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STUDY OF CHURCH MUSIC AND MISSION IN THE WESTERN AFRICA

ABSTRACT

The Christian Gospel message is to enter every culture and have a firm rooting in it. This is a command of our Lord Jesus Christ in Matthew 28:19-20. This great commission is to be achieved through preaching, teaching and witnessing, and through pragmatic means such as music. Church music is intended to be part of Christian worship. It has been performed variedly in the history of Christianity. The concept of African music has crept gradually and thereafter, deeply into contemporary Christian worship. Ever since the advent of African music, much review has not been done to assess its impact. Through a socio-cultural review, activities of different churches were examined against the background of “African Music in the Western vein” for their relevance to the mission of the church in the twentieth century. Findings of the study revealed among others that, the message carried by choral works contributed much to the spread and sustenance of the gospel. It is being recommended that choral music should be sustained by the churches as a means of promoting mission.

Keywords: Neo-Traditional Music, Church Mission, Church Music, Sustenance and Traditional Music

Introduction

Church music has varied enormously in the history of Christianity; as different churches keep changing their ideas about the part that music should play in their worship. F A K Saighoe quotes Merriam as saying “Ethnomusicologists believe that because music is carried subliminally and is not objectified by most members of most cultures, change in music occurs within what seems to be a culturally determined framework.”1 That is to say, with the exception of “cultural accident,” music can be expected to retain its general characteristics over time.

From the twentieth century, the fusion of Western and African cultures has resulted in a new musical tradition, which Akin Euba refers to as Neo-Traditional Music.2 Amlor quotes Nketia as describing this same music as “Western-derived African Music.”3 Nketia further describes it as “music based on African melodic and rhythmic structures, but exploring Western harmony and developmental techniques as well as employing both African and Western musical instruments.”4 This musical tradition incorporates both African and Western elements to indigenize Christian worship.

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Fulan and Pomfred note that the introduction of a program is always marked by a problem of some sort.\(^5\) Stenhouse writing on the rate of change of innovative agents, observes that it is not easy to generalize the rate of change. He notes that in one sense, it is a slow process in that it takes well over 20 years for agents to fully accept the program, and in another, it is a matter of months. It is possible that exceptional cases may also take any time within the continuum.\(^6\) Neo-traditional Music in Churches is no exception of what Fulan and Pomfred have noted.\(^7\) This paper examines the impact of neo-traditional music to church mission in Ghana in the twentieth century using socio-cultural analysis.

According to Akin Euba, the emergence of neo-traditional music in Africa appears to have taken place in the church, with the composition of hymns in African vernacular languages whose tunes were modeled on traditional melodies.\(^8\) As it can be observed today, church music is based mainly on singing. And music written for church choirs mostly use liturgical words as their lyrics. For the purpose of delimitation, this study was confined to choral music for church missions.

**Church Mission**

In the early 1900s, there came the proliferation of New Religious Movements in Africa which Turner defines as those churches founded primarily for Africans and which lack the substantial association with western Christianity as found in almost all the older churches.\(^9\) These religious movements have different names because of the diverse reasons for their origins and the complexity of their nature. Agordoh, quoting Barret, identifies about 42 different terms for them. These include, Separatists Movements, Schematics Movements, Ethiopian Churches, Zionists Movements, Nationalistic Movements or Churches, Spiritual Churches, Sectarian Churches, Way-side Churches and Independent Churches.\(^10\) He continuous to examine Christian churches in Ghana under two broad categories: Older Mission Churches and the New Churches. The first category refers to the existing churches, which are sometimes referred to as orthodox, mainstream established, mainline or historic churches. These include the Presbyterian Church of Ghana (1828), the Evangelical Presbyterian Church, Ghana (1847), the Methodist Church Ghana (1835), the Catholic Church (1880), the AME Zion Church (1898), the Seventh Day Adventist Church (1898) and the Anglican Church (1904). These are the pioneer denominations whose missionaries came to Ghana between 1828 and 1914.

The second category constitutes the new churches. Since the 1900s, there has been proliferation of new Christian religious movements in Ghana. These are:

1. Independent churches
2. Pentecostal churches - Charismatic ministries.

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\(^7\) Fulan and Pomfred, *Review of Educational Research*.

\(^8\) Euba, *Notes on Education and Research in African Music*:65


Independent churches are particularly isolated internationally and are usually referred to as “Separatist Churches.” Others call them “African Instituted Churches”, probably to stress their indigenous foundation and membership. Baeta refers to them as “Spiritual Churches” because they engage in activities which are meant to be signs of the descent of the Holy Spirit upon worshipers. Mbon uses the adjective “protectionist” to describe them because members “feel the need to be protected against life's undesirable circumstances”. Among the Older Independent Churches, are the African Faith Tabernacle, Musama Disco Christo Church, the Twelve Apostle Church, Apostle Revelation Society, Cherubim and Seraphim, Church of the Lord (Group) and Savior's Church of Ghana.

Pentecostal Churches in Ghana are the newer missions, which joined the older band of churches in the evangelistic work from the turn of the century. These include the Salvation Army (1922), the Assemblies of God (1931), the Apostolic Church (Bradford), (1937), Southern Baptist Convention (1947), Sudan Interior Mission (1956), Evangelical Lutheran Church (1956) and the Churches of Christ mission (1961). These churches are referred to as Classical or Old Pentecostal Churches. Since the 1990s, a new type of Pentecostal church has emerged which is usually labeled in Ghana as Charismatic. These churches, which are also known as neo-Pentecostal churches, did not come into existence as a result of breakaway from the existing Pentecostal churches. Rather, they owe their existence to the evangelical movement of the 1960s. It started as a movement, rather than an institution of people from different denominations. They focused their attention on Bible Study, directing their energy to schools and universities as Student's Unions and University Christian Fellowships. These churches do not differ much from Old Pentecostal Churches in matters of theology, doctrinal issues and tenets of belief. Examples are Christian Action Faith Ministries, Deeper Christian Life Ministry, Redemption Hour Ministry, International Central Gospel Church, Word Miracle Church and a host of others.

Asamoah-Gyadu explains further that it is the democratization of Charisma that resulted in the proliferation of these churches.

The Great Commission found in Mathew 28:19 -20 is for everybody. We are to enter every culture with the gospel. This mandate can be achieved through preaching, teaching and witnessing. Apart from it being a mandate for the Universal Church, local churches also have their mission statements which guides them. For example, the Bantama Seventh-Day Adventist Church in Kumasi has as one of its objectives “to enable every individual to fully participate in worship, teaching, fellowship and service through an inclusive approach which enables them to grow spiritually”. The “all-inclusive approach, to enable full participation” is the issue of contention in this paper, which focuses on music in worship.

Church Music
For the missionaries to participate in the great commission in Matthew 28, they made use of music. Most of the gospel messages are revealed in songs. Composers, in their works, come out with songs/hymns which reflect the Christian Creed, Code of Ethics and the Cult (the three major elements of every religion). The creed covers beliefs about how the world came into existence and where it is going, what man's place in it is, and what will happen to him after death. The code of ethics provides the rules for conduct and speech, without which there would be no order or stability in society. The cult concerns worship and prayer whereby man tries to come into close touch with whatever he believes in. He celebrates his object of trust together with others who hold the similar beliefs or faith.

Early Church Music
Church music is the one written for performance in the Church, or at any musical setting of ecclesiastical liturgy, or music set to words such as a hymn, expressing propositions of a sacred nature. During the early history of Christian worship, churches spread through many countries in the Roman Empire. In these churches, the musical traditions that already existed in these countries were used. By this there was a great variety of traditions. In the midst of these traditions, the only music that was allowed in church was singing, since musical instruments and dancing were associated with the devil that was thought of as wicked. In the 4th century, Bishop Ambrosius of Milan introduced the antiphon and encouraged newly composed hymns. This was one of the first innovations that were introduced on church music.\textsuperscript{17} The use of the word hymn brings a thin line to specify it from the general usage of the word music. A hymn is a type of song, usually religious, specifically written for the purpose of praise, adoration or prayer, and typically addressed to a deity or deities, or to a prominent figure or by way of personification. The word hymn was derived from the Greek \textit{hymnos}, which means “a song of praise.”\textsuperscript{18} Since the earliest times, Christians have sung “psalms and hymns and spiritual songs”, both in private devotions and in corporate worships. Originally modeled on the Psalms and other poetic passages (commonly referred to as Canticles) in the Scriptures, Christian hymns are generally directed as praise to the monotheistic God. Many refer to Jesus Christ either directly or indirectly. Thomas Aquinas, in the introduction of his commentary on the Psalms, defined the Christian hymn as “the praise of God with songs; it is the exultation of the mind, dwelling on eternal things, bursting forth in the voice.”\textsuperscript{19}

Another definition of a hymn is that, it is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshipers' attitude towards God or God's purpose in human life. It is genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it. In many Evangelical churches, traditional songs are classified as hymns while more contemporary worship songs are not considered hymns. Here the question then is whether all Christian worship and /or praise songs today could be called

hymns. Christian hymns are often written with special or seasonal themes and these are used on holy days such as Christmas, Easter and the feast of all Saints, or during particular seasons such as Advent and Lent. Others are used to encourage reverence for the Holy Bible or to celebrate Christian practices such as the Eucharist or baptism. Some hymns praise or address individual saints, particularly the Blessed Virgin Mary. Such hymns are particularly prevalent in Catholicism, “High Church” Anglicanism and to some extent, Eastern Orthodoxy “Older Churches”. The kind of music heard in the Catholic Church in the Renaissance period was the chants or plainchant, often known as “Gregorian chants” (named after St Gregory the Great, who was Pope from 590-604). The texts (the words that were sung) were the standard words of the liturgy. During the period called Reformation, some Protestant groups broke away from the Catholic Church and from that time on Catholic and Protestant music developed in different ways.

The Protestant Reformation resulted in two conflicting attitudes to hymns. One approach - the regulative principles of worship - considered anything that was not directly authorized by the Bible to be a novel and a Catholic introduction to worship, and so was to be rejected. That is, all hymns that were not direct quotations from the Bible fell into this category. Such hymns were banned. The other, Reformative approach – the normative principles of worship - had their texts quoted directly from the Bible. These produced a burst of hymn writing and congregational singing. Martin Luther is notable not only as a reformer, but as the author of many hymns including Ein feste Burg ist unser Gott (A Mighty Fortress is Our God) taken from the Books of Psalm 46:1; for the main theme; and Mathew 28:20 and Jeremiah 15:20, for other verses, which has the music as started in figure 1.

![A mighty fortress is our God](figure1)

Martin Luther and his followers often used their hymns, and chorales to teach tenets of the faith to worshipers. The development of this is what we find today in our church songs. Within this period in England, African-Americans developed a rich hymnody from spirituals. The first influences of African-American culture into hymns came from Slave Songs of the United States, a collection of slave hymns compiled by William Francis Allen who pointed out the awe inspiring effect of the hymns when sung by their originators.

**Traditional Music**

Ever since the early days of Christian churches in Africa, converts have combed their own heritage to find music suitable to their own religion. During the third decade of this century, newly established churches in Zambia experimented with various forms of Bemba music. These were later abandoned, but during the late 1960s, Cajetan Lunsonga appeared with more viable experiments in the same idiom, and his Bemba church hymns were an immediate

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success. Further to this initial attempt, Fr. Guido Haazen created the Missa Luba from traditional music, a source of inspiration for many others both before and after him. Missa Luba was the first Mass in Africa sung in the vernacular in an indigenous musical idiom. It was also called the Dagaare Mass and was produced by the performances of Les Troubadours du Roi Baudouin, a choir of forty-five Congolese young boys, directed by Rev. Father Guido Haazen who was the first white priest to recognize the spiritual possibilities of using African music in Christian worship. That Missa Luba, which is Congolese in style and idiom, is emphasized by the following words of Ray Van Steen in his notes on the recording: “the Missa Luba is pure Congolese. It is completely void of any modern, Western influence… Most remarkable is the fact that none of the Missa Luba is written. Certain rhythms, harmonies and embellishments are spontaneous improvisations”.

Similarly, the Methodist church in Ghana evolved and established the “Ebibindwom” (popularly called Fante Lyrics) which was entirely based on the musical idioms of the Akan ethnic group, especially the Fante section. Starting in the Fante-speaking Methodist Church, the Ebibindwom is now heard in other Akan areas. It is also heard in other churches notably the A. M. E. Zion Church, Musama Disco Christo Church and the Roman Catholic Church. It forms part of the repertoire of some of these Independent and the Orthodox Churches. The Ebibindwom was also one of the products of the Ghana-European socio-cultural interaction.

**Neo-Traditional Music**

The use of Western hymns, the Mass and the traditional songs became a tradition in many churches in Ghana. However, apart from these being used as materials for congregational praise, there have been numerous anthems composed by both trained and untrained musicians for choirs. These compositions are patterned after the two Protestant Reformation approaches to hymns - the regulative principle which rejected anything that was not directly a quotation from the Bible and the normative principles which considered as the ideal, direct quotations from the Bible. There have since been a great number of such contemporary compositions in Ghana. Examples include works of Ephraim Amu, the Ethnomusicologist who experimented on different musical idioms to come out with a lot of compositions in the African vein. Among these are:

- *Yehowa nye sitsofe* (The lord is our refuge)
- *Mivamiva aghetsiko wuawoe* (Come all who thirst)
- *Onipa da wo so so* (Man be on your guard)
- *Wonsam (na) mewo* (I rest on Thee)
- *Algbege Mawu lo hehea me* (For God so love the world) · *Esrom miele* (We are aspiring to be like Him).

Other compositions include works of:

- Nayo N. Z., *Afeto de mi* (Deliver us lord), *Hadzidzi nu gae* (Singing is a great thing),
  · *Dzodzoe toe nenyd* (You are the righteous one)
- Nketa J. H. K., *Monkamfo no* (Praise Him)

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· Ndor R. K., *Fineke nye Mawu la le* (Where art Thou, my God),
  *Nye dzi hoe se* (My heart believes in Him)
· Pappoe Thompson, *Miye gbomo ko* (I have a friend)
· Blege Walter, *Mina miado gbe da* (Let us pray), *Opera Kristo* which are Chorales depicting the coming of Christianity to Ghana.

There are other composers of the Twenty-First Century like:
· Asare Bediako Sam, *Aseda nkoara* (Only thanks), *Mete ase yi* (Once I live)
· Essilfie Mensah G., *Oowo Ohen* (A King is born)
· Gbagbo Divine, *Malo Yehowa Mawu* (I will love Jehovah God), *Esi yehowa gado zion te la* (Psalm 126)
· Kafui Kenn, *Mida akpe na Mawu* (Offer thanks to God), *Kokoe to, Dzodzo to* (Holy one, Righteous one)
· Kras Arthur, *Medo wo* (I love you)
· Hesper Adesua, *Kokoe na Mawu* (Glory to God)
· Mawuyram Adjahoe, *Soleme ga di loo* (Church bells ring)
· Amlor Martin, *O, Yehowa Mawu* (Oh, Jehovah God)
· Amuah Joshua Alfred, *O, Yehowa Mawu* (Oh, Jehovah God)
· Annan Newlove, *Christmas Bell are Ringing*.
· Ohene Okanta M. (Rev), *Waba a tena ase* (You are most welcome).

Most of the texts of these songs, which could be in any language including the English language, are thematic reflections on the life of Christ Himself as found in the Gospels. The following are some examples of compositions according to themes:

· Dedication to God's works - Alovor J. K., *Matso nye nuse kata awo do na yesu*.
· About giving - Ephraim Amu, *Yi bi ma*

Other thematic areas include good morale, service to his fellow man, repentance, faith, hope, reverence for the word of God, adoration and prayer.

There is yet a third pattern of composition which can be described as “Tune Adaption”. Akin Euba observes that “in some cases, traditional songs that were originally used in the worship of African gods were simply taken over and given new words”. In this vein, tunes from the Western World as well as contemporary works by Ghanaian composers in the style of traditional dance forms and also folk tunes have all found their way into Christian worship. Dance types like *Agbadza, Bobobo, Apatampa, Akpi, Gabada, Adowa, Highlife* and the like, whether accompanied or unaccompanied have had their basic time lines

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24 Euba, *Notes on Education and Research in African Music*, 65
and rhythmic movements reflecting in a lot of compositions. In the same way, traditional folk tunes and already existing tunes which are believed to interest the youth have been reworked into simple gospel tunes, and also into anthems ranging from simple to complex. In some cases, Biblical texts were used to replace the secular, making the music sacred. An example from Western music is Finlandia, illustrated in figure 2.

Fig.2 Finlandia by Jean Sibelius
(a) Original music with social text:

(b) Adapted tune with sacred text:

(c) An alternative sacred text for the same tune:

Other examples of works that follow this pattern of tune adaption are the South African Anthem with the title Ikosikelele Afrika is sung to the sacred words- “Jesus You're my life my living Lord”. In the same way, the popular tune Auld Lang Syne is sung to the sacred text “Oh Jesus Lord we come to Thee”. The Jamaican soul singer Jimmy Cliff's tune has been adopted with the sacred text as “Everybody ought to know where Jesus is”. Other examples are the popular tune Ash Grove with social text as “The ash grove, hoe graceful” has the adopted sacred text as” Therefore they shall come and sing in the height of Zion”. Beethoven's Ode to joy is sung to the sacred words “Joyful, Joyful we adore Thee”. Joseph Haydn's Emperor Quartet has the sacred words “On the Lord's day John in Spirit”. Finally, Amadeus Mozart's Magic Flute is sung to the Methodist Hymn number 572 “Behold the servant of the Lord”.

Adoption of tunes is a system that makes it easier and faster for both trained and non-trained musicians to increase repertoire for their choirs. There is the availability of the songs and also facilitates teaching and learning.

Discussions
In the words of Kwesi Dickson, “it is not common to imagine a church service at which music is not played and sung. The church, which had its foundation in the teachings of Jesus, and even further back in the matrix of the life and worship of ancient Israel, has always had a place for music in its worship”25. Ever since the inception of the Church in Ghana in the colonial days, it has undergone change in many ways. Debrunner, quoting Amu says “The manner of singing is both African and Christian. Having been developed in Ghana and Togo in the last thirty years, … This combination of Africa Rhythms with European music has been highly successful and most suitable for Conveying the Christian message.”26

25 K A Dickson, Music in worship: Aid or Hindrance? Unpublished paper (no date).
For Amu, the fusion of African and Western music idioms in a manner that gives particular prominence to the strong features of African music was a strategy for re-instating African cultural identity in music at churches and schools. Amu felt also, just as Rev. Thomas Birch Freeman did, that it will bring a big relief to non-literates who could not join in the singing of hymns and certainly did not understand or appreciate the Western hymns that have continued to be regular fares of choirs in the Orthodox Churches. Ephraim Amu's “Alegbegbe” is in the normative style of composition with the text:

For God so love the world that He gave His only begotten Son that whosoever believes in Him shall not perish but have eternal life.  

Here, Amu is reiterating the love of God in giving out His own Son to come and save the world.  

Kenn Kafui's “Dom ko mayi” is a song which enshrines an idea which bears upon the concept of service. The song is based on a biblical passage in which God was seeking for a messenger to send to save the world: “Whom shall I send and who shall go for me?”

Similarly, Sam Asare Bediako, in his song Monko wiase is a work in which Jesus Christ was commissioning all missionaries to:

Go therefore, and make disciples of all the nations baptizing them in the name of the Father and of the Son and of the Holy Spirit; teaching them to observe all things that I have commanded you [them] and lo, I [Jesus] am with you [them] always even to the end of the Age.

This message is well portrayed in the song which begins with the following text:

Monko wiase, monko.
wiase monko ka asempa noo....
Na dea obegyi adi no mombo n'asu o, ...
Na mene mo wo ho daa...

One is aware that Charles Wesley's hymns spread Methodist theology not only within Methodism, but in most Protestant churches. He developed a new focus: expressing one's personal feelings in the relationship with God as well as the simple worship seen in older hymns. Wesley's contribution, along with the Second Great Awakening in America led to a new style called gospel, and a new explosion of sacred music writing with Fanny Crosby, Lena Sandell, Philip Bliss, Ira D. Sankey, and others. The style or form is technically designated gospel songs as distinct from hymns. This style of writing paved way for later writers who took more freedom, where some even included allegory and metaphor in their texts. In writing about the role of song texts, Merriam notes that “one of the most obvious sources for the understanding of human behavior in connection with music is song text”. Texts, she continued “of course, are language behavior rather than music sound but they are integral part of music and there are clear-cut evidence that the language used in connection with music differs from that of ordinary discourse”.

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28 Isaiah. 6:8. Holy Bible.
29 Matthew 28:19,20 Holy Bible.
utterances therefore are also inspired by the importance of the song as an avenue of verbal communication which can reflect both personal and social experiences”.3132

One would argue that the same meanings are carried in the Western hymns. It is true but here, one would have to sing out all the verses of a hymn for the complete message intended in that particular hymn. An example here is Methodist Hymn number 705 “God is the refuge of His Saints”, composed by Isaac Watts (1674-1748), with six verses of four lines, and another hymn 252 “God is with us” composed by Walter John Mathams (1853-1931), will look more difficult to assimilate by both the literate and the illiterate, as compared to Erasmus Gborgbortsi’s “Nyame woho” which has only four phrases as follows to carry the same message:

\[
\text{Nyame \ wo \ ho; \ Otim \ ho \ daa.} \\
\text{Mensuro \ tamfo \ biara; \ oka \ mu \ ho.}
\]

The music is shown in figure 3.

Fig.3 Nyame wo ho by Erasmus Gborgbortsi

Activities in the churches of late reveal that musical enculturation of worship have been taking place in both the Older and the Newer churches. All these are attempts of targeting the attention of the Christian folk, which in effect, will sink the gospel message into them.

Apart from incorporating some specific African elements, the new African music largely runs to basic aesthetic norms that derived ultimately from African traditional music. But the departure from the traditional music is also significant. For instance, it has been made clear that the new African music is not always designed to serve as an aspect of worship, and that the inner response of a listener who is not expected to be all the time sanctimonious, participates physically in the performance of a piece in a way. The new music also derives from, and relies on new social milieu for its relevance. It is worth knowing that the Ghanaian, and for that matter the African, is vigorous, active and contextual in his music. He or she would therefore, want the type of music that will take care of his spiritual, emotional sociological and psychological needs.

There is little doubt that the Ebibindwom is one of the truly indigenous contributions of note to Church music in Ghana. It has continued to remain on the periphery of Church music all these decades. Nketa, commenting on the strength of traditional music said musical types within this category are closely bound up with such social functions as rites of passage or life-cycle events, work, play and religious worship.33 Christian worship is not left out in the cycle. According to Amuah, Rev. Freeman, who encouraged the non-literate older women to sing the

Christian scripture to traditional tunes, in an explanation says “Being a product of the native's musical ingenuity, participation in the Ebibindwom will be much easier. The natives will not require books or any high educational background to perform; it will be therefore, ideal for both the illiterate and semi-illiterate to be actively involved in the singing of it.” 34 With the findings of this tradition, Amuah continued that members of the congregation tend to remember more of the message than if they had listen to a sermon. For these reasons, the white missionaries allowed the tradition to continue. Ebibindwom has now become an integral part of the Ghanaian church musical culture. 35

In the 1960s, when Scripture Union activities were on the ascendency, simple hymn tunes were used to propagate the gospel in Schools and the Universities. Some of the popular songs are:

- “Come into my heart Lord Jesus”
- “Which way have you chosen the narrow or broad?”
- “Give me oil in my lamp, keep me burning”
- “Yesterday, today, forever Jesus is the same.”

This is the musical tradition that accelerated the gospel message in the ensuing years.

Sustenance
In neo-traditional worship songs, the physical production of musical sounds have always been inextricably connected with the gospel message thereby, linking it to the spiritual and metaphysical world. As a result, the intoned word has a sermon in its combination of the religious text and the musical sound. Thus, the correct singing of a worship song is essential not only to the vitality of the gospel but also to its proper transmission for the continuity and stability of the individual, as well as the sustenance of the church. African music being contextual, it is therefore, important that the text of songs must be highly related to the context of the religious life of its individual users and the church as a whole.

Conclusion and Recommendations
Witness Lee and Watchman Nee jointly observed that the Church is not an organization but a living organism that must grow. 36 In this wise, being an organism that grows, change is inevitable in the life of a church in all aspects including its music. The contention of the paper is that neotraditional music has made an impact on Ghana and as such it is important for the sustenance of the Church's mission in Ghana. Evidence from the work proves this fact.

It is recommended that:

- Professional and amateur composers should therefore, begin to reckon seriously with the music that takes its genesis from this century.
- Music Schools in the country are hereby encouraged to intensify their search for a curriculum that would meet such a demand.

35 Amuah, Performers of Ebibindwom and their Music, 2
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