day celebration period. After the celebration, the mother collected all the jewels and kept them in an

[478] Egbunu, "Nurture New Believers(i)," 26.
[479] Dan Sheffield, "Encountering the Other: Mission and Transformation," *Common Ground Journal* 5, no. 2 (2008): 44- 56.

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> *ayewa dondo*.[480] I saw her placing the jewels down under her bed with the view to return them to their respective owners in due course.
>
> However, just when the mother left the house for the market and the daughter was cooking at the kitchen nearby, I entered the room, snatched the jewel container, with the view to go out the same evening to sell them. Unfortunately, the mother returned from the market earlier when her daughter was still in the kitchen. I saw the woman bending down to take the jewel container, but she could not find it. She called in her daughter; both searched for it while weeping for the treasure, but they could never find it. In fact, the entire house and tenants were surprised and shocked at the unexplainable loss. Feeling that my stealth would be detected, I hid the *'ayewa dondo'* in my cloth, went out secretly and dropped the bowl of jewels down into a pit latrine at the far end of the house. In fact, the loss became more than a funeral and a curse for the mother and her daughter for the rest of their lives. This deed has ever since haunted me with a guilty conscience. Therefore, when the lyric was being sung I viewed it as my only personal chance to confess in order to seek forgiveness from God. [481]

As can be observed, the lyric lifted the burden of guilt from the 70-year old man and marked the beginning of his inner transformation and reconstruction. In a related development, this is what Mensah, a facilitator of the New life for All Programme had to say:

> As a New Life for All facilitator, I teach people the word of God and how to live the faith, but this was an occasion that I had to re-examine my faith…It was at a facilitators conference held at Sunyani in the early 1990s. During the programme, the twi version of the hymn 'A charge to keep I have…' was rendered. Though it's a familiar song, it felt as if I was hearing it for the first time. The rendition began with the background story of the hymn. The song struck me, renewed my faith and created a new awareness in me -I have a charge to keep. It isn't like I hadn't heard in a sermon or read from the Scriptures that if you don't have a transformed life you will not go to heaven…probably it's because of how the choir rendered the song or how I tuned my mind to the presentation. Indeed, that day marked the beginning of transformation and a sense of greater awareness than what I had gone through as a Christian, a Bible study teacher.[482]

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[480] Jewery box made of calabash.

[481] This experience was witnessed and shared by Rt. Rev. Yedu Bannerman at Tema, December 10, 2015. The Lyric singer at the Camp Meeting was Paa Brown, the father of the Methodist Bishop Rt. Rev. J. K Ato Brown now retired. Cf. George Ossom-Batsa and Felicity Apaah, "The Contribution of Akan Sacred Lyrics to Development in Ampiah-Adjumako in the Central Region of Ghana," in *Religion and Sustainable Development Ghanaian Perspectives*, ed. Rabiatu Deinyo Ammah George Ossom-Batsa , Nicoletta Gatti, Grand Opere (Rome: Urbaniana University Press, 2018), 91–92.

[482] Interview held in Accra, December 12, 2017.

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It was instructive to learn that catch phrases have been couched out of songs which serve as reminders for Christian discipleship. Afari with the CoP share this experience.

> 'Integrity' is a catch phrase of a church group I belong to. It was couched out of the song *'Ma menyɛ dɛ 'Wo, mo Wura'* (Lord, I want to be like you). For the group, it's a reminder to be like Christ in all spheres of our lives even on the field of play...On one occasion, there was a controversial penalty decision by a referee on the field of play which was in favor of a player...the word integrity was mentioned aloud...immediately, the concerned player came out with the truth...*O woantwa me, me ara na mede me ho too fam* (Oh! He did not foul me, I dived onto the pitch)...this compelled the referee to rescind the decision.[483]

I gathered from the respondents that indigenous songs and poetic texts are an important resource for Christian discipleship. They are able to affect the recipient's emotions and redirect their thoughts and actions in the ways of the Lord. Moreover, Christian discipleship calls for a deeper experience of God than people recognize in their everyday actions and the enthusiasm which sometimes focuses on the external signs and the overwhelming experience.[484]

5.3.2 Christian suffering: The Master's example

Another important issue that the data on discipleship and transformation brings out is one that seems obscure in contemporary African Christianity; it is the subject of Christian suffering. The theme of Christian suffering and God's assurance of deliverance run through the works of the composers. Suffering is the pain we endure or the struggles we go through in life as a result of our belief or faith in God. Christian suffering comprises of situations that God permits in one's life either to humble or test one's faith. This may be distinguished from self-induced suffering which is the result of our failure to make corrections and amendments in our daily living e.g. laziness, building in waterlogged areas, living in a dirty environment etc.

[483] CoP focus group discussion held in Accra, November 17, 2017.
[484] Steinmetz, "Theology of Karl Rahner," 6.

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In this study, it was realized that indigenous Christian songs and poetic texts have become a source of hope, assurance, and comfort for people going through diverse forms of struggles. Besides, they are effective tools for orientating believers on our participation in Christ's salvific mission through suffering. This phenomenon was observed across the various denominations selected for the study. Amoah, a Presbyterian who has been battling with stroke since 2016 gave this account:

> Suffering is part of life. It comes in different forms; in health, death, economic challenges, anxieties, and frustrations of all kinds. One of my most trying moments has been my battle with stroke since 2016 till date. During these challenging moments I have always drawn inspiration and strength from poetry that I personally penned and other indigenous literary texts; for instance, the Akan version of Saint Stephen Sabaite's hymn:
>
> If I find him, if I follow,
> what His guerdon here?
> Many a sorrow, many a labor, many a tear.

Sabaite in the last stanza probes further that

> Finding, following, keeping, struggling
> Is He sure to bless?
> Saints, apostles, prophets, martyrs,
> Answer: Yes.

The knowledge conveyed through this song strengthens my faith and spurs me on.[485] During a focus group discussion with the Catholic Church at Boanim, an experience was also shared by a Seminarian:

> I know of a man in one of our parishes in Kumasi. He has been really sick for a long time and known to be dull and quiet. However, when he comes to church and listens to the music, you see him dancing. He may not be able to sing the song but he gets elated. I remember I had an encounter with him and he said when he hears the choir sing, he is relieved of his pain. The songs bring him comfort and hope in God. So, for that moment he forgets about his sickness and pain and is full of life. This is what happened to King Saul in the book of Samuel…whenever David played the harp for him, he was relieved of the illness.

[485] Interview held at Kwahu, April 03, 2018.

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At the end of our conversation he stated that "when I listen to the songs, I am assured that I am not alone in my predicament…even if God does not take away the pain, he provides the strength to live through it."[486]

This experience is not peculiar to those who are ill, at Ampia Adjumako it was observed that the lyrics of songs and poetic texts give people a reason to hope and trust in God. Maame Mary had this to say:

> Initially, I expected everything to go well with me as a Christian. I would always go for *'akwankyere'* (Church counseling and direction) whenever something went wrong…from low farm produce, low sale of my produce at the market to ill-health. I had different kinds of oil for protection. However, this changed at the loss of a close relative. It was a pain I couldn't ease with oil or prayer…the song *'gyae su gyae nkomo me ne wo nam'* (Weep not, groan not, for I am with you) became a great source of encouragement to me. It took away my fears, motivated me and sooth my wounds. I have a different outlook on faith and suffering now…I easily identify with the Master…and urge others on in their struggles.[487]

Maame Mary also pointed out that songs of hope and trust reduce peoples' anxieties and help them to form the right attitudes in difficult times. Thus, strengthening one's faith and relationship with God.

During my interactions with interviewees and participants in focus groups discussions across the denominations selected for the study, I gathered that people are now thinking of a suffering-free Christianity. That is Christianity without the cross; which is suffering, sacrifices, grief or pain. Suffering is often associated with malevolent forces and hardly perceived as God ordained, although the experiences of Christ and his Apostle remain examples to Christians of every generation. Consequently, the theology on Christian suffering seems to be obscured in contemporary African Christianity. This points to a gap in meeting the needs of people who go through diverse forms of

[486] Interview held at Boanim, August 20, 2017.
[487] Interview granted the researchers at Aborofoa, May 10, 2016. Also see Ossom-Batsa and Felicity Apaah, "Akan Sacred Lyrics," 92.

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suffering. Amoah, the gentleman who has battled with stroke since 2016 summed it up that

> …You will never understand suffering unless you go through one. It is not easy…through it all, the songs and poetry have been a source of inspiration, comfort, and assurance of God's grace and love. Moreover, I have learned through these works that I am privileged to share in the salvific mission of Christ through suffering. I do not live a life of bitterness…I enjoy every day that I am blessed with.[488]

5.4 Identity construction

'Identity' as a concept in its present incarnation has a dual sense; firstly, it refers to social categories and secondly, to the sources of an individual's self-respect or dignity."[489] With reference to social categories, the concept denotes "a set of persons marked by a label and distinguished by rules deciding membership and (alleged) characteristic features or attributes."[490] In the case of an individual's self-respect or dignity, the concept of identity "distinguishes characteristics that a person takes a special pride in or views as socially consequential but more-or-less unchangeable."[491] From the study, I gathered that indigenous Christians songs and poetry represent a tool for identity construction among varying categories of people. Two sub-themes were identified under this main theme: Cultural Identity in Worship, and Reshaping Societal Norms, Practices, and Values.

5.4.1 Cultural identity in worship

Culture refers to the way of life of a people. It comprises of elements such as language, thought patterns, beliefs, norms and value systems etc., that are unique to a people. The

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[488] Information granted the researcher at Kwahu, on April 03, 2018.
[489] James D Fearon, "What Is Identity (As We Now Use the Word)?," *Department of Political Science (Stanford University)*, 1999, 2, https://web.stanford.edu/group/fearon-research/cgi-bin/wordpress/wp-content/uploads/2013/10/What-is-Identity- as-we-now-use-the-word-.pdf. Accessed March 23, 2018.
[490] Fearon, "What is Identity," 2.
[491] Ibid.

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study showed that especially in indigenous communities, the vernacular is significant for the comprehension and expression of the Christian faith. More importantly, the thought forms that undergird the cultural, social, and religious institutions and worldviews of the believers become more pronounced in their worship life."[492] It was evidenced in the study that these elements of culture have become part and parcel of the worship life of the indigenous believers, portraying their unique identity as Ghanaian Christians. A participant of the focus group discussion held at Boanim made the following remarks:

> My Christian identity doesn't take away my cultural or ethnic identity. First and foremost, I'm an Asante before I become a Christian because one is born into a society before he or she joins other institutions. The Asante is always proud of his identity i.e language and tradition and is usually familiar with our symbols, gestures, signs etc…when Christian songs are sung in our language, I am over joyed and really appreciate it. You see, it gives me the impression that I don't have to bear another person's identity to become a Christian. It gives a sense of belonging.

The Catechist of the St. Francis of Assisi parish at Boanim added that

> We appreciate the faith as our own. The elderly people, in particular, are able to enjoy and understand the liturgy from the beginning to the end. Sometimes, you see them smiling because they appreciate and understand the message of the songs or poetic texts. Some of these literary texts have historical backgrounds and others are developed around events which occurred in the past. So, when the songs are rendered they remind us of our past, our identity is made visible in our worship and we feel very much at home.
>
> It makes us feel proud of who we are… When you understand what you are doing, you give it your best. This is evidenced in the laity's participation in the liturgy.[493]

Additionally, the recipients indicated that the songs address their socio-cultural issues, such as family and communal life, history, childbearing, etc. According to them, this

[492] Laryea, "Christianity as Vernacular Religion,"1. Also see G.C. Oosthuizen, *Post-Christianity in Africa: A Theological and Anthropological Study* (London: C. Hurst & Co., 1968), 235-238.
[493] Focus group discussion held at Boanim, August 20, 2017.

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creates an understanding of the shared indigenous values and their continuous connection to African Christianity.

In a related development, a member of the CoP pointed out that the rendition of songs and poetic texts in varying mother tongues facilitate the transmission and acceptance of the message:

> We traveled to the Volta region last year and I realised that the CoP theme songs which were received in Twi were being rendered in Ewe. In Yendi, I heard the same songs in the Konkomba language. A brother from Cape Verde also sung that piece in Portuguese, and some Spaniards' in Spanish…It is important that these lyrical pieces are being rendered in varying mother tongues because once they get the music, they get the message…[494]

Peter, a member of the CoP gave this account of worshippers:

> The time I was in Walewale like this, if we go for programmes and a song is raised in our language, the people just catch the meaning. By the time you say bring yourself to Jesus, they are running and coming. Otherwise, if they didn't get the meaning of your message, they will say what you are doing, you are just making noise…Like the time Mama Grace get the song *'Montintim ma mo nhinhim da'* (Be steadfast and unmoveable) in Walewale, we were going for a church programme and she saw the old ladies walking…in that community if you call for a district program, some people have to walk for four hours to make it, others three, or two. To walk one hour is even not easy. So, the time we got to the church, God dropped the song for Mama. When she looked at the faces of the old women and others, she raised the song which was then translated into our language and the people understood it. Come and see the joy for the programme…that is why Church of Pentecost, without songs, the church cannot grow like it is now.[495]

In my interactions with folks in some rural communities that I visited, I marveled at the perfection and alacrity with which the local people including children displayed a deeper understanding of the vernacular. This is contrary to the experience in the urban communities where the vernacular is gradually giving way to the English language. In a related development, a senior minister in the Methodist Church points out the

[494] CoP focus group discussion held in Accra, November 17, 2017.
[495] Information granted the researcher in Accra, November 17, 2017.

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difficulty people in the urban centers have in relating to the works of Yedu Bannerman. That notwithstanding, its sparks some nostalgic feelings within the urban folk whenever his poems are read. The study showed that these compositions have become learning tools for the indigenous languages. Moreover, I gathered that the concepts used by the composers and the poet do not introduce an unknown God (*'obi nkyerɛ abofra Nyame,'* translated to read 'No one points God to the child') rather, they seek to broaden the understanding and to reinforce the knowledge of God in indigenous Christian thinking.

5.4.2 Reshaping societal norms, practices, and values

Another significant finding in this study is that lyrics of the songs and poetic texts are a tool for redefining and shaping the identity of individual believers and the community of Christian as a whole, in terms of societal norms, practices, and values.

"Human societies have contrasting values which reveal a gap of difference among people and also marks one society out distinctively from other human societies in the family of humanity. Based on cultural considerations, some forms of behavior, actions, and conducts are approved while others are widely disapproved of."[496] Gabriel E. Idang explores this subject in his theme of creating continuity of African culture and values in order to give credence to authentic African identity.

The shared cultural values are passed on from one generation to another through socialization processes. This has also been highlighted by Idang.[497] A. B Fafunwa[498] describes the socialization process in the indigenous context as follows:

> [A] child just grows into and within the cultural heritage of his people. He imbibes it. Culture, in traditional society, is not taught; it is caught. The

[496] Gabriel E. Idang, "African Culture and Values," *Phronimon (Online)* 16, no. 2 (2015): 102.
[497] Idang, "African Values," 102.
[498] A.B. Fafunwa, *History of Education in Nigeria* (London: George Allen and Unwin, 1974), 48.

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> child observes, imbibes and mimics the action of his elders and siblings. He watches the naming ceremonies, religious services, marriage rituals, funeral obsequies. He witnesses the coronation of a king or chief, the annual yam festival, the annual dance and acrobatic displays of guilds and age groups or his relations in the activities. The child in a traditional society cannot escape his cultural and physical environments.

Obviously, there are some cultural values such as respect for the elderly that Christianity endorses while others are at variance with Christianity. Besides, culture is continually and rapidly transforming, and as societies are increasingly becoming multicultural, there is no clearly fixed culture."[499] That notwithstanding, "Christians believe that God remains in control and that even in the midst of rapid social change he desires his people to be agents of his love, righteousness, and hope."[500]

In an interview with a recipient of the literary texts of the composers being studied, he had this to say: *Myjoyonline* in its 8th September 2017 edition posted a feature article captioned: "Abandoned values and attitudes - Ghana, where did we go wrong?"[501] In this feature article, a few significant values are identified and engaged in the light of the contemporary society. It reads:

Mindful of others

> In our society today, it would be a miracle to park your motorbike or any other vehicle in an open space with keys inside and windows open and come and find it there. For those of us who drive through the Kaneshie market in Accra West on daily basis and witness the chaos and the filth that has characterized the place, it would be a huge miracle to get there one day to find the place clean and tidy and commercial drivers behaving orderly for others to drive through without stress.

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[499] Craig Ott, "Globalization and Contextualization: Reframing the Task of Contextualization in the Twenty-First Century," *Missiology: An International Review* 43, no. 1 (2015): 51.
[500] Ott, *Globalization*, 51.
[501] Vicky Wireko-Andoh, "Abandoned Values and Attitudes - Ghana, Where Did We Go Wrong?," *Myjoyonline*, September 18, 2017, www.myjoyonline.com/opinion/2017/September-18th/abandoned-values-and-attitudes-ghana-where-did-we-go-wrong.php.%0A.

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Enriching self in public office

> Those were the days when public officers lived godly lives at the workplaces and wanton dissipation and looting of public funds were few and far in between. Fast forward to today, acts of deliberate misappropriation are becoming too rampant. There are too many sickening acts of corruption and misappropriation in the news these days. Why is selfishness in public office now a fashion to the extent that the news media are awash with examples?

Respect

> Talk about automatic respect for others' needs. Oh, we lost it long ago to the culture of impunity, lawlessness, and disrespect… We drive without respecting the needs of people waiting at zebra crossings and refuse to stop for them to cross. If you have the presence of mind to stop for them, the driver behind you sees you as a nuisance…The attitudes and practices at some hospitals and clinics are sending people home to die. Restaurants, chop bars, and other eateries are using unwholesome ingredients and other food items to cook and sell simply to make money. No one has patience and tolerance for the elderly anymore. It is each one for himself or herself.

Trust

> As for trust, it is not found in our dictionaries anymore and we are all watching over our shoulders all the time. Our mothers and grandmothers used to talk about days when in a community, people could leave their doors ajar or open and step out to do other things without intruders taking advantage. That trust is no longer there. You leave your door open at your own risk.
>
> Those were the days when houses were built with short fence walls and passers-by could see through. Today, we are building fence walls that compete with mountains all because of security. We have lost trust, even of the people who live next door. On top of the high fence walls, we have barricaded ourselves in our own homes with barbed and electric wires on our fence walls and metal gates and doors with multiple locks.
>
> We have thrown customer service away to the dogs and replaced it with "customer beware." Our public attitudes and actions have given us away as people unmindful of others. When can we begin to talk about the "Best of Ghana"?

That notwithstanding, Amos, the interviewee was of the view that indigenous songs and poetic texts are important resources that challenge recipients towards the reconstruction of their identities (values). He shared this account:

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> I have personally been challenged by the poems of Yedu Bannerman, particularly the indigenous Christian concepts of identity construction such as his use of the word *'kobewsaenyi'* (the one who has gone astray or a vagabond). In our indigenous construct, *'kobewsaeyi'* is one that has nowhere to turn to and a burden to society. Yedu Bannerman challenges us that there is the opportunity for everyone to make amends.[502]

Akoful a young man in Ampia-Adjumako recounted his experience during the focus group discussion:

> Ampia-Adjumako is an outlandish community with limited socio-economic opportunities. I thought I didn't have what it takes to make it in this community. But I was encouraged by the poems of Yedu Bannerman especially the line that says… *'akorabo kortsee na David dze kum goliath'* (David killed Goliath with a single stone). This gives me the motivation that I can achieve so much amidst my limitations.[503]

> In a similar instance, a lady recounted how her vision of life and relationship with others in her community changed. She became a Methodist because of the impact of the song *M'agyapadze* (My inheritance). She indicated that as an orphan she had to do all sorts of menial jobs before she could complete her basic education. In her later life as a married person, she could not have children. This experience brought pain and suffering to her as she was often ridiculed by her neighbours for childlessness. Her pain was transformed into joy after encountering the words of the song *'M'agyapadze'*; she came to understand that her situation of infertility was not a curse but another God giving way to live. She was reconciled to herself and the family, and she found solace, fellowship, and togetherness in the larger family of believers. She saw herself sharing in the inheritance of the family of Christ. By her conduct and service, she was able to find respect and honour in her new family.[504]

In my interaction with the recipients of the compositions, it was found out that the literary texts function as a vehicle for the gospel to be received in the inner self in such a way that it demands an ongoing application of its meaning to daily living.[505] The anticipated transformation influences not only one's spiritual but also one's concrete socio-economic and political practice. This implies a transformation that denounces

[502] Information granted researcher in Accra, April 12, 2018.
[503] Information granted the researcher at Ampia-Adjumako, March 17, 2016.
[504] Ibid.
[505] In Ephesians 3:16-19, Paul indicates that the penetration of the word of Christ into the inner person establishes Christian believers in love; which must further manifest in the kind of transformed social relationships outlined in Ephesians 4-6.

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unjust structures of society and announces God's justice into our systems and structures; which is the goal of the 'fourth Mark of Mission.'

Furthermore, the study showed that indigenous concepts employed by the composers offer possibilities of fresh knowledge and new perspectives of the Christian faith. These new perspectives seek to broaden the understanding and to reinforce the knowledge of God in indigenous Christian thinking. More importantly, the engagement with contextual concepts provides people with the motivation to live in conformity with the reality the symbols or imageries conceptualise.

5.5 Natural theology

Nature refers to the phenomenon of the physical world and also to life in general. That is the natural environment-animals, rocks, forest, and in general, those things that have not been substantially altered by human intervention. In this study, nature was found to offer a fresh approach to Christian thinking among the recipients of the indigenous songs and poetry. Two sub-themes were identified under this main theme: The environment and spiritual renewal, and Awareness creation: Care for the environment.

5.5.1 The environment and spiritual renewal

An important finding in this study is that the natural environment serves as a source of spiritual awareness and renewal among many indigenous believers. A case in point is the discovery of a mysterious stone at Gomoa Ojobi in the Central region of Ghana, with a design of a cross and three lines of rope which has attracted pilgrims to the site for prayers.[506] This finding is consistent with Francis Bacon's view of natural theology

[506] Porcia Oforiwaa Ofori, Mysterious stone discovered at Gomoa Ojobi, Graphic Online, December 20, 2017, https://www.graphic.com.gh/news/general-news/mysterious-stone-discovered-at-gomoa-ojobi.html

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that depicts nature or creation as a source of knowledge or revelation of God.[507] Badua shared this experience:

> I accompanied a friend to the Legon campus. While I waited for her, I had the opportunity to stroll and finally found myself in the Legon gardens. While there, I was captivated by the serenity of the environment, i.e the big trees, birds, even the anthills and the silence. What kept me wondering was a woman who had parked her car under a foliage, as she read her bible…
>
> When I saw her and the environment in which we were, it created in me the idea that I had come to a spiritual sanctuary and a sacred place. Even though I didn't say a prayer or join her in her religious experience… I felt like I had encountered God right there in the gardens.
>
> While I was exiting, I saw others heading for the place. The question I asked myself was, is this why Jesus and his disciples got away from the noisy environment and went into the garden of Gethsemane to pray? I have now come to appreciate why people spend time at the various forests, prayer mountains and grottos all over the country.[508]

It was gathered from the recipients of the compositions that nature itself creates in people an awareness of the presence, supremacy and the awesomeness of God. One of the participants of the focus group discussion at Ampia Adjumako had this to say…

> I recall how as a young boy I accompanied my parents to the farm in this very town. When the clouds gathered and it was about to rain…our parents ushered us under a thick thicket in the farm. That is where we stayed until the storm, lightening, and rains subsided. Upon relating this experience to Yedu Bannermann's poem *Ɔdoto Kese* (thick thicket) …I have come to appreciate the concept of God as a refuge and a sanctuary from the storms of life. So, when I see the mountains, trees and all, they remind me of God's presence, help, and protection...Yes, I lift up my eyes to the hills…[509]

A seminarian at Boanim shared a similar experience

> At the time of the establishment of the Grotto at Abono, Lake Bosomtwe served as a god to some of the inhabitants of the community. Through some of the songs of Theresa-Paul Amoako on creation, like *Ɔbɔadeɛ* (The Creator), people came to appreciate the creator who rather deserves the praise and worship…Whenever we sing these songs especially at the grotto

[507] Francis Bacon, *The Advancement of Learning (1605)*, ed. Michael Kiernan (Oxford: Clarendon, 2000),76.
[508] Information granted the researcher in Accra, June 04, 2018.
[509] Information granted the researcher at Ampia-Adjumako, March 17, 2016.

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> (situated on the mountains, with a view of the lake), I marvel at the handiwork of God. I am convinced that I have come to His presence.[510]

In my interactions with recipients across the various denominations selected for the study, I observed that although many people have lived close to nature, either tilling the land, hunting in the wild or fishing, their attention had actually not been focused on their environment as a source of spiritual renewal. However, the rendition of the songs and poetry serve as a reminder to people of the handiwork of God, thus, these compositions have become a medium through which an awareness of the presence, supremacy and the awesomeness of God as evidenced in nature is created; inadvertently, creating the ambiance for praise and spiritual renewal.

5.5.2 Awareness creation: Care for the environment

The current spate of environmental degradation and pollution of river bodies in Ghana have come under severe criticism by many concerned citizens who see it as a threat to life and property and our future generations. This is because the environment that surrounds us-air, soil, water and eco-system is equally important for our health and wellbeing. To this end, a number of interventions such as environmental conservation campaigns, sanctions, law enforcement, direct government policies and programmes have been put in place, which are all geared towards addressing the challenge. In some instances, campaign songs have been employed in addressing some of these issues. In this study, it was found that the lyrics of indigenous Christian songs and poetry are tools for creating awareness for the need to care for the environment.

Maame Ama Adezewa, a retiree in an interview shared this experience:

> … I am always prompted and encouraged when I sing some of these Christian songs, especially Amu's *'Asɛm yi di ka.'* When I am working around in my house; digging the garden, turning the soil, tending the plants

[510] Focus group discussion held at Boanim, August 20, 2017.

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> here and there, and even caring for my pets, I tell myself *'adwuma yi di yɛ hena bɛyɛ me ara o…enyɛ obiara o me ara.'*(This task must be performed, who will do it, I will, not any other). Outside the house, when I see litter around, the thought quickly comes *'adwuma yi di yɛ'* and I begin to clean up with joy and always feel refreshed after it all. Where I cannot do it personally, I draw the attention of people around to keep the environment clean. …Cleanliness is next to godliness.[511]

This experience is not peculiar to Maame Adezewa, Sampson a tutor at Abetifi Secondary School narrated his account as follows:

> We had this cultural and music festival for second cycle schools under the theme 'The Environment, Our Heritage, and Our Future.' Each school was tasked to compose a song and a poem that related to the theme. I was so touched by the renditions of the participating schools that my attitude towards the environment has changed enormously. Now I do plant trees in the environment and have also organised and trained a number of students who are also doing same.[512]

Martin, a Seminarian shared this view during a focus group discussion at Boanim:

> The songs and poetry remind us of our responsibility as stewards of God's creation. It is also a clarion call to the church to redefine her mission in the light of the current environmental situation in Ghana. Particularly, to instill the love, respect and value for nature in indigenous Christian thinking, training, and teaching because our very sustenance depends on the environment.[513]

The remarks of the recipients are in line with the concept of mission which undergirds this study: 'The Five Marks of Mission,' with specific reference to the fifth Mark that reads: "To strive to safeguard the integrity of creation and sustain and renew the life of the earth." [514]

DeWitt points out that this mark of mission has been part and parcel of humanity's task. With its beginning in Eden, this mark was affirmed by God's covenant with every creature (Genesis 9), vindicated through the sacrificial service of Christ (1 Corinthians

[511] Information granted the researcher in Accra, May 06, 2018.
[512] Ibid.
[513] Focus group discussion held at Boanim on 20.08.17.
[514] Ross, "Introduction: Taonga," xiii.

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15) and incorporated into the Great Commission.[515] "God's love, expressed in the inexpressible gift of the Son of Man, brings hope for the whole creation-equipping people everywhere to serve and to safeguard the garden of God."[516] Dave Bookless also asserts that "the 'fifth Mark of Mission' is not an optional extra, or simply a contemporary reaction to our current environmental crisis, but rather a genuine recovery of biblically integrated understanding of mission."[517]

5.6 Conclusion

In this chapter, I have presented and discussed the four major themes that emerged from the data. The chapter particularly engaged with the experiences of the recipients of the indigenous literary texts and their perceptions of these works as sources of African Christian epistemology. The interviews and focus group discussions revealed that the recipients of the compositions are aware of the religious and cultural values embedded in these works. And they have appropriated these into their lives and thought patterns as evidenced by the analysis above. The findings suggest that in many situations the indigenous song and poetic texts offer opportunities for the creation and dissemination of African Christian epistemology. Moreover, indigenous Christian literary texts, when appropriately understood and engaged, have the potential to impact knowledge and inspire peoples thought patterns, moral and ethical frameworks.

[515]DeWitt, "Integrity of Creation," 84.
[516]Ibid.
[517]Dave Bookless, "To Strive to Safeguard the Intergrity of Creation and Sustain and Renew the Life of the Earth (ii)," in *Mission in the 21st Centruy: Exploring the Five Marks of Global Mission*, ed. Andrew Walls and Cathy Ross (London: Maryknoll, 2008), 104.

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CHAPTER SIX

TOWARDS AN UNDERSTANDING OF INDIGENOUS SONGS AND POETRY IN MISSION: THE WAY FORWARD

6.1 Overview of the study

At a point in the history of indgenous mission, the Church in Africa was asserted to have no theology. However, over the last few decades, a reconstruction and interpretation of Christian mission history have shown otherwise. Interactions with recipients of the compositions attest to the fact that the indigenous Christian mission story is still unfolding and much of the theological activities of the Church in Africa are done as popular theology, which is also referred to as oral theology. Sermons, hymns, prayers, songs, and poetry are the articulations of the faith in response to the particular hopes and fears of people of Africa. These literary texts constitute "one of the most important and popular expressions of Christianity as understood by Ghanaian Christians."[518] They are "the stream in which the vitality of the people of faith in Africa, illiterate and literate is mediated [; and such] …material cannot be ignored.[519]" The main thesis of this study has been that indigenous Christian literary texts constitute a corpus of literature that is a relevant source of African Christian epistemology, which is significant for mission in Ghana.

Indigenous literary texts that put scripture into music and poetry reach the hearts of many people (Christians and non-Christians alike) with the Gospel of Christ[520] and communicate a complexity of experiences.

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[518] Atiemo, "Singing with Understanding,"142.
[519] Pobee, "Oral Theology," 89.
[520] Lila W. Balisky, "Theology in Song: Ethiopia's Tesfaye Gabbiso," *Missiology: An International Review* 25, no. 4 (1997): 448.

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Therefore, this study sought to investigate these indigenous literary texts as sources of African Christian epistemology using the works of six indigenous composers as a case study. The main research question that guided the study was how have indigenous composers contributed to African Christian epistemology.

The recognition of indigenous knowledge in the academic and epistemological milieu has been influenced especially by changes that are occurring in the society in general. In indigenous mission studies, there is the gradual shift of emphasis from Western Eurocentric interpretations of the African Christian experience to an emphasis which takes African participation seriously. The shift in emphasis has also inspired research into the contributions of indigenous composers such as Ephraim Amu, Madam Afua Kuma and Eunice Johnson to African Christian thinking. Notwithstanding the contributions that indigenous Christians have made at the grassroots, there has been limited research in this area of study. The literature on indigenous Christians' creativity is also sparse, making this area a potentially rich resource of data to be mined and analysed. Though there are several indigenous compositions in Ghana which serve as a rich depository of authentic Ghanaian spirituality, this study focused on the works of six composers who operate within their cultural contexts, address specific issues from their backgrounds and have made significant impact in their church traditions. Moreover, their backgrounds give a fair representation of Ghanaian Christian denominations: Catholic, Mainline Protestant, and Pentecostal.

The study was conducted in two phases, with each phase addressing specific objectives. The first phase explored the socio-cultural and religious backgrounds of the composers and how that shaped their lives, theology and creativity. It then highlighted their contributions to indigenous mission theology. The second phase examined how the

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recipients of the songs and poetry assimilate the theological knowledge conveyed by the interpreters in response to the demands of their (recipients) context.

Holladay's model for theological reflection was used as the conceptual framework of the study. He provides a tool for analysing the distinctive elements that inform and shape theological reflections in various contexts. The study examined how the distinctive elements: the interpreter, context, tradition and the experiential catalysts play out in the theological reflections of the composers.

As a background to the study, the significance of indigenous Christian literary text (song and poetry) to the Ghanaian socio-religious landscape over the last half-century was discussed. The general phenomenon of knowledge creation and the relevance of indigenous knowledge was also examined. In indigenous mission, this phenomenon is evidenced by the re-conceptualisation of the Christian faith to create knowledge through African thought-forms and idioms in response to the demands of the Judeo-Christian Scriptures. Here, indigenous Christians composers are making significant contributions.

To put the study into perspective, the works of six indigenous composers were employed as a case study. These are Pius Agyemang (Catholic SVD Brother), Theresa-Paul Amoako (Catholic priest), Joseph Yedu Bannerman (Methodist Minister), Zacchaeus Alhassan Ziblim (Presbyter, Presbyterian Church) Rosina Aninkorah (Laity, Church of Pentecost) and Grace Gakpetor (Clergy's Spouse, Church of Pentecost). An important observation that was made after studying the works of the composers is that indigenous concepts offer possibilities for fresh knowledge and new perspectives of the Christian faith, which relates to the life-experiences of Ghanaians. Therefore, the lives of recipients of these works could be positively impacted.

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6.2 Summary of major findings

Considering the contributions from the works of the composers as case study and the experiences of recipients, the study provides evidence that the indigenous literary texts of the composers serve as sources of knowledge creation that offer fresh insights into African Christian epistemology. As individuals or communities of believers sing or render these compositions, the song and poetic texts function as a means of spiritual formation and incarnation of the meaning of the gospel. Moreover, the experiences of recipients gathered from focus group discussions and interviews demonstrate that when the indigenous Christian literary texts are appropriately understood and engaged with, they have the potential to impact knowledge and inspire peoples thought patterns, religious beliefs, moral and ethical frameworks. Our thought patterns have to do with our perception of things or issues and people, which inadvertently, directs how we function. Religious belief in the context of this study refers to the belief in God, which induces worship through Christ. The moral and ethical framework includes various Christian standards and principles and the actual application of these principles to a particular situation. The study established the communicative power of the indigenous literary texts, which is evidenced by the positive transformation in the thought patterns and religious beliefs, as well as the moral and ethical aspects of lives.

6.2.1 Phase one: Contributions to African Christian epistemology

Concepts of God in indigenous Christian thoughts

The composers have variously contributed to the concept of God in indigenous Christian thinking. They turn to nature, indigenous concepts, traditions, and personal experiences backed by biblical reflections as their point of reference. The composers demonstrate that in indigenous Christian thoughts, God exists, not as a distant creator

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but the sustainer of creation- '*Nyame a yeyi wo fi mua na abrabɔ atɔ mpan. Gyembirekuku a sɛ ifi siw mu a na siw edwuruw'* (God, life becomes meaningless without you. Queen of termites, when you leave the ant hill, it disintegrates). Though indigenous people perceive God to be awesome and mysterious, he is at the same time seen as *Ɔdɔtɔ kɛse* (thick thicket); a source of refuge, shelter and strength.

In indigenous Christian thought, God is eulogized as *Pepa nisuo Nyame*- God who dries our tears, *Agye-mpommagu Nyame*- God who makes it possible for people to walk without their walking sticks.

The study corroborated the ideas of Anca Sirbu, who suggests that the need to communicate triggers both the occurrence and the development of a language and this need arises and becomes stronger and stronger when one has someone else to communicate with, i.e. where there is a society.[521] This has been achieved through the use of both specialised language (metaphors, similes, idiomatic expressions, proverbs etc) and literal language to engage in intellectual discourse on the concept of God in indigenous Christian thoughts. Thus, the composers provide recipients with contextual concepts for engagement.

Discipleship and transformation

The theme of Christian discipleship and transformation gains prominence in the works of the indigenous composers. In consonance with the goals of Christian discipleship,[522] the composers call for a deeper experience of God than people recognise in their

[521] Anca Sirbu, "The Significance of Language as a Tool of Communication," *Naval Academy Scientific Bulletin*, XVIII, no. 2 (2015): 405.
[522] Discussed under 5.2.2.

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everyday actions and the enthusiasm which sometimes focuses on the external signs and the overwhelming experiences.[523]

Contrary to the assumption that the contemporary Christian is one who is saved, spared of all evil powers, enjoys good health, success in family life and material wealth, the composers call for the rediscovery of the theology of Christian suffering and endurance as an important aspect of discipleship. This theology is crystallised in language and imagery as a significant part of Christian discipleship. One can observe that in most of the compositions, suffering is a necessary part of the Christian journey. While Bro. Pius relates the concept to lack, Aninkorah presents the subject in the light of God's silence when one needs him most. Gakpetor also introduces the subject of suffering in relation to labouring for the Lord. This may simply suggest how varying the concept may be to different situations or experiences. That notwithstanding, the implications are important: Suffering inspires faith, trust, and dependence on God. The songs and poetry function as a means through which faith is expressed in times of difficulty. They are also a means of encouraging and educating other believers to remain faithful in times of adversities. The composers present the recipients with a Christ-like model of Christianity: If this is the way the master went, should the servant not thread it still?

Identity construction

The study showed that the compositions are sources of identity construction as well as a means by which shared indigenous values, norms and heritage in terms of family life, communal life, history, childbearing, language, and labour are conveyed. Thus, the composers create an understanding of these shared indigenous values and their continuous connection to African Christianity. That notwithstanding, their works

[523] Steinmetz, "Theology of Karl Rahner," 6.

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unmask the inadequacies of our identities as defined by human societies and conclude that the believer's identity is perfected in Christ. The lyrics of these songs and poetic texts are therefore a tool for redefining and shaping the identity of the individual believer and the community of Christians as a whole.

Natural theology

What is immediately striking about the lyrical and poetic texts in this study is how intensely the composers reflect on nature as a source of revelation, and the opportunities nature offers for a fresh approach to Christian thinking. This brings to fore our collective responsibility towards the preservation of the environment for posterity. It is also a clarion call to the Church to redefine her mission in the light of the current environmental situation in Ghana. Particularly, to instill the love, respect and value for nature in indigenous Christian thinking, training, and teaching.

6.2.2 Phase two: Responses from recipients

Literary texts as sources of knowledge creation

The narratives and experiences shared by the recipients through focus group discussions and interviews demonstrate that Christian indigenous literary texts represent a source of knowledge creation for various categories of people: Indigenous believers in general, and specifically, oral communities, the aged and the sick, and non-Christians.

A significant finding that emerged from this study is the opportunity the indigenous literary texts offers for Christian knowledge creation and its dissemination. The study revealed that in oral communities where people cannot read and write, the involuntary and voluntary learning of the songs and poetic texts enable Ghanaians to memorise passages of scriptures and also to utilize them at deeper levels of meanings. It was

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established that especially, in oral communities, many people get their theology far more often from the songs and poetry than sermons. Moreover, the rendition of these compositions in the mother tongue offer opportunities for a deeper understanding, appreciation and theological articulation of the Christian faith among non-literate believers.

Additionally, the recipients indicated that the songs address their socio-cultural issues, in terms of family and communal life, history, childbearing, etc. According to them, this creates an understanding of the shared indigenous values and their continuous connection to African Christianity. This finding suggests that literary texts that put scripture to music and poetry have paved a way for several non-literates to learn and internalise knowledge of the Scriptures and also to own the Christian faith. Recipients of these compositions therefore described 'songs as one of the simplest and most powerful tools for indigenous Christian mission.' This has implications for the teaching and learning of indigenous Christian songs and poetry as an important resource for Christian mission. Nevertheless, one unanticipated finding was that several songs have lost their original thought and theology over the years as a result of the incorrect learning and singing of the songs.

The study also revealed that indigenous literary texts serve as a portal of recall of Scripture as well as an important resource for imparting theological knowledge to the aged and believers battling with dementia. The experiences of caregivers of recipients of these compositions support the idea that musical memory including lyrics may also be spared or stimulated in such patients. More so, the continuous rendition of the indigenous literary texts has shown to be a significant resource for imparting theological knowledge particularly, to people who are unresponsive to the

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spoken word (people battling with dementia). Consequently, these songs and poetry are an effective tool for theological knowledge creation and faith stimulation among this category of people.

It was also revealed that indigenous songs and poetry serve as an important resource for mission in the context of dialogue at the grassroots. The study established that generally, the presentation or rendition of indigenous literary texts stimulates the spirit of listening, learning, respect, and empathy among people of other faiths**.** In some instance, they open up opportunities for religious discourse, and possibly, new discoveries about faith. These songs can also deepen and strengthen one's own religious identity. Some recipients of these works also referred to the compositions as 'a hidden tool for mission' particularly, in the context of dialogue.

The experiences of recipients indicate that the indigenous literary texts have broaden their theological knowledge base. The study established that indigenous concepts employed by the composers offer possibilities for fresh knowledge and new perspectives of the Christian faith. It is worth noting that the concepts employed by the composers and the poet do not introduce an unknown God (*'obi nkyerɛ abofra Nyame,'* translated to read 'No one points God to the child') rather, they broaden the understanding and also reinforce the knowledge of God in indigenous Christian thinking. Besides, these compositions have become a resource for learning, preserving and passing on indigenous languages and knowledge through the generations.

The communicative effect of the literary texts

Another major finding of this study is that when the indigenous Christian literary texts are appropriately understood and engaged with, they have the potential to impact

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knowledge and inspire peoples thought patterns and religious beliefs, moral and ethical frameworks.

The Christian literary texts have both 'emotive' and 'cognitive' components and effects on recipients. The study illustrated some of the varied emotional experiences that accompany the performance of the compositions as the feeling of sadness, excitement, or encouragement. These varied emotional experiences depend on both the tune and the lyrics.

Furthermore, experiences of people whose lives have been transformed in one way or the other by the presentation of the literary texts revealed the communicative power of the compositions. In some instances, the understanding and engagement with the compositions have resulted in emancipation, a sense of greater awareness, conversion and rededication of one's life to God. Consequently, the songs and poetry have the potential to inspire an encounter and relationship with God.

The study showed that indigenous Christian songs and poetic texts also have the potential to impact and remodel peoples thought patterns, as well as their moral and ethical frameworks. It came to light that the literary texts enable or sustain a process of adjusting moral and spiritual assumptions and cognitive constructions so that people progressively think, feel, create, act, serve, etc, more like Jesus. The study demonstrated how self-defeating beliefs and negative thinking patterns are replaced with positive thinking patterns through the rendition of some compositions. The following could be cited:

a. Suspicious perceptions of the 'other' either prior to or during the initial stages of engagement gave way to the willingness to learn and change.

b. Transition from fear to assurance and hope.

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c. Anxiety makes way for inspiring faith and right attitudes in difficulties.
d. Discouragement gave way to encouragement and many are spurred on.
e. Pain is replaced by relief and an assurance of God's grace.
f. The disheartened are given comfort and hope in God.
g. Bitterness is replaced with joy.
h. More importantly, people are privileged to share in the salvific mission of Christ through suffering.

The study established that indigenous Christian literary texts impact and inspire peoples moral and ethical frameworks. These were demonstrated as follows:

a. Catch phrases are couched from songs that serve as a reminder to be like Christ in all spheres of live.
b. Indigenous Christian concepts of identity construction offers an alternative to the warped value system of contemporary times.
c. Greater awareness of our collective responsibility towards the environment is created.

Taken together, these findings suggest that the recipients are aware of the religious and cultural values embedded in the literary texts. Consequently, the engagement with these concepts provide people with the motivation to live in conformity with the reality of the imageries they evoke. This implies that the literary texts function as a vehicle for the gospel to be received in the inner self in such a way that it demands an ongoing application of its meaning to daily living.

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6.3 Conclusion

An important observation I have made in studying the works of the six composers is the affirmation of Africa's Christian legacies; thus, building on the foundations already laid by their forebears-Ephraim Amu, Afua Kuma, and others. These composers also attest to the presence of a vital Christian consciousness and a deep appreciation of Christ at the level of religious experience in Ghana. Similarly, they underscore the significance of grassroots theology as an abiding element of all theology and a source of African Christian epistemology.

I share in the view of Bediako that "it is essential for academic theology to be in touch with, to listen to, to share in and to learn from [the grassroot theology] but never to replace."[524] For "when the two aspects are working well, theology acquires its authentic character- as a task, not of scholars alone, but of a community of believers who share in a common context and are committed to the task of bringing the Gospel into contact with the questions and issues of their context."[525]

Generally, it was acknowledged by the recipients that the works of the composers have contributed to Indigenous Christian Thinking. Furthermore, they serve as a tool for learning, preserving and transfer of indigenous languages/knowledge.

6.4 Recommendations

In the light of the preceding discussions, the following suggestions and recommendations are made to further enhance our indigenous theological knowledge in response to the demands of the Judeo-Christian Scriptures.

[524] Bediako, *Jesus in Africa*, 17.
[525] Ibid,18.

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Indigenous literary texts form part of a broader field of study in indigenous knowledge systems, that add to the body of influence of indigenous knowledge on Christian thinking. For instance, the Adinkra symbols are further expansion of local or indigenous knowledge into African Christian thinking. However, the Church as of now has only incorporated these symbols into the liturgy for decorative and aesthetic purposes. There is the need for the Church to endeavour to unearth the wealth of knowledge encoded in indigenous knowledge systems by rethinking the Great Commission; incorporating indigenous symbols into Christian worship.

With the rediscovery of indigenous Knowledge (IK) as substantially essential for knowledge-based innovation, it is recommended for the Church in Ghana to establish an institution dedicated to research in indigenous knowledge as a relevant source of African Christian epistemology in the following areas: indigenous sacred music, Sacred art and sacred dance etc.

Due to the importance of IK in theologizing, it is recommended for the department for the Study of Religions to develop a course in indigenous mission theology. To this end, further research could also be undertaken to address the significant challenges that come along with IKS. These include:

a. The fear of losing content and information due to human displacement and migration of indigenes. This factor creates vacuum and the break in passing on to the next generation content and experiences of culture and tradition of a people.
b. The binary tension that has emerged between western knowledge and indigenous knowledge systems. This issue has in effect created the difficulty in providing alternative development of refined methodologies.

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c. The danger in losing the residue of knowledge that have been accumulated for centuries and the need for proper systematization and documentation.
d. The globalization and modernization which tend to demean the basic factors and processes that can actually protect knowledge systems.

Research into these areas could also resolve the challenges endangering indigenous mission theology.

This study showed that there is a lack of general geriatric care in many Ghanaian Christian Churches. Whereas there is much focus on youth retention, little attention is paid to the needs of the aged. It is therefore recommended that a curriculum is developed in geriatric pastoral care that incorporates songs and poetry suitable for the needs of the aged.

Several songs have lost their original thought and theology over the years as a result of the incorrect learning and singing of the songs. It is therefore recommended that churches should pay particular attention to the teaching and learning of songs and poetry.

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APPENDICES

Appendix A: Interview guides

INTERVIEW GUIDE 1

For the Indigenous Composers

Can you tell me about yourself? (How have the factors within your socio-cultural and religious backgrounds shaped your entire life?)

Becoming a Composer

When did you become a composer?

What category of songs/poetry do you compose?

How many compositions do you have in all?

What inspires your creativity?

Do you have any role models in church and society who inspire you?

Did you receive any formal training as a composer?

What personal initiatives did you take at becoming a composer?

Have you faced any obstacles or hindrances as a composer?

How did you surmount those challenges?

The compositions (Songs/ Poetic Texts)

Are your literary texts received or composed? How would you differentiate between the two?

What specific situations or circumstances necessitate the reception or composition of your songs or poetry?

How does your context (those elements that define a given society: time, place, religious realities etc) inform, and shape your theology?

What role does 'tradition' (vernacular translations of the scriptures, biblical paraphrases that take biblical texts and amplify them either by adding details or even episodes not found in the Bible) play in your compositions?

Do you also employ varying indigenous resources in your compositions (e.g. the vernacular Language, Idioms, Proverbs etc)?

Does it help to reconceptualize the faith in African categories? Explain.

Composers in Missions

What is the motivation for your compositions?

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Do you perceive your compositions as tools for missions? How and why?

Would you describe your songs/poetry as sources of African Christian epistemology? Explain.

What is the message conveyed in each of your selected compositions?

How does it relate to the lived experiences of your context, thus, contributing to indigenous Christian thinking?

What role do your compositions play in the worship life of your denomination /congregation/parish?

Are they patronized by other Christian denominations?

What are some of the theologies emerging from your compositions?

How do you feel when your songs/poetry are rendered?

What are your hopes and aspirations as these works are rendered?

Others

Do you have any other remarks in relation to your compositions that you want to add?

INTERVIEW GUIDE 2

For the Recipients of the Composition (Believers)

Can you tell me about yourself? (Work, Church affiliation, etc)

How long have you been a member of this church (Parish/ Congregation/ Assembly?)

What is the socio-demographics (age, educational backgrounds etc) of the members?

What is the mission of the church?

What methods or approaches are employed for the proclamation of the Gospel?

Literary Texts in Mission

What role(s) do literary texts (songs and poetry) play in the worship life of your church?

What category of songs/poetry do you use in worship?

Are you familiar with the works of the selected composers (as it relates to your church affiliation)?

- Theresa-Paul Amoako
- Rev. Bro. Pius Agyemang
- Joseph Yedu Bannerman
- Zacchaeus Ziblim Alhassan
- Rosina Aninkorah
- Grace Gakpetor

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What are the peculiarities of their compositions? (Language, use of indigenous Knowledge, engagement with the lived realities of the recipients etc)

Do you perceive their compositions as tools for missions? How and why?

Can their works be described as sources of African Christian epistemology? Explain.

Can you share some experiences of how these songs have served as tools for mission and among which category of people?

What are the theologies emerging from the selected song/poetic texts?

The Recipients' understanding of the theological Knowledge Conveyed by the Composers.

What is your understanding or interpretation of each of the selected works (in relation to the specific composer(s)?

How would you describe the language of the compositions? Simple or Complex? Explain.

Do the compositions invoke any emotional states when they are rendered?

Have these compositions impacted your life in any way? Explain.

Are these compositions patronized by other Christian denominations?

Others: Do you have any remarks in relation to the compositions that you want to add?

INTERVIEW GUIDE 3

For Non-Christians

Can you tell me about yourself? (Background, Religious Affiliation, Student life, etc)

Engagement with Christianity

What was your knowledge of and exposure to Christianity before you became a student in this Christian institution?

At which level are you as a student?

What are some of the religious activities undertaken here?

How involved are you in Christian religious activities (e.g Divine Services) in this institution?

Are these activities mandatory?

What are some of the activities that constitute the Divine Services?

Which aspects of the services do you easily relate to/ enjoy most? Explain.

Songs and Poetry as tools for interreligious dialogue

What is the place of songs and poetry in the Divine Service?

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What kinds of songs are often rendered?

Which type(s) do you enjoy most and why?

Are you familiar with some of these songs (Particularly, the indigenous compositions)?

Are these compositions also patronized by your colleagues (non-Christians)?

Do the compositions invoke any emotional states when they are rendered? Can you share some of your experiences?

What messages do they convey? How do you understand them?

What have you gathered about Christianity through some of these songs?

Can these works be described as sources of African Christian epistemology? Explain.

Have these songs impacted your life personally? Explain.

Others

Do you find anything in the compositions that encourage or discourage you from listening to them?

INTERVIEW GUIDE 4

For Caregivers

Can you tell me about yourself? (Church Affiliation, Work etc)

Becoming a Caregiver

When did you become a caregiver?

Did you receive any formal training as a caregiver?

Which category of people do you usually engage with?

What does caregiving entail?

What is your inspiration in this field of endeavour?

Have you faced any challenges in caregiving?

How did you surmount those challenges?

Songs and Poetic Texts in Caregiving

What is the role of literary texts (songs and Poetry) in caregiving?

Do you employ this tool in caregiving? Why, How, and When?

Which category of songs do you use? Explain.

How significant are indigenous compositions to caregiving?

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What are their peculiarities? (Language, use of indigenous Knowledge, engagement with the lived realities of the recipients etc).

Songs and Poetry in Mission

What is your understanding of and role in Christian mission as a caregiver?

Do you perceive the indigenous compositions as tools for missions? How and why?

Can these works be described as sources of African Christian epistemology? Explain.

Can you share some experiences of how these songs have served as tools for mission and among which category of people?

What are the theologies emerging from the song/poetic texts?

What is the impact of the literary texts on your clients?

Others

Do you find anything in these compositions that encourage or discourage your clients from listening to them?

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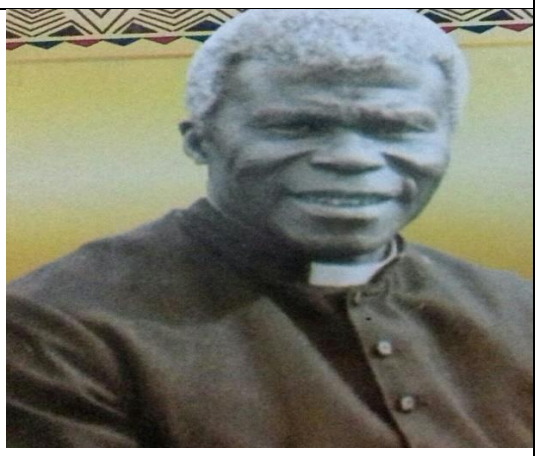
Appendix B: Pictures The indigenous composers

Rev. Bro.Pius Agyemang SVD

Monsignor Theresa-Paul Amoako

Zacchaeus Ziblim Alhassan



Rev. Joseph Yedu-Bannerman

Apostle and Mrs. Grace Gakpetor

Rosina Aninkorah

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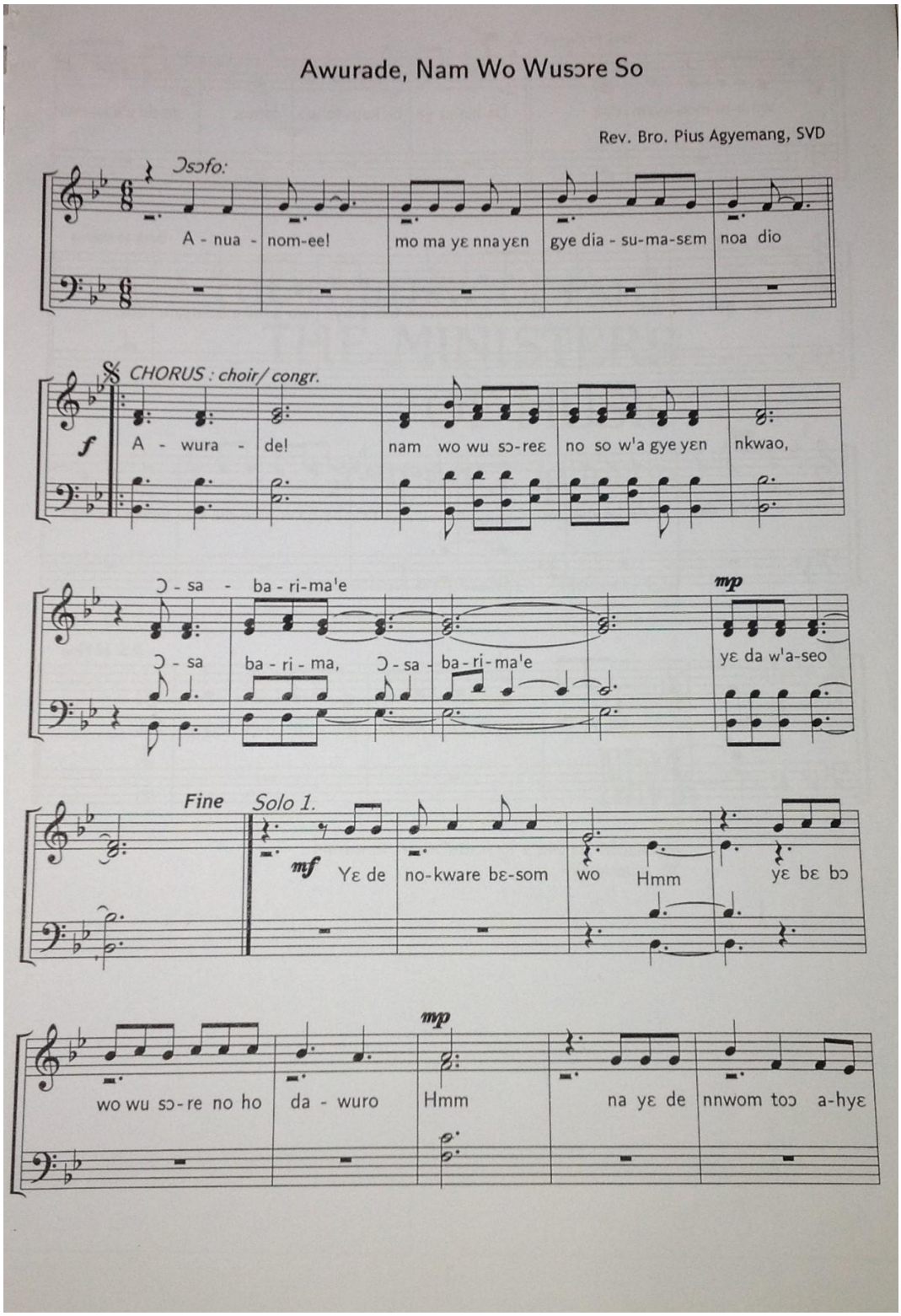
Appendix C: A song of Pius Agyemang in staff notation



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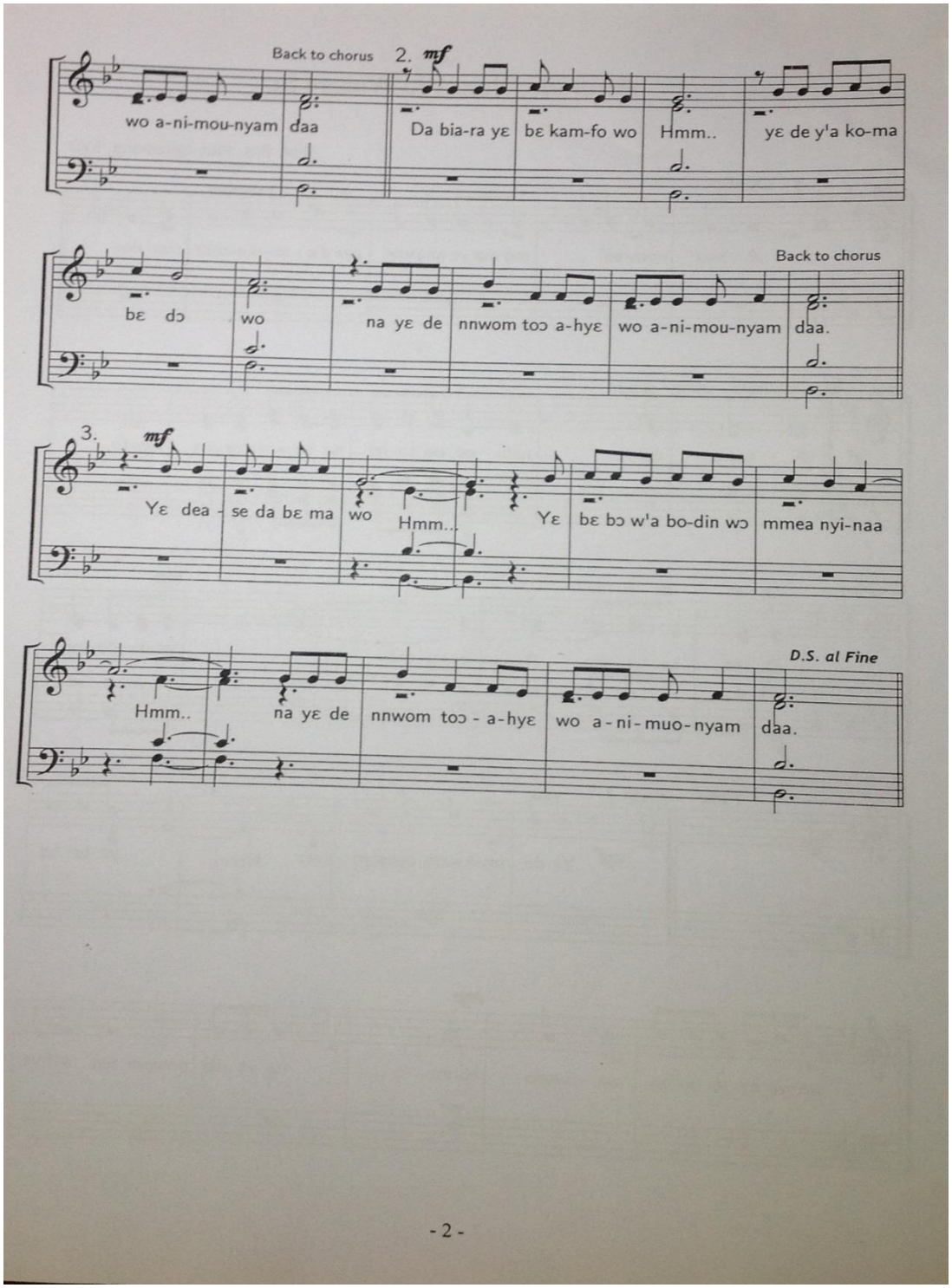

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Appendix D: Sample songs and poetry of the composers on CD

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Appendix E: A write-up of all the selected compositions of the writers

M'ASƆR' BƐKƆ SO AYƐ HANN

M'asɔr' bɛkɔ so ayɛ hann
Ama wiase aman nyinaa
Menam tumi basa so
Bɛgye wɔn a wɔayera
Me gya a M'asɔ rennum da
Me ngo rennwe mo mu da
Na mo akɔso ayɛ M'adwuma.

WOTE M'ASE A

Wote M'ase a,
Wobehu sɛnea Mete
Wote M'ase a
M'anuoyam bɛhyerɛn wo so
Te M'ase, Meyɛ Onyame
Meyɛ Onyame a Mede me ho
Me din ne M'adeyɛ nyinaa
Ne M'asɛm yɛ pɛ

MA MENYƐ DƐ'WO, MO WURA

Ma menyɛ dɛ 'Wo, mo Wura
Ma menyɛ dɛ 'Wo, Jesus
Ma menyɛ dɛ 'Wo, mo Wura
Ma menyɛ dɛ 'Wo, Jesus
Me kasa m', m'abrabɔ m' anammɔntu m'
Me nda w'ahoɔfɛw nye
W'enyimnyam edzi
Ma menyɛ dɛ 'Wo, mo Wura
Ma menyɛ dɛ 'Wo, Jesus

NYAME NE YƐN WƆ HƆ

Nyame ne yɛn wɔ hɔ
Nyame ne yɛn wɔ hɔ
Nyame ne yɛn wɔ hɔ
Nyame ne yɛn wɔ hɔ
Ɔtene Ne nsa ne berɛ mu
Ma tumi nyinaa brɛ ase
N'adeyɛ nyinaa kyerɛ sɛ
Nyame ne yɛn wɔ hɔ nnɛ nso
Nyame ne yɛn wɔ hɔ.

M'ASƆRE YI ASRAAFO NE MO

M'asɔre yi asraafo ne mo
M'asɔre yi, asraafo ne mo
ɔko biara nni hɔ a
montumi nko
m'asɔre yi asraafo ne mo

SƐ EGYE NO DZI

Sɛ egye no dzi
dɛ ɔyɛ Onyame a
ɔbɛma nsu apue
efi asaase kɛsɛɛ do

GYINA WO MUDI MU

Gyina wo mudi mu
Gyina nokware mu
Mma mpepere wo ho wɔ kwan yi mu
Akwantu yi mu hyɛ wo ho den
Mede me nifa kura wo mu
Gyina wo mudi mu

TI ZƆM NAAWUNI KA JƐMI O

Ti zɔm Naawuni ka jɛmi o (4x)
Yawɛ, Yawɛ, Yawɛ. (2x)
ni paɣi a yuli, haliluya hee m paɣi a woo.

Chorus
Naawuni so ŋun be kasi
ŋun nyɛ ŋun nam zuɣisaa,
Naawuni soŋun be kasi
nyini n-nyɛ ŋun nam tingbani,

Naawuni so ŋun be kasi
ŋun nyɛ ŋun nam tihi ni mori, ti ni zo a.
Yawɛ, Yawɛ, Yawɛ. (2x)
ni paɣi a yuli, haliluya hee m paɣi a woo.

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ZAŋMI A ZITIMSA N JƐLI YISA

Zaŋmi a ʒitimsa, a yɛla maa n jɛli Yisa,
Zaŋmi a ʒitimsa, a yɛla maa zaŋ jɛli o ka vugima,
Zaŋmi a ʒitimsa, a yɛla maa n jɛli Yisa,
Dama o mali yiko pam, yiko pam din ni tooi tiliga.

Yinim ban doli ti duuma Yisa miriya
ka yi doli o ka biɛhinda
O mali yiko din neeri kpimba ka
mali yiko din neeri zoomba
O mali yiko pam,
yiko pam din ni tooi tiliga.

A bi teei teeku la ni,
pɔhim la ni daa yiɣisi ʒɛri la ka
Yisa daa tahi pɔhim maa
zuɣu ka kogbana maa labi ti doni,
O mali yiko pam
yiko pam din ni tooi tiliga.

GYINA SƐ ƆSRANNI NOKWAFO

1. Gyina sɛ ɔsranni nokwafo
   Ma me Awurade
   Na wo nkunim abotiri
   No da hɔ rewtwɛn wo

Chorus

Nhwɛ benkum anaa nifa
Kɔ w'anim, sɔ gyidi no mu
Na wo nkunim abotiri
No do hɔ retwɛn wo.

2. Gyina, Nyame ba sɔre gyina
   Mma w'aba mu mmu
   Wo Ntamgyinafo Yesu
   Gyina mu r'di ma wo

YISA NYƐLA NEESIM

Chorus

Yisa nyɛla neesim n tima (2x)
N-ni baŋ Yisa zuɣu, zimsim zɔya
Yɛlimaŋli ŋuna yinim ban zaa be n
Duuma Yisa ni,
yɛlimaŋli yi nyɛla neesim,
chɛliya ka yi neesim maa, ka di nee
sokam zaa.

Ni daa bi mi Yisa
n zina niŋbu daa nyɛla fiɛŋ,
ni daa bi mi Yisa
n ninvuɣi kubo daa nyɛ la fiɛŋ,
n-ni baŋ Yisa zuɣu di zaa maa chɛyaa.
Nn boonimaa boonimaa, n zo Yisa
boonimaa. (2x)

JAANGBEE

Taɣi deei ma n Duuma, ka n leei a di ni.
N-nyɛla alahachi lana n-Duuma
taɣi deei ma, ka n leei a dini.

Chorus

Jaangbee, jaanbgee, jaangbee.
N zaŋ Yisa n leegi jaangbee, jaangbee.
oo jaangbee.

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ME BRƐ RENYƐ KWA

Me brɛ renyɛ kwa
Wɔ otwa adwuma yi mu
Me brɛ rennyɛ kwa ara da (x2)
Mɛkɔ so masom Wo
Medi wo nokware daa
Medi W'akyi akɔsi awieɛ
Na W'ahyɛ me ahenkyɛw (x2)

Wo brɛ rennyɛ kwa
Wo otwa adwuma yi mu
Wo brɛ rennyɛ kwa ara da (x2)
Kɔ so na som No
Di no nokware daa
Di N'akyi kɔsi awieɛ
Na ɔbɛhyɛ wo ahenkyɛw (x2)

Mo brɛ rennyɛ kwa
Wɔ otwa adwuma yi mu
Mo brɛ rennyɛ kwa ara da (x2)
Mo nkɔ so nsom no
Monni no nokware daa
Monni n'akyi nkɔsi awieɛ
Na ɔbɛhyɛ mo ahenkyɛw(x2)

Yɛn brɛ rennyɛ kwa
Wɔ otwa adwuma yi mu
Yɛn brɛ rennyɛ kwa ara da(x2)
Yɛbɛkɔ so asom Wo
Adi Wo nokware daa
Adi W'akyi akɔsi awieɛ
Na Woahyɛ yɛn ahenkyɛw (x2)

ANUANOM MO MA YENKƆ NYAME FIE

Anuanom e mo ma yɛnkɔ Nyame fie
Ɔno na ɔyɛ yɛn agya
Momfa ɔdɔ ɛne ahurusi nhyɛ onyame Animounyam
Biribiara Nyame na ɔyɛ
biribiara Nyame na ɔyɛ
Biribiara Nyame na ɔyɛ
sɛ wo nni bia
kyekyere wo werɛ
Kyekyere wo werɛ
Ade nyinaa Nyame na ɔyɛ
sɛ wo nni bia
kyekyere wo werɛ
Emfa wo ho ɛma onipa
Me de me ho bɛ ma Onyame
Onyame Onyame
me de me ho bɛ ma Onyame

SANKƆFA

Twuo buo e
Osee e
Ghanamaa mmae Ghanaman mmae
Monyɛ aso ntie o monyɛ aso ntie
Nea tete Nananom wo ka kyerɛ yɛn o
Monyɛ aso ntie o
Nananom atwa sa pa ato hɔ ama yɛn o
Moma yɛmfa so tete abakɔsɛm pa
Tete amammerɛ pa no
Tete amammuo pa no
Ne nyinaa firi tete Nananom
Nyame som pa soo
Yei nom ne fapem pa paa
Nananom de ato hɔ ama yɛn no
Momma yɛnsan nkɔ fa
Momma yɛnsan nkɔfa ɛno na **ɛ**yɛ
Momma yɛnsan nkɔfa ɛno na **ɛ**yɛ
Tete wɔ bi ka tete wɔ bikyerɛ o
Momma yɛnsan nkɔfa tete wɔ bi ka o
Tete wɔ bi ka tete wɔ bikyerɛ o
Momma yɛnsan nkɔfa tete wɔ bi ka o
Tete wɔ bi ka o
tete wɔ bi ka o
tete wɔ bi ka o
tete wɔ bi ka o
Tete wɔ bi ka tete wɔ bikyerɛ o
Tete wɔ bi ka
moma yɛnsan nk

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DUA KUSUW A WƆKƆ W'ASE MBARIMBA, ƆDƆTƆ KƐSE A ENYEMFRAMANYIN DZI ESI.

Ehunabɔbirim Nyankopɔn! Opusuw Katakyi! Ɔkorsa dadze ekurampɔn! Kwaatuntum mu wasakuw a, wo nkorɔmhuam ma nketsebowa bɔ hwea.
Twerammpɔn! Opumpunyi! Wo mba abɔnmu abɔn refrɛfrɛ wo dɛ mbrɛ nyankontɔn frɛfrɛ nsu. Wo mba, kɔbewsaefo a yɛatotɔ bahaw. Enyienyiakwa! Ɔkorsa, w'adaworom, edze Kwesida bue hɛn dapɛnda ano kwan; Ma wo mba afonafo dze ntotɔsorɛ nye ntwɛrbu ba wahengua no enyim bɛserɛ bɔnfakyɛ na nkwahosan.
Ndaaseannsa!
Ɔkandzifo Nyankopɔn a, sɛ yedzi w'ekyir nokwar mu a, yɛmmpo nhasu, yɛnntɔ gon, yɛmmfom kwan, yɛnnyew.
Nyame, wo mu na nhyira, siar nye asomdwee wɔ. Israel mba hɔn Kwankyerɛnyi-na Moses no komafo a Inyim ɔbra mu nkwantapem nyina do nsɛm.
Nyame wiadze ha dze, wo mba, yɛbaa amantsena; yɛnye hɛn ndwuma nyina bɔbɔadze, na ɔwo dze, Eyɛ kwakyerbo! Tsetse Botan! Yɛtse dɛ afarfo na ekuafo afonafo; sɛ hɛn gyirama nya porɔw a wo mu na yebenya heaven, bɛkyebo man no mu hɔ ahomgye.
Dɛm ber a honam bɛsan akɔ ne dɛtse mu dɛ mbrɛ ahyɛse no tse; na ɔkra no dze ɔbɔkɔ Nyankopɔn hɔ (ɔsɛnkafo Nwoma 12:7).
Ahomgye bɛfata hɛn. Ahomgye pa bɛfata hɛn korakora.
Sɛ wiadze yi mu ekuwekuw nyina yɛ gyan; Edzin horow nyina ho mfaso fi hɔ ma hɛn nkwa sa a, Ɔwo nkotsee na ebɛyɛ hɛn adze nyina mu adze nyina. Twerampɔn Nyankopɔn! Kwatwerbo! Ehuntahunii Nyame a, adɔdɔdze nyina yɛ wo dze: Israel paapaaku nkunuma tsen a Ewoo eduasa naaso epaa abanyɛn.
Ɔbaatan pa a wo nsamu nhyira ma wo mba tu kafo wɔ abrabɔ mu. Nyame sɛ ihyira hɛn a hɛn atamfo bɛ berɛ gu. Ɔkomafo a sɛ wo mba yehyia nkodzen na abɛbrɛsɛ a ɛma hɛn mbusu dodow mpo san dan hɛn siar. Aber a yedzi ɔkogu no mpo, nna edze, adom na ɔpɛnya abɔ hɛn kar; nna w'adom no eguar hɛn. Nyame a amma yennsu yennwu.

Ɔsahen a edze wo bɔgya krɔnkrɔn eyi hɛn efi bɔn no nkowaasom mu ma ewumprenu adan hɛn nkwahosan. Ɔtan kɛse a ewoo mba dodow; Ɔwoo dɔm a wo mba etwa wo ho ehyia dɛ anago wimu aworaba Aberwa na mba. Antofo kɛse a Itur ebusua santsen.
Nyame, danka kɛse a ebɔ nsuwim ho ban dze ma ekuafo afonafo. Ɔdehyepɔn Nyankopɔn a Israel tsetsemba tuu wo nsamu egudze ehu hyɛe dze yii akyea. Ɔkofo Gyasi! Ɔdomankoma Katakyi! Ɔkoforbo konyimdzi barimba a Ɛmaa wo mba ndamyɛ ma hɔn atamfo daan ehutsɛn
Ɔwo na ehyɛ hɛn gyedzi mpabowa ma yɛdze nantsew ɔbra no nsoɛ do. Sɛ yɛdze wo mu gyedzi nye abrabɔ mu sebɔ fimfian a, ipitsiw hɛn akokodur ma yɛdze tutu awendadze gu. Sɛ abrabɔ yɛ bisiww ma ndzɛmba yɛ bisibisibasaa a Wo nsamu poma na w'akowaa Moses dze kyɛ pomemen mu ma wo mba famu guan kɔ fahodzi mu.
Wo nkowaa ekyirpaafo; yɛtse dɛ Anntobam a yɛbɔtoo abɛbrɛse nkotsee, naaso, sɛ yɛnye wo nam a yennsuro, biribiara so nnyɛ hɛn hu osiandɛ w'adom dɔɔso ma hɛn.
Ɔkoguu ekurow Katakyia wo pranaa kukurdu nye asaasewosow nam.
Hɛn Egya Nyame! Odum santa! Oduguan keseku a ibuu abɔndua mu.
Kwaa tuntum mu ɔkofantse a ibu ekumatsen. Duapayin a wo beebi yɛ ɔbo, wo beebi yɛ dua, na wo beebi so yɛ dadze.
Ɔhyɛɛ ahen tu ahen Nyankopɔn! Nyia obohu ɔman hwɛ no, Ɛbɔ no safohen ma ɔdze kora dɔm.
Nyame, yɛda wo ase da wo ase, dɛ ayɛ w'asɔrdan dɛ asopitsi. Hɔ na wo mba ndzebɔnyɛfo ayarfo gye yarsa kɔ nkwahosan mu.
Wo Baebor mu nsɛmpa no na ɔyɛ edurpanyin ma hɛn akwatafo ma yenya esubɔ mu nkwahosan. Iyi ntsi na Nyame, w'akowaa ɔhotseweenyi Paul dze yɛɛ asɛm kaa dɛ: (II Corinth. 8:9)
"Hom nyim mbrɛ hɛn Ewuradze Jesus Christ n'adom tse, dɛ Ɔno a ɔyɛ ɔhonyanyi no, ɔbɛyɛɛ hianyi naminami, aama yɛnam ne hianyi nyɛe no do, hɛn so yɛaabɛyɛ ahonyafo na adehye." Iyi sunsum mu esumasɛm a.

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ƆKOFO GYASI A WO NTAR MU BƆN ETUDUR NTSI, WƆ DZE AKORABO GYE WO TAATAA

Christ Jesus! Eguambaasiarfo a wo dzin dze mbɔnsamsuro,
Dzin a okenyan mpakye nye ebobuafo ma wɔsoɛr panyam: tutu mbirikadzen huruhuruw dɛ gyama wɔnnwea da Anwanwadzeyɛfo na nsɛnkyerɛdze horow nyina wura.
Tsetsentserde hɔn Kwadu Ampɔnkyerfo! Ehyɛɛ dɔtɔase kasae ma nkɔnhyɛfo tsee no krɔnkrɔn wɔ aman horow do.
Okumkɔm Christ a abanyimbasiaba nsamu paano mpɔtɔsoaba anum nye esunam ebien daan nhyira, nye edziban son a ɔsoo mpempem dzi, ma wɔsanee tasee ase mporporba nkɛntsɛn nye mbirefi duebien. Beebi a Epue hɔ no, ɔkɔm nnyi hɔ da.
Ehunenyankwa Nyankopɔn a Ehyɛɛ wo nkɔhyɛnyi Elijah tsipia ma ohyiraa Zerephath kurow mu kunafo no mbɔrkutu na ngo toabafa do ma ɔdɔree, ma odzii no ndanda.
Hɛn Kamafo Jesus Christ! Mary n'abakamba na Anapa woraba a Ikitsa hell nye heaven nsaafee.
Owu nye nkwa wura! Nyame a esiei hɔ, ɛbɔɔ ndze frɛɛ Lazarus no fun ma ogyaa porɔw! Onyanee soɛɛr panyam fii ne nda mu baa nkwa mu bio, ma mpempem bɔɔ mbubuw, hɛɛn hɔn nsakutu abɛn.
Christ Jesus a eyɛ Owunyan nye bɛkyebo nkwa ne saafee.
Tum kɛse wura! Twerampɔn Nyankopɔn Ba!
Nyia ɔtse ase na ɔgye wo dzi no, sɛ owu mpo a ɔbɛtsena ase. Nyia oewu wɔ wo dzin mu no so onnhu porɔwee. Nain kurowmu kunafo no ne Sɛmenyawo Jesus! Wo nsaano na esiei abotsen ano hɔ no aberantsɛ no fun sanee baa nkwa mu bio.
Abobɔmbubuwafrɛ Nyankopɔn Ba.
Ɔwo a iyi hɛn nyinsu, awerɛhow nye oyende tow kyen na edze awerɛbaa, serew nye enyidado fofor hyɛ hɛn anan mu. Nyew, yɛkaa, yɛkaa dɛ wo nsamu na Israel ɔhamupanyin ɔbarimba Jairus ne babaa no fun danee bɛyɛɛ ɔkra tseasefo bio ma mpempem bɔɔ mbubuw, hɛɛn hɔn nsakutu abɛn dze yii wo ayɛw dɛ, Eyɛ Nyankopɔn Ba ampa.

Abobɔmbubuwafrɛ Nyankopɔn Ba. Ɔwo a iyi hɛn nyinsu, awerɛhow nye oyende tow kyen na edze awerɛbaa, serew nye enyidado fofor hyɛ hɛn anan mu.
Abɔdamfo hɔn abɔdam guan fi wo tum enyim.
Owudzinyi a no ho ekur reperɛm bɔgya tse wo nsamu apɔw ma onya nkwahosan. Akwatafo hɔn datserJesus a wanomu mframa gyan mpo tum ma hɔn yarsa wɔ ehuu mu no. Jesus, wo mu na ndwaman nye awartofo nyaa sunsum mu esubɔ ma wɔbɛyɛ krɔnkrɔn dɛ mbrɛ hɛn Egya a ɔwɔ sor yɛ krɔnkrɔn.
Nyew, Jericho abɔntsen do na opempesinyi, opoobɔnyi akwatsia Zachaeus nye ɔwo Jesus hyiaa mpunampu ma, ne yer, ne mba nye ne fimamfo nyinaa daan egyedzifo esiarfo no.
Na dɛm dze a, nna onua fonafo! dzebɔnyɛnyi kobewsaenyia ahaw, aso mbrɛ eretsena ara nye ha ma owu abɔto wo?

SARMUSAA WASAKUW A SƐ ETSEA MU WƆ EPE MU A NNA NKETSEBOWA NYINAA ABƆ HWEA.

Wasakuw Nyankopɔn a ewosow wo ho wɔ nseraban mu a, hɛn atamfo guan gya hɔn akodze nye akontar wɔ nduaba ano. Pantampran Katakyi a innyi yafun naaso itum men son.
Ɔwo na ebɔɔ Kɔkɔsekyi Akrampa, na amma no egyan, itur, naaso ekyerɛ no son fun ne ndaamu ma daa otum tɔn son n'ambɛr no. Ɔmaa nam, edziban na nsu Nyankopɔn a wɔdze wo gu esusuow kɔm.
Beebi a Ikum guan na Enye Wo mba dzi no ɔtamfo abɔnsam n'esusuow ne nsensan nntum mmfuw hɔ da.
Omintsiminim a idua Akatseaba mu kyɛ nsuwansuwa nsu ma ɔmamfo nya bi dze hor atamfi.
Nokwar, bosompo ne kɛseyɛ fir wo. Ɔpraa aworamu Gyampadu a, W'asutsen mu mmpa nam pa. Pɔw kɛse mu patakunyin a ewee son mbiew, Ɔmaanam Katakyia Iguu esusuow kɔm.

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Kwaatuntun mu kɔrpɔn a edze wo ntsabantsir tur wo mba ntubɔadzewa ma wɔmmpar gyee nnka akwantsemfi.
Esusuow ber mu sunsumanyin Nyankopɔn a, inyim asaase enyiwa mu akwan. Siw do kegyaa kegyabirisii a wɔdze wo wen tsetsemba hɔn amamfo. Ɔnwanwanyi a Edze W'akowaa Jonah soɔdzennyi hyɛɛ bonsu yamu ndaansa wɔ po ase, naaso oennhu owu.
Nyame! Ɔwo na w'esifantomaa mpo tum fir mbireson no. Mfuwa kɛse mu dufakye kukuw a ifir mbire apem. Kwaamu hɔntɔn kɛse a wɔdze wo poma dapee hɛn haban mu kedzii abanyinsɛm.
Ekuma barimba! Ɔwo na idua damba ho dze paa oduguan mu ma ɔman tu abaw bua Wo no. Son kɛse Nyankopɔn a, etsew suar wɔ kwaa tuntun ase a ɔketsebowa biara nntum nnyɛ Wo akwambew no. Okumkɔm Katakyi a beebia Enye wo mba tse no, ɔmee mmpa hɔ. Nyame a Ebɔɔ eduoku kusinyin, na amma no ambɛr, naaso ehyɛɛ no tsipia ma otumii paa siw mu.
Okumaber, okum ndwɛndwaba, Okumenyin Twerampɔn, a w'atamfo nnyi w'enyim egyinanan biara.
Woana nye Wo atwe manso na oedzi nyim pɛn? Akorabo hyew, akorabo kɛse a Innyi ntsaban naaso itum tu kum son, tanko na kwado.
Twerampɔn! Kesetwi Nyame! Ɔwo na eboaa sekyiampɔn ma otumii wee botan no. Ɔseebo kɛse a wɔpa Wo do dadze ndam hɛn haban mu kedzi abanyinsɛm no. Nyame ninsinyi patapra a Wo nsaano edur nnka bobaa naaso otum sa nyarbapem.
Akwantsen kukuw Twerampɔn a, itu awerɛnyin. Sunsum Krɔnkrɔn a tsetse nkɔnhyɛfo dze wo hyɛɛ nkɔm. Sum na kan wura! Ɔhyew na awɔw wura! Nhyira na siar pem nyina fir wo.
Twerampɔn Katakyi, Esupayin bosompo no mu bun kɛse a obi nnyim w'ase na onntum nnhu wo mu esumasɛm. Nyame a Babylon Ɔhempɔn Nebuchadnezer yaar Wo do akɔmpew, asoɔdzen ma ɔdanee yɛɛ habowa nye kwaa mu nketsebowa wee efuw pɛr.
Kankankyerkyerew Nyankopɔn! Katsinka! Kantamannto! Kataban! Nyame Kakraka! Kokroko! Kakanyin! Kukurbotan! Kukuranntum! Tsetse Kwaframboa! Kukuramboa, Katakyi! Wo nsabran nye yi, Twerammpɔn, woana na ɔnye Wo sɛ?

NYAME ƆSABARIMA

V.Yɛda wo ase, ayɛ wo pɛ sɛ, yɛmmra mmɛsom wo
Nyame, Ɔsabarima ee, ee Adeɛ Akye/ owia agyina/Onwunno adwo
Yɛmma wo akye/aha/adwo oo Yɛahyia wo din mu, yɛretwɛn wo, yɛretwɛn oo, Nyame ei
Bra oo, Ɔbɔadeɛ-Wira Nyame ee, Tetekwaframmoae ee, Efiri anɔpa kɔpem annwummerɛ,
Nyame, yɛbɛyi wo ayɛ oo, Ɔsabarimma ee, wo na ayɛyi sɛ woɔ, Ɔsabarimma ee, wo na
aseda sɛ woɔ, Ɔsabarimma ee, ɔsom fata wo nko- aa
R. Ɔsabarimma ee, Ɔsabarimma ee w'abodeɛ nyinaa se wɔbɛsom wo o yɛretwɛn wo, enti
Nyame ei, bra oo
V. Adomhene ee, yɛahyia wo din mu oo, yɛde yɛn ho nyinaa mma wo o
Ɔbammɔfoɔ Nyame ee, Yɛnnyane a yɛdan wo oo yɛkɔda a yɛtwere wo oo, Ɔsabarima ee
R. Yɛdan wo o, Nyame yɛ twere wo oo, Adomhene ee Okyeso Nyame ee, yɛde aseda bɛma
Nyame Ɔsabarimma ee, Asomdwoeehene aa ee aa ee
Y. Yɛannyi woayɛ a, na yɛayɛ bonniayɛ oo Yɛnna woase a, na yeayɛ tiafo oo.
Yebɛsom Nyame na yɛada no ase oo Ɔsabarimma ee
R. Yɛbɛyi wo ayɛ, na yɛada wo ase oo, Nyame Ayɛbi-da ee
Yɛda wo ase oo Osahene ee,
V. Momfa ntonton mma Nyame oo Ɔsorohene ayɛ bi oo, Ɔsɛ ntonton oo,
R. Osee yiee aa ee, Osee yiee aa ee, Ɔbooadeɛ ayɛ bi oo, Ɔsɛ ntonton oo,
V. Ɔsɛ ayɛyie a, momfa mma no ɔde benkum gye n'adeɛ, Ɔbɔadeɛ ee momfa

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ayɛyie nhyira mma no oo,
R. Ɔsee yiee aa ee…
V. Ɔsɛ abodin a, momfa mma no... ɔde benkum gye n'adeɛ, Ɔbɔadeɛ ee,
momfa ayɛyie,
nhyiraa mma no oo,
R. Ɔsee yiee aa ee Ɔbɔadeɛ ayɛ bi oo
V. Ɔsɛ mmrannee momfa mma no…ɔde benkum gye n'adeɛ,
Ɔboadeɛ ee, mommo no mmrannee oo
Ɔsɛ ɔsom, momfa mma no…ɔde benkum gye n'adeɛ,
Ɔboadeɛ ee, momfa sompa mma no oo
R. Ɔsee yiee aa ee…ɔsɛ sompa oo
V. Nana ee bra oo….Ɔsorohene ei
R. Nana ee, bra oo V. Nana ei bra oo…
R. Ɔde ne ho ei V. Nana ee bra oo…

OMINTSIMINIM NYANKOPƆN A INNYI YAFUN NAANSO ITUM MEN ƆSON

Abobɔmbubuwafrɛ Nyankopɔn a sɛ ɔbra kyer do bam do a yesu frɛ wo ma egye hɛn do. Amma yennsu yennwu Katakyia wo nson mu burbur wo wɔ wo mba hɛn sufrɛ na nyinsuwa ho.

Ɔwo na sɛ yɛtse dɛ w'akowaa Jonah a, abɛbrɛse dze hɛn kɛhyɛ bɔnsu ne yamu mpoa, yɛfrɛ wo ma iyi hɛn fi ɔbra n'ahokyer nye no mpokyerɛ mu.
Sanseraman Nyame a ipuee w'akowaa Joshua na David hɔn nsareban do ma wɔkoe dzii nyim Bɔadze Katakyi! Wiadze ne farbaa!
Ɔbra n'ahyɛse na abrabɔ n'wiei! Daaseammfɛr Nyame!
Asaase tɛtɛɛtɛr, bosompo yantamm, Ewia badwee, mbowa na ntumbowa boboebo, wiadze santann yi nyinara yɛ Obiannyɛw Nyame wo nsaano edwuma.
Ɔwoa wohuan wo Twerammpɔn pumpunyi. Totrobɔnsu Nyame a Ebɔɔ bosompo; esukɛse a otum yir ɔpɛber. Ɔdomankoma Katakyi! Tsetse Kankankyerkyerew, Nyame a yeyi wo fi mua na abrabɔ atɔ mpan. Gyembirekuku a sɛ ifi siw mu a na siw edwuruw.

Annkɔr Enngya! Anapa woraba! Sɛ yɛammbɔ wo mbrano a nna yɛayɛ etsiafo.
Yesu, yɛammbɔ wo dzin a hwana ne dzin na yɛbɔbɔ?
Apɔn mu ɔpɔn! Ɔwo na eker wiadze mbepɔw, ndupɔn, nye abotan dɛ huntumaba wɔ wo nsa yamu.
Bosompo mpo yɛ wo nsapuw mu esuba. Nyame, Emaa w'akowaa ndwomkyerɛwnyi

Tarrant toow ndwom bi dɛ: (M.H.B 896) "Hom mma yenyi hɛn egyanom ekunyin no ayɛw."
Na Twerampɔn ayɛ hɔn ebirɛmpɔn. Hɛn ebirempɔnyɛ fir wo! Dɛm ntsi w'akowaa David dwentonyi so se "Nyame, dza ayɛ ama me, sɛ mennyi wo ayɛw a ma me gyirama mfam m'anomu"
Hɛn so hɛn asɛm ara nye no Ɔkorsa! Ndaase, ayɛyi nye ntontom nka wo.

Ɔkofo Japhtar ne Nyankopɔn! Ɔwo a atsew hɛn ho ma adedamfikyirmba, akwapaafo, yɛayɛ ekunyin wɔ Christ Jesus no bɔgya krɔnkrɔn no mu. Nyame, abɔ hɛn ho werdam ma Adam nananom yenya nkwahosan; Ɔpomfo na Ɔpamfo Nwanwanyia ama adom eguar wo mba ma yɛayɛ akraban nye
akombarimba wɔ wo som mu.

Atɛkyɛ kɛse mu kɔtɔpumpun a, onyim sika kɔkɔɔ ne dabew. Wo nsɛm epitsiw hɛn; Eguambaasiarfo; Wo bɔgyaa ahor hɛn ho nsti, yennsuro ɔtamfo ɔbonsam n'akorabo nye n'egyan menaba.

Okusukurum! Abransamadu! Dadzeako a, w'agradaa hyew ndupɔn.

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Sunsum Krɔnkrɔn! Adom wura! Yɛgye wo dzi dɛ hɛn kandzifo nye Akyerɛkyerɛkwan: yɛ hɛn krɔnkrɔn dɛ mbrɛ hɛn Egya a ɔwo sor yɛ Krɔnkrɔn.
Wo nsɛmpa no mee hɛn a ɔtamfo abɔnsam nntum nndan wansemapobi na ɔnntow hɛn mu.
Christ Jesus! Gyakabo a wohuan wo Patakoannkyɛr! Gye ɔko bɔ wo bo a, wɔfrɛ wo ɔkomafo.
Nyame a sɛ yɛdze wo dzin twa abrabɔ mu mpasuar a, wo mba yɛdze konyimdzi ba fie.
Ɔkoyiidɔm Katakyi a isiankaa wi dze maa Joshua ma odzii nyim wɔ Jericho abɔntsen do.

Ɔhyeew kuro! Oguu ekurow a,
Pharoah nye no dɔm gyee wo taferbanyin mbɔ mu, ma wɔnye hɔn mpɔnkɔ daan efuntsen guu Pomemen mpoano anhwea fitaa do dɛ awawen.
Ɔwo na edze wo nsapan hwim Philistimfo hɔn akorabohyew ma wo man Israel nya asomdw ahotɔ no. Emaa abanyimbasiaba David dze ne nsamu ɔbo korstee kum ɔsahen Goliath.

Okitsikiriki! Ehunabɔbirm! Mbɔnsansuro! Ɔkotuapɔn Nyankopɔn! Ɔnwanwanyi,

woana na ɔnye wo sɛ? Woana botum nye wo efimfian? Ɔnye wo edzi asɛm na oedzi bem?

Tsetse duakɛse, a Eyɛ dzen a wɔdze nantwi montan mu.

Dua kusuww a wɔkɔ w'ase mbarimba!

Ɔdɔtɔ kɛse a enye mframa na ehum dzi esi!

Christ Jesus a edze anankwaa nantseew po do naaso nsu annka w'ananadze: Ɛheraam boso ɔkaa n'ano too mu. Ɔkogyiresi kakrabisii Nyame a, este dɛ gyambirekukua sɛ ifi siw mua edwuruw.

Ndaase nka wo.

YƐABA W'ANIM SƐ YƐBƐSOM WO, ƆBOADEƐ

V Yɛaba w'anim sɛ yɛbɛsom wo, Ɔboadeɛ ei
R. Yennie, Yeaba o, yɛnnie, yennie o, yɛaba o, yɛreba abɛsom wo Nyame ee.
V. Akokɔ sɔre anɔpa, ɔbɔn nheme, ahema, Kookukookoo, Adeakye o, Ɔboadeɛ Nyame ei bɛgye w'aseda oo.
R. Wabodeɛ bɛgye wo ayɛyi oo, na yɛabɔ wo din na yeabo wo mmranee ee
V. Ɔbɔadeɛ ee, Ahunabɔbirim Nyame ei.
R. Aseda o, yɛbɛbɔ wo din na yɛabɔ wo mmranee ee.
V. Bɔrebɔre Nyame ee, Ɔteanankannuro — R. Aseda o…
V. Amɔsu Nyame ee, Ɔdɛɛfoɔ — R. Aseda o…
V. Amawia Nyame ee, Otumfoɔ ei — R. Aseda o…
V. Totrobonsu Nyame ee, Ɔseadeɛ yɔ Nyame — R. Aseda oo…
V. Ɔbɔonyame ee, Nana Nyame ee — R. Aseda o…
V. Brekyiri-hunade Nyame ei. Ɔpanin ee — R. Aseda o…
V. Tetekwaframmoa ee, Nyame Daaseɛnsa — R. Aseda o…
V. Abammubuafrɛ ee, Atoapoma Nyame ei — R. Aseda o…
V. Nyamanekose Nyame ee, Ɔsaagyefo — R. Aseda o…
V. Efiri anɔpa kɔpem annwummerɛ ee, yɛbɛbɔ wo din na yɛabɔ wo mmranee — R. Aseda sɛ wo oo, aseda sɛ Nyame a.
V. Aa ee, aa ee, aseda sɛ No oo. Woahwɛ yɛn so oo, adeɛ akye yɛn anim — R. Aa ee…
V. Wahwɛ yɛn so oo, yɛda so te nkwam — R. Aa ee
V. Wahwɛ yɛn so oo, — R. Aa ee
V. Wahwɛ yɛn so oo, yɛahyia mu ɛnne — R. Aa ee

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V. Wahwɛ yɛn so oo, yɛn nsa kɔ yɛn ano R. Aa ee
V. Wahwɛ yɛn so oo, yɛn ani da ne so. R. Aa ee
V. Wahwɛ yɛn so oo, ɛnnɛ, yɛanya nkwa R. Aa ee..
V. Wahwɛ yɛn so oo, yɛwɔ ahoɔden R. Aa ee
V. Wahwɛ yɛn so oo, yɛserɛ no nhyira R. Aa ee…
V. Wahwɛ yɛn so oo, yɛserɛ no adom R. Aa ee…
V. Wahwɛ yɛn so oo, yɛserɛ no asomdwoeɛ R. Aa ee…
V. Wahwɛ yɛn so oo, yɛserɛ no aboterɛ R. Aa ee…
V. Wahwɛ yɛn so oo, yɛserɛ no mpaebɔ R. Aa ee…
V. Yɛaba w'anim R. Yennie ee…

ADEƐ AKYE OO

V. Adeɛ akye oo, Nyame, adeɛ akye oo, Adeɛ akye oo, Nyame, adeɛ akye oo
Yɛnsianne Kokurommotie ho mmɔ pɔ, Nana Nyame, ei
Wo na yɛtwere wo, yɛdan oo
R. Adeɛ akye oo, Nyame adeɛ akye oo, Yɛaba wo anim sɛ yɛbosom wo,
Yemma wo akye oo, Wo na yɛtwere wo yɛdan wo oo
V. Adeɛ kokye a yɛmma wo deɛbɛn? Adeɛ kɔsa a yemma wo deɛben?
Momfa sompa mma onyame oo Onyame oo
Abɔdeɛ nyinaa bɛsom Onyame oo
R. Akokɔ bɔn se: koo ku koo koo/ Kookurokoo Adeɛ kɔkye a,
yɛmma mo akye oo
Bɔrebɔre Nyame, yɛmma wo akye oo, Nana Nyame ei,
Abɔdeɛ nyinaa se wɔdan wo oo
V. Nyame Abɔfoɔ nyinaa nim sɛ wɔtwere
wo oo Nyame ei.
R. Adeɛ akye oo, yɛbɛsom wo oo
V. Soro Abɔfoɔ nyinaa nim sɛ wɔtwere wo oo Nyame ei.
R. Adeɛ akye oo, yɛbɛsom wo oo.
V. Wiase Abodeɛ nyinaa nim sɛ wɔdan wo oo Nyame ei.
V. Ewiem nnommaa nyinaa nim sɛ wɔdan
wo oo Nyame ei
R. Adeɛ akye oo, momfa aseda mma no oo.
V. Asuo ne po nyinaa nim sɛ wɔdan wo oo, Nyame ei.
R. Adeɛ akye oo, momfa aseda mma no oo.
V. Esoro ne fam, mframa nim sɛ wɔdan wo
R. Adeɛ akye oo, momfa aseda mma no oo.
V. Mmoadomma nyinaa nim sɛ wɔdan wo oo, Nyame ei.
R. Adeɛ akye oo, momfa aseda mma no oo.
V. Mmepɔ ahodoɔ nyinaa nim sɛ wɔdan wo oo, Nyame ei
R. Adeɛ akye oo, momfa aseda mma no oo.
V. Epom-Mpata nyinaa nim sɛ wodan wo oo, Nyame ei
R. Adeɛ akye oo, momfa aseda mma no oo.
V. Ntɔteboa nyinaa nim sɛ wɔdan wo oo, Nyame ei
R. Adeɛ akye oo, momfa aseda mma no oo.
V.Wiase Atumfoɔ nyinaa nim sɛ wɔtwere wo oo, Nyame ei.
R. Adeɛ akye oo, yɛbɛsom wo oo.
V. Mmranteɛ nyinaa nim sɛ wɔ twere wo oo, Nyame ei.
R. Adeɛ akye oo, yɛbɛsom wo oo.
V. Sɔbrɔkyewaa nyinaa nim sɛ wɔtwere wo oo, Nyame ei.
R. Adeɛ akye oo, yɛbɛsom wo oo.

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V. Mpanin, Mmofra nyinaa nim wɔ twere wo oo, Nyame ei.
R. Adeɛ akye oo, yɛbɛsom wo oo.
V. Nyame Asɔfoɔ nyinaa nim sɛ wɔ twere wo oo, Nyame ei.
R. Fa wo Honhom Nyame ei, kata wɔn so oo
V. Nyame adehyee nyinaa nim sɛ wɔtwere wo oo Nyame
R. Yɛserɛ wo adom Nyame, yɛserɛ nhyira oo.
V. Adeɛ akye oo, yɛbɛsom wo oo, Abɔdeɛ nyinaa wura ee, Adeɛ akye oo,
Ɔsom nyinaa fata Ɔsoro-Agya Nyame ei Ɛho Aduhwam nie.
R. Ɔsorohene ee, Nyame Agya ee, Ɔsom fata
wo nko- aa, Yɛbɛsom wo oo, yɛbɛsom wo, Osee yieei, aa ee.
V.Bɛgye wo ntontom, Onyankopɔn Agya ei.
R. Osee yieei aa ee
V. Bɛgye wo ntontom, Asomdweɛhene, Nyame ei.
R. Osee….
V. Bɛgye wo ayeyi katamanso Nyame ei
R. Osee….
V. Bɛgye wo ayeyie, Onyankopɔn ɔba ei.
R. Osee…
V. Bɛgye wo nkamfoɔ, Ɔwerɛkyekyefoɔ
Nyame ei. R. Osee….
V. Bɛgye wo nkamfoɔ Nyame Nwanwani
R. Osee….
V. Bɛgye wo aseda, Nana Nyame yɛ Ohene
R. Osee…
V. Bɛgye wo anidie, Onyankopɔn Maame ei
R. Osee…
V. Adeɛ akye oo, yɛbɛsom wo oo
Abɔdeɛ nyinaa- wura ee, Adeɛ akye oo,
Osom nyinaa fata Osoro Agya, Nyame ei.
Ɛho Aduhwam nie ee.
R. Ɔsorohene ee, Nyame Agye ee, Ɔsom fata wow nko- aa Yɛbɛsom wo yɛbɛbɔ wo se,
Osee yieei, aa eeee.

Anuanom ee!

Priest:
Anuanom ee!
Mo ma yɛ nna yɛn gyedi asumasm
no adi o
All
Awurade ee nam wo wusɔreɛ no so
W'agye yɛn nkwao,
Ɔsabarima e 3x
yɛda woase oo

Priest
Yɛde nokware bɛsom woo o (hmm)
yɛbɛbɔ wo wu sɔre no ho dawuro oo
na yɛde nnwommtoɔ ahyɛ wo
animuonyam daa.

Priest
Dabiara yɛbɛkamfo wo oo (hmm)

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yɛde y'akoma bɛ dɔ wo oo
na yɛde nnwommtoɔ ahyɛ wo
animuonyam daa

Priest
Yɛde aseda rema woo o(hmm)
Yɛbɛbɔ w'abodin wɔ mmea nyinaa
Na yɛ de nnwommtoɔ ahyɛ wo
animuouyam daa

ENYƐ NYAME DEN

Ɔbarima bi ne ne yere tena ase Onyame akwan so
Ɔyɛɛ papa ɔyɛɛ adɔeɛ
Onyame hyira wɔn nneɛma nyinaa mu, ɔde n'adom guu wɔn so daa
Ɔbonsam sɔree wɔn so sɛ obegu wɔn anima se o
ɔde nsɔhwɛ bebree guu wɔn so, sɛ ɔbɛsɛe wɔn o
Adom Nyame nkoara na ɔbetumi abɛgye wɔn o
Abɔfra nne nni fie hɔ, Abofra su nni fie hɔ
Eyɛɛ adesoa kɛse ma wɔn gyedie o
Gye Nyame nkoara na ɛbedi ama wɔn o
Ayɔnkofoɔ bebree tuu wɔn fo sɛ wɔmfa baabi na ɛbɛ yɛ yie,
Wɔ de wɔn werɛ nyinaa hyɛɛ Nyame mu kaa sɛ
Onyame akwan nnyɛ yɛn akwan, Onyame adwene nnyɛ yɛ yɛn adwen
Ebenezer nea Onyame de mo abeduru ni
Momfa aseda ma no y'ani da so nyinaa wɔ Nyame muo
y'awerɛhyɛmu nyinaa wɔ Nyame muo
ɛnyɛ Nyame den o, ɛnso Nyame yɛ o
Nea bɛto wo wɔ abrabɔ yi mu no Onyame nkoara na onim
Onyame bɛkyerɛ (ampara ampa), ɛnyɛ Nyame den o
Domfo Nyame, Adom Nyame bedi ama wo
Okura ne nsam tumi na 'kokyɛm mu yɛ duru
Ma w'ani so, fa wo ho hyɛ Onyame nsa, ɔde ne tumi nyinaa ma wo, tumi nyinaa, ma wo
Fa wo werɛ hyɛ Onyame mu na obedi ama wo
Dabi dabi dabi dabi Dimafo Nyame obedi ama wo
Enkyɛ nkyɛ nkyɛ ɛnkyɛ nkyɛ mpo ɔbɛka ama wo
Dabi dabi dabi dabi Dimafo Nyame ɔbɛyɛ'a ma wo
Ahohia mu mma wo werɛ nho, Ahoteetee mu twe bɛn wo Nyame
Nyame ka wo ho mma w'abaw mu mmu, Ma w'akoma ntɔ wo yam,
Nyame ne w'akokyem.
Okura nkunim di, fa wo honam nyinaa ma no
Nyame yɛ ɔhen ɔhen mu hen Nyame yɛ ɔhen ɔhen mu Hen
koto n'anim, okura nhyira, Fa wo honam nyinaa ma no, fa w'adwene to no so
Enyɛ Nyame den o fa wo honam nyinaa ma no
Ma wo nneyɔe nsɔ Nyame ani, ɛnso Nyame yɛ o
Fa wo honam nyinaa ma no, ma wo yɛbea nyɛ kronkron wɔ Nyame anim,
Onyame bɛkyerɛ, Fa wo honam nyinaa ma no
Fa suban pa bɔ bra papa wɔ Nyame din mu, Fa wo honam nyinaa ma no
Nyame mere, Nyame mere Nyame mere ne mere pa o
Fa wo ho ma Nyame tu wo ho hyɛ ne nsa
Tumi nyinaa wɔ ne nsa mu o, Odimafo Nyame tumi nyinaa
wɔ ne nsa mu o
Enyɛ Nyame den o
Nyame nkoara na onim

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Ɔboadeɛ ee,

V. Ɔboadeɛ ee, Yɛbɔ wo din a, na yɛde aseda nam, Nyame Baatan, yɛde aseda nam oo,
Na deɛ woayɛ ama yɛn deɛ, ɛsom boo o. Ɔbammɔfoɔ Agya e, Aseda na wo mu oo,
Ɔdomfoɔ ee…
V. Yɛahyia wo din mu oo, Ɔbɔadeɛ ee Yɛremma wo akye/aha/adwo o.
Yɛahyia wo din mu o.
V. Yɛahyia wo din mu o, Ɔsorohene ee, ɛremma wo akye …o
R. Yɛahyia wo din mu o
V. Yɛahyia wo din mu o, Agyenkwa e, e Yɛremma wo akye …o
R. Yɛahyia wo din mu o.
V. Yɛahyia wo din mu o Honhom Kronkron e e e, Yɛremma wo akye o.
R. Yɛahyia wo din mu o.
V. Yɛde aseda mma wo, Ɔbɔadeɛ e, e, yɛreto wo aduhwam
R. Bɛgye wo aseda o.
V. Wo na ntonton sɛ wo,Ɔbɔadeɛ e, e, yɛreto wo aduhwam
R. Bɛgye wo aseda o
V. Wo na nkamfo sɛ wo, Ɔboadeɛ e e, yɛreto wo aduhwam
R. Bɛgye wo aseda o
V. Wo na ayeyi sɛ wo, Ɔbɔadeɛ e, e yɛreto wo aduhwam
R. Bɛgye wo aseda o
V. Wo na ntonton sɛ wo, Ahummɔborɔ Agya e, yɛreto wo aduhwam
R. Bɛgye wo aseda o
V. Yɛde aseda mma wo, Nyame Keseɛ e, yɛreto wo aduhwam
R. Bɛgye wo aseda o
V. Yɛde aseda mma wo, Oduyefoɔ Agya e, yɛreto wo aduhwam
R. Bɛgye wo aseda o
V. Yɛde aseda mma wo Oduyefoɔ Agya e yɛreto wo aduhwam.
R. Bɛgye wo aseda o,
V. Yɛde aseda mma wo Ɔbammɔfoɔ Agya e, yɛreto wo aduhwam
R. Bɛgye wo aseda o
V.Yɛde aseda mma wo, Ɔbɔadeɛ e, yɛreto wo aduhwam Bɛgye wo aseda o Ɔpumpuni ee,
Yɛbɔ wo din a, na yɛde aseda nam,
Aseda oo

Akoma bu wɔ hɔ a

Akoma bi wɔ hɔ a ɛretwɛn, Onyame aponnwa no anaa? 3x
Me wɔ hɔ o, me wɔ ha o, meretwɛn sɛ,
Awurade bɛtwa mu ha o, Meretwɛn no
Awurade reba o sɔre na hyia no kwan o
Awurade reba o sɔre na begye wo kra nkwa o na wo te hɔ reyɛ deɛbɛn?
na amansan nyinaa rekɔ agya wo
Awurade reba o
Sɔre na bɛgye wo kra nkwa o
Gye me ma ba o gye me o,
Gye me ma ba o gye me o,
Gye me ma ba o gye me o
Gye me ma ba o gye me o
Gye me ma ba o gye me o
Gye me o manu me ho gye me o 3x
Me Wura gye me o

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Ɔbambɔfoɔ

V. Ɔbambɔfoɔ Nyame Agya ee
Aseda na wɔ mu
Afe kɔ na afe ba yi, Nana Nyame na
Yɛtwere no yɛdan no oo
Ɔtwereduampɔng Nyame ne no.
Ne mmrannee ne ne Din sɛ
Ɔne No.
Ɔnwanwanni ee, Ɔfotufoɔ ee,
Onyankopɔn Tumfoɔ Daa-Agya ei
Asomdwoeɛhene ee,
Nyame Adehyeɛ ei
Afe-pa oo.

V. Ɔbambɔfo ɔde ne ho oo, R. Onie
V. Agye-mpommagu Nyame ee R. Onie
V. ɔsomfata Nyame, ɔdeneho oo, R. Onie
V. Sɛpɛtutuo e, Nyame e, R. Onie
V. Nyamanekɔse Nyame Ɔdene ho o R. Onie
V. Ahummɔborɔ e, Nyame e, R. Onie
V. Aseda fata Nyame ɔde ne ho o, R. Onie
V. Ankoansan e, Nyame e, R. Onie
V. Ɔde-bɛba Nyame; ɔde ne ho o, R. Onie
V. Ɔde-ne-ho e, Nyame e, R. Onie
V. Ayeyi sɛ no ɔde ne ho o, R. Onie
V. Ayeyi sɛ no, ɔdene ho e, R. Onie
V. Ɔyɛ ɔbaatan Nyame e, R. Onie
V. Bɔnefakyɛ Nyame, ɔdene ho e, R. Onie
V. Pepa nisuo e, Nyame e, R. Onie
V Fakyɛ-fakyɛ Nyame ɔde ne ho o, R. Onie
V. Ɔsa-yadeɛ e, Nyame e, R. Onie
V. Ɛnso no yɔ Nyame, ɔde ne ho o, R. Onie
V. Ne ho yɛhu e, Nyame e, R. Onie
V. Ɔdi nkunim Nyame ɔde ne ho oo, R. Onie
V. Ɔdebɛmma Nyame, ɔde ne ho o, R. Onie