

Liberty University

School Of Music

**Indigenous Genres on Digital Keyboards:
Vitalizing Choral Worship in the Methodist Church Ghana**

A Dissertation Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Worship Studies

by

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Doctor of Worship Thesis Defense Decision

The Thesis Advisor and Reader have rendered the following decision concerning the defense for

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Abstract

This research examines digital keyboard workstations for choral accompaniment in the Methodist Church Ghana from an Ethnodoxological perspective. The Methodist Church Ghana has a strong choral tradition and is known for using indigenous African musical genres to inspire congregational singing and liturgical music. Digital keyboards are adaptable and versatile, making them ideal for Christian worship and inspiring the Methodist Church Ghana composers to write and arrange music rooted in traditional African genres. Choral keyboardists often accompany choral ministrations using rhythmic patterns programmed and played on digital keyboard workstations. However, little academic research has been conducted on the spiritual implications of using digital keyboard workstations in Ghanaian Christian choral music. This qualitative research utilizes an Ethnodoxological framework to investigate the cross-cultural dynamics of digital keyboards in choral worship within the Methodist Church Ghana services. The study employs a combination of literature review, surveys, observations, and analysis to accomplish this objective. The study aims to contribute to the growth of African Christian choral music and worldwide worship by providing resources for choirs of all Christian denominations that use digital music keyboard workstations to integrate traditional music genres with choral music into their worship.

Keywords: Digital keyboard workstations, Choral accompaniment, Methodist Church Ghana, Ethnodoxology, Indigenous African musical genres, Christian worship, Spiritual implications, Cross-cultural dynamics

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Praise him with the timbrel and dance: praise him with stringed instruments and organs. Psalm 150: 4

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List of Abbreviations

ATR: Traditional African Religion

ESV: English Standard Version

GHAMECC: Ghana Methodist Church Choirs Association

MHB: Methodist Hymnbook

MIDI: Musical Instrument Digital Interface

SATB: Soprano, Alto, Tenor, Bass

STY: Stores accompaniment styles created on digital keyboards workstations

WYC: Winneba Youth Choir

Chapter One: Introduction

Background

Indigenous song styles played on portable digital keyboards and used as an accompaniment for choral music have been a significant phenomenon in Ghana. This practice was spearheaded by organists in the Methodist Church Ghana¹ in the late 1970s and extended to all mainline church and community choirs. Digital keyboards visibly enliven choral music and exclusive ministrations in church services. However, this study explores the reasons for their prevalence and spiritual implications. The choirs of the Methodist Church Ghana, known for their vibrant choral practices, wield considerable influence with the use of digital keyboards during worship. Historically, there has been minimal endeavor to gather and classify resources pertaining to the utilization of portable digital musical keyboards in choral music, not only within the Methodist Church Ghana but also among other denominations. Additionally, there has been a lack of initiative in showcasing the spiritual advantages or impact associated with their implementation.

The preface of the British Methodist Hymn Book (1933) begins with the statement, "Methodism was born in song."² Charles Wesley's peerless hymn writing drives this famous saying of Methodists worldwide. It has been an informal guide to the choral music standards expected of all Methodist churches in Ghana, regardless of their size. The story of the Methodist Church Ghana's interaction with European missionaries in Africa and their integration of heart

¹ Church is officially referred to as "The Methodist Church Ghana" (source: <https://www.methodistchurch.org.gh/>). This research utilizes the same terminology as stated on the church's official website. The terms "Ghana Methodist Church" or "Methodist Church of Ghana" are used interchangeably with the official name.

² Methodist Church (Great Britain), *The Methodist Hymnbook with Tunes* (Methodist Conference Office, 1933).

music into worship has been a dynamic and evolving journey filled with intricate developments. However, this convergence of cultures ultimately resulted in significant musical transformations. In his research, Brian Schrag explores the profound impact of European missionaries on indigenous African communities, uncovering how they shaped and influenced the musical landscape. The music of foreign cultures opened the door to various musical inventions. The alien nature of Western-oriented creativity inspired the native people and led to several modifications of their music for worship. Two examples are translating foreign music into local languages and using local instruments as accompaniment.³

It is critical to recognize that the impact of the distinctive presentations of traditional music genres in diverse forms in Ghanaian Choral worship is the outcome of a cultural fusion of indigenous African music styles and European music elements. Traditional African Religion reflects the practice of indigenous choral accompaniment using the digital keyboard and most of the songs they accompany. Nonetheless, the practice continues to impact worship services in the Methodist church Ghana in various ways. Lamin Sanneh describes the various paths that have led to adjustments in Christianity and how these changes affect the very nature of Christianity, as diverse as the world today. He writes. "The process of acute indigenization that fosters liturgical renewal, the duplication of forms in a rapidly changing world of experimentation and adaptation, and the production of new religious art, music, hymns, songs, and prayers. All of these are featured on Christianity's breathtakingly diverse face today."⁴ It is as if these changes matter

³ Brian Schrag, "Music in the New Churches," in *Edited by Lamin Sanneh and Michael J. McClymond. The Wiley Blackwell Companion to World Christianity* (John Wiley & Sons, Ltd, 2016), 359–67, <https://doi.org/10.1002/9781118556115.ch27>.

⁴ Lamin Sanneh and Joel A. Carpenter, *The Changing Face of Christianity: Africa, the West, and the World* (New York, NY: Oxford University Press, Incorporated, 2005), 4

across cultures. The Nairobi Statement emphasizes that worship is better understood through elements expressed in their own cultural background,⁵ including *art, music, hymns, songs, and prayers*, as stated by Sanneh. Sanneh further explains that cultures worldwide are merging to justify the adjustments in today's Christianity, challenging the conventional tenet of localized worship practices. This leads to different forms of expression of the arts in worship. Sanneh reasons that "The variety of forms and styles, the complex linguistic idioms and aesthetic traditions, and the differences in music and worship patterns show world Christianity to be hostage to no one cultural expression and restricted to no one geographical center."⁶ Using the Catholic Church in the Caribbean islands as an example of a church incorporating revival-style hymns, songs, and music into worship to satisfy the current charismatic revival spirit, Sanneh claims that blending musical cultures in worship expanded their liturgical boundaries.⁷ This practice seems to be a phenomenon not only in the Catholic Churches of the Caribbean but also in the Methodist Church Ghana.⁸ Traditional African worship beliefs and practices continue to impact Christian worship even though the effects of colonialism, indigenization of foreign music, and adaptation of traditional music, such as song styles, continue to find their way into Christian worship in Ghana.

Surveys related to this research include members of the clergy, church musicians, choristers, and music directors from various churches within the Methodist Church Ghana. Congregational members are also invaluable in providing insight into the spiritual temperament

⁵ "Nairobi Statement on Worship and Culture Full Text," accessed January 17, 2022, <https://worship.calvin.edu/resources/resource-library/nairobi-statement-on-worship-and-culture-full-text>.

⁶ Sanneh and Carpenter, *The Changing Face of Christianity: Africa, the West, and the World*, Pg. 6

⁷ *Ibid.*, 5

⁸ *Ibid.*

concerning the use of music in a congregation. The data collected can be a valuable resource for revitalizing and deepening the faith of Methodist church communities in Ghana and the diaspora. In addition, this process can encourage the creation of musical resources for use in worldwide worship.

Statement of the Problem

Cephas Omenyo refers to the Methodist Church Ghana as a mainline church established through continuous and efficient European missionary efforts in the early nineteenth century.⁹ Missionary churches in Africa are known for being intolerant of local customs and trying to impose Western values on African Christians. Dovlo argues that, while this is somewhat true, it is also essential to recognize that the missionaries' efforts, which included the inculturation of the gospel and culture, were not completely separated from their Christian beliefs.¹⁰ Omenyo accounts for the inability of mainline churches to sustain vitality in worship. He states, "Africans were unable to reconcile their worldview with the type of Christianity that they inherited, and thereby the impact of mainline Christianity was dulled."¹¹ Aside from worship not being as vibrant because of the values of the mother church, spiritual benefits are lost, and church growth slows when worship music is used just for the music's sake.

The Methodist Church Ghana has a strong tradition of congregational hymn singing introduced by missionaries. Most Methodist church choirs did not use traditional instruments in worship until the 1970s. The Harmonium, Hammond, and electric organs were mainly used for

⁹ Cephas N. Omenyo, "From the Fringes to the Centre: Pentecostalization of the Mainline Churches in Ghana," *Exchange* 34, no. 1 (January 2005): 39–60, 41

¹⁰ Elom Dovlo, "African Culture and Emergent Church Forms in Ghana," *Exchange* 33, no. 1 (January 2004): 28–53, <https://doi.org/10.1163/1572543041172639>.

¹¹ Omenyo, "From the Fringes to the Centre," 42

choral accompaniment. Electronic Church organs with pedals are still in use, but the keyboards overshadow their popularity. The pipe organs were expensive to maintain, and few churches could purchase electronic church organs, significantly contributing to the widespread use of portable digital keyboard arranger organs. However, a church choir using the keyboards depended on the organist's ability to use the keyboard and the church's purchase of one. Sometimes, the choir next door owning one was also a criterion for a church to purchase one. Nevertheless, the keyboard's ability to adapt the traditional genres to accompany choral music was exciting as this could inspire the keyboardist and the choir.

Foreign cultural influences continue to transform traditional music genres used in Christian worship. They can also bring about a negative or positive change in spiritual temperament. Socioeconomic factors that may influence the use of portable digital musical keyboards for indigenous style accompaniment in the Methodist Church Ghana include the lack of skilled musicians, traditional and foreign musical instruments, a church's financial resources, and location. The lack of vibrancy in a choir's ministration can directly impact the congregation. Krabill underscores the magical experience that arises when a culture's heart music is used in worship.¹² It was formerly the practice that eighty percent of the songs by choirs during services were Western choral classics, while twenty percent were African. The church had talented composers, but the choir concept was considered and treated as Western, thus favoring Western choral classics. Given their prevalence, digital keyboards in worship at the Methodist Church Ghana appear to be a crucial part of worship. Therefore, this study examines their implications for worship through Ethnodoxological perspectives.

¹² James R Krabill, "Encounters: What Happens to Music When People Meet," in *King et al. Eds. Music in the Life of the African Church* (Waco, TX: Baylor University Press, 2008), 57–80, 75.

Statement of Purpose

Some notable thoughts driving this research include Western choral classics' higher percentage in the choir's repertoire, hymns falling short of the heart music required for a practical and effective worship experience, and the digital keyboard as an instrument to inspire heart music. The current stage of development of choral music in Methodist Church Ghana shows how Western music has influenced the church and the efforts the choral groups have made for their music to come alive in worship. Their efforts helped spread the use of portable digital musical keyboards. In a world where global influences have led to the formation of cross-cultural music, digital keyboards in choral music, once labeled unfavorable,¹³ have become a symbol of the traditional parts of worship music.

The choirs of the Methodist Church Ghana are the leading groups in this study, but the church's singing band also utilizes digital keyboards. The choir is often the choral group that uses the digital keyboard. However, recently, the keyboard players in the choir, who doubled as organists in the singing band, introduced the digital keyboard to the singing band. Several other church choirs in other denominations started using digital keyboards after their introduction into the choral practice of the Methodist Church Ghana. Many church bands combine western and traditional instruments, which may include but are not limited to digital keyboards. These keyboards became popular in the early 1990s and after the millennium. The spiritual implications regarding their use in choral music have been less explored, and this study helps draw attention to the phenomenon. The possibilities of enlivening congregational singing and increasing participation are worth studying.

¹³ Jin-Ah Kim, "Cross-Cultural Music Making: Concepts, Conditions, and Perspectives," *International Review of the Aesthetics and Sociology of Music* 48, no. 1 (2017): 19–32, 24.

The Ghana Methodist Church Choirs Association (GHAMECC), founded in 1974, ensures uniformity in music services, performance practice, standards, and ethical issues in all choirs within the Methodist Church Ghana. Digital music keyboards are a big part of GHAMECC conferences, where keyboardists demonstrate their abilities on digital keyboards. Music globalization underpins indigenous genres as accompaniment for choral practices to stimulate worship revival in the Methodist Church Ghana.

Significance of Study

The alienation of culture from the Christian faith can take an undesirable turn that can hamper church growth. Anne Zaki supports this point by arguing that a community or an individual could become "aggressive if they react relentlessly to the crisis of faith and culture, imposing themselves on others and fighting over differences in worldview, beliefs, and practices."¹⁴ She refers to Christianity and culture as a "checkmate crisis" and reasons that the Nairobi Statement¹⁵ was a presage meant to reduce or resolve such tensions. Worship became a focal point for addressing such issues.

Modifications to the traditional music genres used for worship have resulted in more complex music creations. Communities adopted foreign musical systems and performance techniques to fit local musical elements.¹⁶ Consequently, congregations without composers, instrumentalists, or formally trained musicians were unwilling to include or adapt traditional music genres for worship. Digital keyboards gradually crept into the system in the late 1970s to

¹⁴ Anne Zaki, "Shall We Dance? Reflections on the Nairobi Statement on Worship and Culture," in *Krabill James et al, Eds. Worship and Mission for the Global Church: An Ethnodoxology Handbook* (William Carey Library, 2013), 130–40.

¹⁵ "Nairobi Statement on Worship and Culture Full Text."

¹⁶ Brian Schrag, *Music in the New Churches*, 365

early 1980s, and churches only began using them after several consultations between choirs and church officials. Methodist church choirs then began to experience this trend in choral music.

Glocalization in the context of cross-cultural music-making will guide this research. Ethnodoxological perspectives will examine how a community (the Methodist Church Ghana and other denominations) can add to its artistic and create new works that express a Christ-centered cultural identity and bring vitality to its worship.

Research Questions and Sub Questions

Several questions arise when considering the spiritual benefits of using digital keyboards in choral singing in the Methodist Church Ghana. Therefore, the study examines their function in worship from an Ethnodoxological perspective through the following questions:

Research Question Two: What are the challenges in using digital keyboards to play indigenous music styles in choral music in the Methodist Church Ghana services?

Research Question Three: What resources guide local composers and choral music arrangements for church services in the Methodist Church Ghana?

The research questions explore various aspects of using indigenous genres programmed to play on portable digital keyboards as choral accompaniment during services in the Methodist Church Ghana. These include whether the aesthetic and sonorous output of the keyboards prompt their use by the choir, whether they serve as a means of uplifting God's kingdom through music, and what worshippers think about this widespread phenomenon. The study also aims to determine whether there are any standards for inclusion in the service and if traditional genres performed on digital keyboards can induce authentic congregational engagement. Additionally, the research delves into the challenges encountered when integrating indigenous musical genres into

choral worship within the Methodist Church Ghana, with a specific emphasis on the utilization of portable digital keyboards.

Hypotheses

The use of adapted indigenous music played on portable digital keyboards can vitalize choral worship in the Methodist Church Ghana services regarding relevance to the heart music of the congregation, rejuvenation of the choir's song ministrations, and facilitation of Spirit-filled ministry. Challenges in using digital keyboards to play indigenous musical styles in choral music in the Methodist Church Ghana services include a lack of resources as guides on the proper use of the instruments in church services, a lack of experienced keyboardists with practical knowledge of authentic Ghanaian musical genres, and easy access to digital keyboards for individual learning.

Resources that guide local composers and choral music arrangements for church services include authentic dance troupes, training, and workshops for musicians.

Definition of Terms

Ethnodoxology: This emerging field combines ethnomusicology with missiology and studies in worship and the arts. It encourages artistic expression for Worship in Christian communities around the world.¹⁷

¹⁷ Eliza Thomas and Sue Whittaker, "Ethnodoxology, What It Means and Why It's Essential for Church Planting," *Researchgate*, September 9, 2016, 5.

Digital Music Keyboards: These provide a variety of musical sounds and functions. They possess creative and innovative musical features like drum machines and synthesizers for creating music.¹⁸ These have black and white keys like the piano.

Song Styles: In this study, the phrase song style refers to the musical genre of percussion and its rhythms created using sampled keyboard sounds. Yamaha, a maker of electronic digital keyboards, refers to the factory-stored preset rhythmic patterns on the keyboard as styles.¹⁹ Yamaha digital music keyboards can store rhythm and accompanying patterns in the exclusive *STY format*. The keyboard's built-in sequencer may employ STY rhythm and accompanying patterns. Yamaha keyboards have a library of pre-installed sounds and editing features for the choral keyboardist to build and save their own and save on flash drives in sty format.

Song Ministration: The term song ministration is used instead of song performance. The primary objective of praising God or preaching the Word of God through music strikes the dichotomy between performance and ministration.²⁰

Choral Worship: This comprises choral music used in worship services with the participation of the congregation and exclusive choral ministrations by the choir during the church service.

¹⁸ Larry Harms and Samuel Holland, "A Traditionalist's Guide to Electronic Keyboards," *American Music Teacher* 38, no. 2 (1988): 20–58., 22

¹⁹ Holly Day et al., *Piano and Keyboard All-In-One for Dummies* (Newark, NJ: John Wiley & Sons, Incorporated, 2020), 492. <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=6261085>.

²⁰ Femi Adedeji, "Christian Music in Contemporary Africa: A Re-Examination of Its Essentials," *Koers - Bulletin for Christian Scholarship* 72 (July 27, 2007), <https://doi.org/10.4102/koers.v72i1.193>.

Borborbor: A danceable Ghanaian music genre that has become popular in churches in the Volta region in Ghana, Ewe communities outside the Volta region, and the diaspora.²¹ In *Borborbor*, the performers hold two handkerchiefs and roll them to the rhythms of the drum ensemble. The bugle is featured prominently in this song style. Both indigenous and Western instruments are also part of this ensemble.

Kpanlogo/Highlife: These are danceable Ghanaian music genres used in choral performances. *Kpanlogo* dance is also said to have surfaced around Ghana's independence when Liberian fishermen living in Accra inspired the dance's basic movements by performing their own recreational dances. The dance is full of pantomime and dramatic emotion and sometimes has courtship implications.²² Ghanaian highlife and *kpanlogo* music genres share similar rhythmic patterns characterized by lively and infectious rhythms. They both feature syncopated beats, polyrhythms, and a strong emphasis on percussion instruments such as drums and shakers. These rhythmic patterns create a pulsating groove that encourages dancing and energetic movement. While highlife incorporates elements from various Western musical influences, *kpanlogo* maintains a more traditional and indigenous rhythm, often accompanied by intricate drumming patterns.

Agbadza: A traditional music and dance genre from Ghana and Togo's Ewe people. It involves drums, bells, various percussion instruments, call-and-response singing, and dancing. *Agbadza*, an integral part of Ewe culture, is performed at social events, religious

²¹ "History of The Ghana Dance Ensemble," n.d., https://ias.ug.edu.gh/sites/ias/files/styles/thumbnail/GDE-Brochure_reduced.pdf.

²² "History of The Ghana Dance Ensemble."

ceremonies, and cultural festivals. David Locke considers *Agbadza* the Ewe national dance. The music features energetic rhythms and intricate polyrhythmic structures created by interlocking percussion patterns.²³

Adowa: A danceable Ghanaian music genre. The name means antelope in the Akan language and mimics the steps of the antelope. A recreational dance for both men and women, it imitates various gestures encompassing emotions, activities, and thoughts.

Worship Vitalization: According to W. Vondy, worship and renewal are intricately connected, as both focus on the transformative power of the Spirit of God.²⁴ Active church member involvement in worship, particularly in music, promotes a sense of congregation vitalization and a renewed emphasis on worship.

African Traditional Religion: This research explores the use of African Traditional Religion (ATR) in explaining traditional beliefs that have influenced music-making for Christian worship. According to Wyatt Mc Guffey, ATR encompasses all African religious beliefs and practices that are neither Christian nor Islamic. Despite being viewed unfavorably by many African Christian converts, African Traditional Religion has impacted African Christian Worship, with some church practices best understood in the context of ATR.

²³ David Locke, "The Musical Rhythm of Agbadza Songs," in *The Cambridge Companion to Rhythm*, ed. Russell Hartenberger and Ryan McClelland, Cambridge Companions to Music (Cambridge University Press, 2020), 217–40.

²⁴ W. Vondy, *The Holy Spirit and the Christian Life: Historical, Interdisciplinary, and Renewal Perspectives* (New York, USA: Palgrave Macmillan US, 2014), Pg. 11

Research Design

With the underpinnings of Ethnodoxology, this study was threefold. The phases explored questions to gather thoughts and ideas for analysis. The study reviewed the literature on cross-cultural music-making perspectives and African Christian worship. Ethnodoxological framework conditions influenced data collection. The questionnaires were structured to explore two main aspects within the Methodist Church Ghana: the utilization of adapted indigenous music played on portable digital keyboards in choral worship services, and the potential challenges associated with adapting indigenous music for choral worship. Other aspects of the research included exploring various aspects related to digital keyboard use in the context of choral music for worship in the Methodist Church Ghana. These aspects encompassed opinions on digital keyboard use, song styles, biblical connotations associated with the use of digital keyboard workstations, African beliefs regarding digital keyboard use, lyrics of selected songs, and available resources to assist local composers and arrangers in creating choral music for worship. Methods included questionnaires, observation, and compiling resources to guide the use of indigenous genres on digital keyboards as accompaniments to choral music.

The research was conducted in three phases. The first phase involved conducting a survey and making observations in two Methodist Church Ghana congregations located in the USA. The second phase was the culmination of all the data collected (including audio samples) for the research and the application of inductive and deductive data analysis recommended by Creswell

and Creswell for qualitative research.²⁵ The final step was organizing resources to guide the use of digital keyboards in worship.

Summary

Using an Ethnodoxological framework and through the lens of music glocalization, a complex interaction between the global and the local that can be considered borrowing,²⁶ the digital keyboard workstations for choral accompaniment in the Methodist Church Ghana, and its spiritual influences are explored. Some may find songs performed on digital workstation keyboards unappealing. Some might also favor or disapprove of live instruments, as in bands merging traditional and western instruments such as brass, guitars, and drum set, and traditional instruments such as maracas, cowbells, and shakers.

While portable digital musical keyboards may not replace pipe or electronic church organs, their increasing popularity requires further research to determine their importance in worship. Through this study, the data collected can provide insights into the potential and challenges of using digital keyboards as accompaniment to improve choral worship in the Methodist Church Ghana. There is a great deal of uncertainty surrounding the effectiveness of digital keyboards in worship. The results of this research may attract more attention from readers interested in learning more about the possibilities and limitations of this instrument in church music.

²⁵ John W Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles, CA: Sage Publications, Inc., 2018), 181

²⁶ David Hebert and Mikolaj Rykowski, "Introduction: An Overture to Music Glocalization," in *Music Glocalization: Heritage and Innovation in a Digital Age* (Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, 2018), xxiii–xlvi, <https://www.proquest.com/legacydocview/EBC/5487761?accountid=12085>. Pg. xxiii

Chapter Two: Literature Review

Introduction

This chapter uncovers relevant sources that contributed to this research and the creation of materials and resources for this project. Extensive literature was found to learn from, accept and grow. This aided in advancing the goal of examining the spiritual implications of using digital keyboards in worship and gathering resources for incorporating indigenous genres into choral worship within and outside the Methodist Church Ghana. Little attention is paid to this phenomenon (using digital keyboard workstations in Christian worship) regarding its spiritual impact on the Church. I find it impossible to conduct this research effectively without addressing cross-cultural music-making in Christian worship. This prism provides a framework to examine the phenomena of indigenous musical genres played on digital keyboards as an accompaniment to choral worship in the worship services of the Methodist Church Ghana.

Thus, this chapter examines some of the material (including books, journals, dissertations, and articles) that enlightened me about this topic and inspired my decision to do this research. The resources are divided into three categories: Ethnodoxological implications, theological reflections, and African Christian worship embedded in traditional African worship.

Ethnodoxological Basis

Dr. Katherine Morehouse distinguishes Ethnomusicology and Ethnodoxology by explaining that Ethnomusicology engages the community through music, and Ethnodoxology engages the community from the Christian perspective regarding Worship.²⁷ Ethnodoxologists are passionate about *heart music*. As interviewed by Eliza Thomas, Sue Whittaker mentions that

²⁷ Katherine Morehouse, "Applying Ethnodoxology" (Video Presentation, Liberty University, 2016).

"Incultured music is the music of the heart. *Heart music* is the music a person is surrounded by in childhood. It touches the soul and can change thinking and behavior. It affects the lives of believers emotionally, cognitively, and behaviorally."²⁸

Ethnodoxology incorporates the arts, which Brian Schrag characterizes as "heightened communication" necessary for God's kingdom purpose.²⁹ The Global Ethnodoxology Network (GEN) website gives a primary definition but adds five more. This is evident in the broad nature of Ethnodoxology. While Dave Hall coined the term "Ethnodoxology," several formal definitions have evolved over the twenty years since the term's inception. The term first appeared in print within an article published in the journal *EM News*, specifically in an issue from 1997, (Vol. v6, No. 3) by the editor, Brian Schrag.³⁰ The primary definition stated on the GEN website is, "Ethnodoxology is the interdisciplinary study of how Christians in every culture engage with God and the world through their own artistic expressions."³¹ In brief, Ethnodoxology is a specialized field of study that shares some similarities with Ethnomusicology but focuses specifically on assisting individuals to engage in worship practices that are culturally relevant and meaningful to them. The aim is to promote the Gospel of Christ by incorporating diverse cultural expressions and creative backgrounds. In his interview with Robin Harris, Brian Schrag reiterates the nature of Ethnodoxology as "a theological and anthropological framework guiding all cultures to worship God using their unique artistic expressions." Schrag explains

²⁸ Thomas and Whittaker, "Ethnodoxology, What It Means and Why It's Essential for Church Planting."

²⁹ Brian Schrag, "Determining Your Role as an Arts Advocate and Facilitator," in Krabill James et al, Eds. *Worship and Mission for the Global Church: An Ethnodoxology Handbook* (William Carey Library, 2013), 543–546.

³⁰ "Global Ethnodoxology Network (GEN)," *www.Worldofworship.Org*, <https://www.worldofworship.org/about/>.

³¹ "Global Ethnodoxology Network (GEN)," <https://www.worldofworship.org/about/>.

Ethnodoxology semantically as two coined biblical Greek words: "*ethno*" from *ethne* (peoples) and "doxology" from *doxos* (honor or praise).³² Considering the above definition, contextualizing the Gospel for a particular culture to spread the Gospel becomes a distinguishing characteristic of Ethnodoxology.

As a strategic missional approach and an effective locally grounded artistic communication tool to advance the kingdom of God, Ethnodoxology has risen to prominence. The visible output of Contextualization in Ethnodoxology cannot be over-emphasized. Among the benefits are that local community artists can contribute to the growth of God's kingdom. Many cultures' arts are showing indications of extinction. On the contrary, the Church will contribute to the revival and rebirth rather than the demise of its community's local art. Proper contextualizing of the Gospel communicates a sense of membership in the worldwide Christian community. It starts a relationship with Jesus Christ and opens the door to Christian worship in a specific community where God speaks to them and explains His plan for them. Every culture has a unique way of using art to show God's love and to help people overcome life's challenges. However, some of these gifts are latent. Contextualization is a way of adding the voice of a particular culture to global worship.

³² "Ethnodoxology's Time Is Here: Discussion between Brian Schrag and Robin Harris," Lausanne Movement, January 13, 2014, <https://lausanne.org/content/lga/2014-01/ethnodoxologys-time-is-here-how-engaging-local-artists-can-expand-gods-kingdom>.

Contextualization

Contextualization in Ethnodoxology is simply bridging or merging culture and Christian worship. Kimberly Anne Martin asserts, "Engaging in contextualized worship and music 'transforms the hearts of worshippers and draws them closer to God and each other.'"³³ The Bible talks about each tribe and tongue adding to worship to create the ultimate in Revelation 7: 9 resulting in Global Worship on earth. Farhadian vividly describes Global Worship: "All things are held together in Christ; we do not inhabit some fragmented universe, but one with immense variety knitted together under the banner of Christ." ³⁴ The Nairobi Statement³⁵ buttresses Farhadian's assertion and makes us aware that Christian worship is beyond cultures, varies due to local situations in nature and culture, can be challenging as it can go contrary to a given culture, and is sharable between different or among cultures.³⁶

There is a common assumption that worship becomes more meaningful in a familiar or one's cultural background, a premise that resonates with the use of indigenous language, music, art forms, and ceremonies as powerful resources for Christian worship. Thus, the phrase *Global Worship* is to create the awareness that true worship can happen in any culture.

The Nairobi Statement outlines four distinct pathways for incorporating culture into worship to create a globally inclusive Christian worship experience. These four pathways are

³³ Kimberly A. Martin, "Contextualizing Worship and Music in a Multicultural Church: A Case Study at Christ Fellowship Miami," *Scholars Crossing - The Institutional Repository of Liberty University* (June 1, 2018), 19. <https://digitalcommons.liberty.edu/doctoral/1767>.

³⁴ Charles E. Farhadian, *Christian Worship Worldwide: Expanding Horizons, Deepening Practices* (Wm. B. Eerdmans Publishing, 2007), 11.

³⁵ "Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities - ProQuest," accessed January 10, 2022, <https://www.proquest.com/docview/228676019/fulltextPDF/B557B15913DA4EC0PQ/1?accountid=12085&parentSessionId=NWiS%2BzqCCR806OfV0L49SbcKIIqaHtBv3dA9fXRGdDM%3D#>.

³⁶ Zaki, "Shall We Dance? *Reflections on the Nairobi Statement*, 130 - 140

transcultural, contextual, counter-cultural, and cross-cultural. Each approach seeks to integrate cultural elements meaningfully and relevant to diverse worshipers while maintaining a faithful expression of Christian beliefs and values.³⁷ These avenues serve as a collective guide to contextualizing Christian worship in each culture.

Music Glocalization: A Cross-Cultural Agent of Contextualization

(Concerning Indigenous Genres on Digital Keyboards)

Muswubi describes glocalization as a 21st-century development and still a slippery concept as different academic disciplines and research fields attach different meanings to it. He mentions that there are at least two general ways to define glocalization. He mentions "*local-globalisation* and *global-localisation*."³⁸ These definitions are identical but different, with overlapping emphases. Musuwubi's definition of *global localization* in a chart means a trend toward making music more local. It is the adaptation of global to local, that is, making the music fit a specific culture to meet its needs. He refers to African American worship music, for example (Gospel music). For *local globalization*, his simple definition means bringing locally adapted music to the world stage to meet universal needs. Musuwubi views the glocalization of music as a combination of these two entities applicable to music. In this, both global and local music are elements.³⁹

³⁷ Anne Zaki, "Shall We Dance? *Reflections on the Nairobi Statement*, 130–140.

³⁸ Aaron Takalani Muswubi, "Reflection on Glocal Worship in Missiology y in the Context of the Marginalised, yet Never Silenced, Black African Worship Music from Missio Dei Perspective," *Missionalia* 45, no. 1 (2017): 5–28., 7.

³⁹ Aaron Takalani Muswubi, *Reflection on Glocal Worship in Missiology*, 7

Using digital keyboards to create indigenous music for worship can be seen as an act of globalization. The indigenous genres not brought into worship would be within reach of few in the community, which eventually can lead to music extinction. Some early missionaries to Africa emphasizing Western music have already contributed to many cultures' partial sustenance of indigenous genres. Craig Ott, on the implications of such standards set by the early Christian missionaries, gives a background to rejuvenating traditional genres and practices in the Church. He states that, in general terms,

Christian missionaries historically sought to replace "heathen" ways of life with what they believed to be a universal Christian way of life, namely their own. This has been called the *tabula rasa* or cultural replacement approach. As essentialist concepts of culture developed, missionaries came to be criticized for being destroyers of traditional cultures. The association of missionaries with colonialism, along with postcolonial reaffirmations of traditional culture, further fueled criticism of missionary attempts to change culture. The cultural replacement approach of missions came to be increasingly rejected (at least in theory) so that by the second half of the twentieth-century, missionary methods emphasizing enculturation and contextualization were being advocated that sought to respect, preserve, or refine local cultures.⁴⁰

The developments of Ott's assertion can be viewed as plausible. Turkson's mention of this practice echoes Ott's assertion that dancing has been re-introduced into the Orthodox churches after the early missionaries had banned it. It is typically performed during the special thanksgiving offering segment within the worship service of the Methodist Church Ghana.⁴¹ It is critical to note that incorporating indigenous music into Christian settings leads to cross-cultural

⁴⁰ Craig Ott, "Globalization and Contextualization: Reframing the Task of Contextualization in the Twenty-First Century," *Missiology* 43, no. 1 (January 1, 2015): 43–58, <https://doi.org/10.1177/0091829614552026>, 50.

⁴¹ Adolphus R Turkson, "Contrafactum and Parodied Song Texts in Religious Music Traditions of Africa: A Search for the Ultimate Reality and Meaning of Worship," *Ultimate Reality and Meaning* 18, no. 3 (September 1995): 160–75, <https://doi.org/10.3138/uram.18.3.160>, 165.

musical initiatives and worship glocalization. Ott lists and expounds on the following points to show the interplay of contextualization in the face of worship and culture.

First, contextualization must be focused more on understanding and responding appropriately to rapid social change now and less on preserving or transforming the 'traditional culture' of the past; Second, contextualization must be more radically rooted in biblical truth and identity. Third, contextualization must reevaluate the place of the catholicity of the Church in relation to theological and ecclesial traditions. And finally, contextualization might be reconceived as a process of hybridization as opposed to homogenization or fragmentation.⁴²

From the above points by Ott, it can be deduced that using digital keyboard workstations to play indigenous genres is a cross-cultural music-making practice and can be viewed as an effort of music glocalization. There needs to be a cultural relevance and theological grounding in the music so that it makes sense and does not lead to syncretism. In addition, the music should easily suit the rhythms of the local culture, and if instruments are used, they should effortlessly accompany the songs. Music has played a crucial role in the development of the word *glocalization*. Agugliaro cites Akio Morita, the founder, and CEO of Sony, one of the world's largest music and entertainment firms, for coining the term in 1990. Initially, the company's managers meant glocalization to mean changing global marketing strategies to better fit the different cultures and social situations in different parts of the world.⁴³

Glocalization was first used in economics. However, Roland Robertson, a pioneer glocalization theorist, conceptualized the term and introduced it to social science research to investigate how local individuals respond to global financial and social variables.⁴⁴ Robertson

⁴² Ott, "Globalization and Contextualization." 51 - 53

⁴³ Siel Agugliaro, "Music Glocalization: Heritage and Innovation in a Digital Age," *Music Library Association. Notes* 76, no. 3 (March 2020): 440–443, 440.

⁴⁴ Victor Roudometof, *Glocalization: A Critical Introduction* (London: Routledge, 2016), 43

disputes the cultural homogeneity theory, arguing that cultural globalization occurs only in local settings. Instead, he talks about glocalization, a complex global and local interaction considered cultural borrowing.⁴⁵ According to Agugliaro, despite the familiarity of the term *glocalization* in the music business, it is rarely employed in academic music discussions. Instead, terms such as diaspora, cosmopolitanism, and transnationalism are used to examine the effects of globalization on musical cultures. "*Music Glocalization: Heritage and Innovation in a Digital Age*," compiled by David Hebert and Mikolaj Rykowski, is the first music book to speak clearly about glocalization. Two conferences in 2014 and 2015 at the Academy of Music in Poznan, Poland, are the basis for the book.⁴⁶

Digital Keyboards - A Tool for Music Glocalization.

The widespread of digital keyboard workstations as accompaniment in choral singing within the Methodist Church Ghana might be regarded as the unbounded impact of glocalization, as it affects social space rather than location. Yamaha includes world music styles in the list of rhythmic patterns on its keyboard workstations to facilitate glocalization. The ability to sample and program sounds or create rhythmic patterns on the keyboards is another attempt to take music glocalization to the next level, encouraging creativity that knows no geographic boundaries and promoting social receptivity between cultures. Each type of music has the potential to be fused with another genre through musical instruments or elements that define that local music. Roudometof believes glocalization requires modernism to be rooted in social space,

⁴⁵ David Hebert and Mikolaj Rykowski, "Introduction: An Overture to Music Glocalization," in *Music Glocalization: Heritage and Innovation in a Digital Age* (Newcastle-upon-Tyne, UK: Cambridge Scholars Publishing, 2018), xxiii–xlvi, <https://www.proquest.com/legacydocview/EBC/5487761?accountid=12085>. Pg. xxiii

⁴⁶ Agugliaro, "Music Glocalization."

not geographical nor fixed societal spaces.⁴⁷ Digital keyboards can be described as a one-person band because of their versatility. The most recent innovations in producing these digital musical instruments offer unlimited possibilities for choral accompaniment.

Using digital keyboards requires an interest in digital products. Acquiring the skill depends on the keyboardist's computer skills or technological understanding. Younger generations are becoming increasingly proficient at using digital keyboards because of their familiarity with technology and the internet. The internet has turned the world into a global village where people freely share and learn new skills from one another. This phenomenon encourages the hybridity of musical performances while reducing regional boundaries. Roudometof raises the realization that glocalization is inevitable without a reassessment of globalization. Because music globalization is more established, no discussion of glocalization is complete without mentioning their link.⁴⁸

A digital music keyboard provides a variety of musical sounds and functions. They possess creative and innovative musical features. This musical keyboard type is required for choirs in the Methodist Church Ghana because of its vast capabilities, including saving styles created on the keyboard on flash drives or other digital devices. Korg, Kronos, Casio, Yamaha, and Roland are well-known keyboard-makers. The most popular models are those in the Yamaha PSR series. Digital keyboards are considered portable because of their handy size and easy transportability. Other names used are workstation and arranger keyboards.⁴⁹

⁴⁷ Roudometof, *Glocalization*, 88

⁴⁸ Victor Roudometof, "Glocalization: A Critical Introduction." 149

⁴⁹ Day et al., *Piano and Keyboard All-In-One for Dummies*.

Choral music plays a significant role in worship within the Methodist Church Ghana. Music-making in their services is characterized by singing, dancing, and playing musical instruments. Hesper Adesua categorizes church music in Ghana into three distinct types: hymnic, thematic, and adaptive. Notably, Adesua highlights the prevalence of direct biblical quotations employed by trained and untrained composers in creating choral music, particularly within the realm of Western hymns. This adherence to scriptural texts indicates a deliberate rejection of non-Biblical sources.⁵⁰ The second category, thematic music, encompasses theological reflections exploring various Bible aspects with practical implications for everyday life. Lastly, Adesua introduces the concept of "tune adaptation," Christian worship in Ghana incorporates melodies from Western traditions and contemporary compositions by Ghanaian artists that draw inspiration from traditional dance forms and folk tunes.⁵¹

Hesper refers to Amu's thoughts on merging African and Western music to emphasize the African characteristics in the song. According to Hesper, this was a strategy for restoring African cultural identity in music in churches and schools. The practice of digital keyboard workstation adaptation to traditional music genres during Amu's active days was nonexistent. This movement emerged in Christian choral circles in Ghana in the early 1980s, and Methodist church composers and keyboardists were influential in its early initiative and popularity.

Adesua does not include literature on digital keyboards and their adaptation to traditional genres but mentions native instruments in worship in Ghanaian churches. His work, published around 2016, excludes any data on digital keyboards. The spiritual value and growing popularity

⁵⁰ Hesper Adesua, "Neo-Traditional Music in the Sustenance of Church Mission," in *The Bible, Cultural Identity, and Missions* Ed. Berchie et Al (Newcastle-upon-Tyne, UK: Cambridge Scholars Publisher, 2016), 326–43, <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=4535246>. Pg 334

⁵¹ Hesper Adesua, "Neo-Traditional Music in the Sustenance of Church Mission," Pg. 335

of keyboard modifications in traditional music within the Methodist Church Ghana and other denominations have been largely overlooked. Singing and accompaniment are integral parts of music-making in the African Christian Church; thus, the research also explores the use of the songs accompanied.

With modern technology in manufacturing musical instruments, synthesizers or computer keyboards are programmed to play intricate rhythms. Complex software has created stereotypes but has also given talented and imaginative composers the ability to create rhythmic patterns of great complexity and beauty.⁵² The keyboard concept is not African; the Western concept and the Japanese technology, in culmination, unleashes the power of the portable digital music keyboard. In modern Ghana, digital keyboards are typical. Talented keyboardists in the confines of their homes create accompaniments that embody Ghanaian traditional music and Western musical elements on these digital keyboards. This practice is well described as cross-cultural music used interchangeably with intercultural music. Intercultural music combines elements from other cultures. The creator of this music usually comes from one of the cultures from which the elements originate.⁵³ The concept of interculturality, leading to glocalization in music, underpins this research, in which a fusion of African and Western musical elements occurs.

Contextualization and Indigenization in Choral Worship in the Methodist Church Ghana

Joshua Amuah et al. refer to the *Ebibindwom* as a genre that became accepted and widely used in worship in the Methodist Church Ghana since the missionary Rev. Birch Freeman in the

⁵² Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York, London: Schirmer Books; Collier Macmillan Publishers, 1988).

⁵³ Cynthia Tse Kimberlin and Akin Euba, "What Is Intercultural Music and Who Are Its Practitioners?" Excerpt from the 'Introduction' to *Intercultural Music Volume 1*, Music Research Institute, 1995, http://www.music-research-inst.org/html/main/im_definition.htm.

1830s and 1870s. This missionary was instrumental in incorporating this music genre and parts of the liturgy in worship. This was an attempt to accommodate the local worshippers in the revised book of office.⁵⁴ Reverend Freeman, being of mixed African and European descent, likely identified and connected more closely with the contextual needs of the Methodist Church rather than focusing solely on church planting and member retention. According to Amuah et al., this move laid the foundation for using traditional music in Christian churches in Ghana. It must be noted that the liturgy, being highly Western in cultural practices, did not encourage maximum participation. It was, therefore, crucial to moving towards indigenizing the music and liturgy itself to allow for the full participation of all classes of the congregation since "the dogmatism of the initial liturgy favored only a few people."⁵⁵

Turkson discusses the Ebibindwom, which was a traditional genre utilized within the Methodist Church during the Gold Coast era. This sacred song originated from the Fantes in the Central region and is still used across all regions. According to Turkson, this music genre suited the non-literate members of the congregation. The missionaries encouraged this music as they realized the songs brought a new awakening to the Church. The rendition of the songs is spontaneous and usually intercepts the preaching. This speechlike song recounts the stories of the Bible and life situations. It is responsorial. The cantor raises the song, and the chorus comes in at various points initiated by the cantor.⁵⁶ The digital keyboard does not appear to be the only step toward vitalizing church music in the Methodist Church Ghana, and its proliferation needs to be

⁵⁴ Joshua Amuah, Daniel Ocran, and Obed Acquah, "Liturgical Changes in The Repertory of The Methodist Church Ghana," *International Journal of Innovative and Applied Research* 2, no. 2 (2014): 18–25. Pg. 21

⁵⁵ Amuah, Ocran, and Acquah, "Liturgical Changes in The Repertory of The Methodist Church Ghana." 21

⁵⁶ Turkson, "Contrafactum and Parodied Song Texts in Religious Music Traditions of Africa."

explored. Edusah Eyison describes the Methodist Church Ghana as a "church committed to a proper inculturation and contextualization of its worship life so that the Christian faith becomes alive to its members." He further describes the nature of a church service in the Methodist Church Ghana as "characterized by extemporaneous prayers, the introduction of *Ebibindwom* (African music), rhythmic dances, and general happiness."⁵⁷

Another contextualization effort, introduced by the missionary Thomas Birch Freeman who arrived on the Gold Coast in 1838, initiated the Methodist church choir. He encouraged both the traditional lyrics and the hymn singing, which were Western hymns. Amuah notes that the conception of the choir was purely Western, and that characterized the choirs for an extended period until the early 1900s when musicians who had had the opportunity to learn music theory started arranging and composing songs in their local languages. Sunday school, founded in the early 1890s, came from the idea of Rev. Terry Coppin, who also believed in heart language for Worship. In Sunday school, vernacular reading was taught. This attracted many adults to attend. The singing band grew out of this new phenomenon. This group led singing in the vernacular during church services and accompanied preachers on their visits to surrounding villages.

A notable figure that led to the development and growth of this group was the Rev. Jacob B. Anaman, who grasped the concept of heart music at the time. He "had a strong belief in the wisdom of translating portions of the Bible into Fante, thought that it would be better to give the Gospel to the people in their own vernacular. He wasted no time in translating the English Hymns into Fante. These two figures, Rev. Terry Coppin and Rev. Jacob Anaman were

⁵⁷ Joseph M. Y. Edusa-Eyison, "The History of the Methodist Church Ghana," 27 (April 15, 2011), accessed September 25, 2022, <https://archives.gcah.org/handle/10516/1318>.

significant in using heart language and music in the services of the Methodist Church Ghana.⁵⁸

Amuah lists the hymns below as some of the hymns by Ira Sankey, translated by Rev. Anaman for the singing band.

"Lend A Hand" (Sankey No. 764), "Wait And Murmur Not" (Sankey No. 710), "When The Roll Is Called Up Yonder" (Sankey No. 783), "Precious Blood Of My Saviour" (White Robes), "Wonderful Words Of Life" (Sankey No. 357), "That Old Story Is True" (Sankey No. 856), "All To Jesus I Surrender" (Sankey No. 601), "Count Your Blessings" (Sankey No. 745), "Behold Me Standing At The Door" (Sankey No. 378), "Yes For Me" (Sankey No. 664), "The City Of Jasper Wall, Happy Day" (Heart and Voice).⁵⁹

Choral Music in Worship Services in the Methodist Church Ghana

Groups within the Methodist Church Ghana that utilize choral music include the Christ Little Band, a group that mainly identifies with the traditional genre of *Ebibindwom*, which is accompanied by local instruments. There is also the Singing Band, which initially learned songs by memorizing and improvising over their Soprano, Alto, Tenor, and Bass (SATB) parts, rarely relying on the organ for accompaniment. Currently, the singing band uses digital keyboards in song ministrations as several choral keyboardists who play for the church choir double as keyboardists for the singing band. Even before the proliferation of digital keyboards that played programmed rhythms, different instruments were used together with the church organ. Amuah et al. mentions that "Apart from the use of the electronic organ to accompany Western church music, one may also identify such African musical instruments as castanet (*firikiyiwa*),

⁵⁸ Joshua Amuah and Kras Arthur, "The Development of an Indigenous Musical Style in the Methodist Church (1835-Present)," *Global Journal of Arts Humanities and Social Sciences* 1, no. 4 (December 2013): 114–25., 120

⁵⁹ Joshua Amuah and Kras Arthur, "The Development of an Indigenous Musical Style in the Methodist Church (1835-Present)," *Global Journal of Arts Humanities and Social Sciences* 1, no. 4 (December 2013): 114–125, 116.

rattles(*awosowa*), hourglass drum (*dondo*) and other drums like conga and tomtom which demands bodily movement as a result of its articulated rhythms.⁶⁰

Matthias Denninger emphasizes, "The global expansion of Pentecostalism is one of the most striking religious phenomena in our present-day world."⁶¹ Globalization of Pentecostalism is one of the most critical influences on many churches' perspectives on spiritual revival, particularly in Ghana among mainline church believers. The Methodist Church Ghana Sunday services are distinguished by a unique blend of Protestant music, combining choral worship with dynamic and spirited music styles from Pentecostal and charismatic traditions. In these services, musical instruments, singing, and dance create a rich and engaging worship experience. Choral music holds a special place, adding a sense of reverence, harmony, and collective worship. The Colossians are encouraged in the Bible to enable the gospel of Christ dwell richly among them as they teach and admonish one another with all wisdom through psalms, hymns, and Spirit-inspired songs. They are instructed to sing to God with gratitude in their hearts. (Colossians 3: 16). This verse emphasizes the importance of singing together in worship, which is beautifully exemplified through the choral worship of the Methodist Church Ghana.

The church band uses electronic musical instruments such as the bass guitar, lead guitar, synthesizers, brass, and keyboards. They sometimes incorporate African instruments such as castanets, maracas, congas, and the cowbell. This time sees a display of Pentecostal trends like the singing of short and repeated phrases or lines and the exhibition of gestures that signify the

⁶⁰ Amuah, Ocran, and Acquah, "Liturgical Changes in The Repertory of The Methodist Church Ghana." 23

⁶¹ Matthias Deininger, *Global Pentecostalism: An Inquiry into the Cultural Dimensions of Globalization: An Inquiry into the Cultural Dimensions of Globalization* (Hamburg, Germany: Diplomica Verlag, 2013), 5

presence of the Holy Spirit, such as raising hands, clapping, dancing, stamping feet, crying, and others.

Usually, the mainline churches in Ghana sometimes incorporate Pentecostal elements in worship as an indication of the spiritual temperament of a church. To capture the essence of Pentecostal moments and actively engage the congregation, the choir utilizes keyboard workstations as accompaniment, enhancing their song ministrations with liveliness and soul-stirring songs. However, it is essential to note that embracing Pentecostalism is not necessarily a central requirement for Protestant believers. Instead, it is viewed as a set of critical features that can be selectively employed in local church music to align with other denominations. Nonetheless, this practice seamlessly integrates with the concept of blended worship, which is a characteristic of the Methodist Church Ghana. This sentiment is supported by the concept of blended worship found in scripture, which highlights the importance of diverse contributions in worship: "What then shall we say, brothers and sisters? When you come together, each of you has a hymn, a word of instruction, a revelation, a tongue, or an interpretation. Everything must be done so that the church may be built up" (1 Corinthians 14: 26). Therefore, the Methodist Church Ghana embraces a harmonious blend of Protestant and Pentecostal elements, allowing for a rich and inclusive worship experience that resonates with worshipers and fosters spiritual growth.

Matthias believes it is critical to mention that "these common characteristics (of Global Pentecostalism) are always filtered and reinterpreted through the framework of local cultural contexts."⁶² He follows that the ever-changing nature of the Pentecostal movement cannot be

⁶² Matthias Deininger, *Global Pentecostalism*, 5_

limited to a fixed or rigid framework. In agreement with Matthias' assertion, choral music in the Methodist Church Ghana is distinguished by characteristics that lend themselves to their unique interpretation of spirit-filled music. One of the notable trends in the choral music of the Methodist Church Ghana is the inclusion of adapted Ghanaian traditional music genres as accompaniment, performed on digital keyboard workstations.

Theological Basis

Most African Christians view the Bible as backed by God's authority and, therefore, not subject to personal ideologies or academic scrutiny. Ernest Ezeogu attributes this position to "internal and external factors."⁶³ He further describes these as missionary theology and strategy and the novelty of the written word"⁶⁴ Ezeogu's argument can be explained as follows: The introduction of the Bible disrupted the reliance on oral traditions and prompted the need to reconcile cultural customs with the written word. Traditional and contemporary elements are seamlessly integrated with the context of digital music keyboards in choral worship.

Members of the Methodist Church Ghana place a strong emphasis on theological themes such as God's grace, mercy, and gratitude. These themes are deeply ingrained in their conversations and attitudes towards worship, shaping their approach to spirituality and community. These theological concepts serve as a driving force for worship among Methodists. Specifically, grace serves as the foundation for giving thanks to God and worshipping Him humbly yet joyfully. It is a continuation of a pre-existing African belief in God's grace as the

⁶³ Ernest M. Ezeogu, "Bible and Culture in African Christianity," *International Review of Mission* 87, no. 344 (1998): 25–38, 28

⁶⁴ *Ibid.*

driving force behind their existence prior to the introduction of Christianity Anthony Ephirim-Donkor refers to a saying which is also put in a song: "Adom Wɔ Wim," meaning "There is Grace in the Air."⁶⁵

Ephirim-Donkor suggests that in African theological thought, grace is understood as the presence of God in one's life, a gift of life that calls for a response of gratitude rather than a justification for idleness. This understanding of grace is reflected in the typical response, "*By the grace of God.*" to various African greetings. This concept of grace aligns with John Wesley's concept of prevenient grace, the idea that God's grace is always present in our lives and that it calls us to respond with gratitude and a willingness to follow God's call. This idea of grace as an active presence in our lives challenges any notion of passive acceptance of God's gift, as it demands a response that reflects our understanding of God's loving and active presence in the world.

According to Ephirim-Donkor, to the Akans, God's grace is present in the air, sky, or atmosphere, and they firmly believe it is adequate for everyone. They believe one should remain vigilant and patient, as their turn will eventually come. This deep theological understanding of God's nature as omnipresent and nature being an atmospheric phenomenon reflects the idea that God's grace is universally sufficient, irrespective of the individual's circumstances.⁶⁶

It is common to receive positive answers attributed to the grace of God to questions inquiring about one's or family's well-being. Dr. Kow Arthur's song, "Ebenezer," has become widely regarded as the unofficial anthem of the Methodist Church Ghana, particularly among

⁶⁵ Anthony Ephirim-Donkor, *African Religion Defined: A Systematic Study of Ancestor Worship among the Akan* (Lanham, MD, USA: Hamilton Books, 2016), 28

⁶⁶ Anthony Ephirim-Donkor, *African Religion Defined*, 28

churches bearing the name "Ebenezer." Dr. Arthur, a highly regarded composer and accomplished musician, held the esteemed positions of choirmaster and organist at Amakom Methodist Church in Kumasi, Ghana. He also served in various roles within the music directorate of GHAMECC from the mid-1970s to the late 1980s.

The themes of grace, mercy, and God's love are prominent in the danceable hymns sung by the choirs during the service. These themes inspire the assembly to worship by singing, dancing, and making gestures. The concept of grace to the Africans is tied to God's favor. Worshippers express their gratitude for God's grace and favor by singing and dancing to deposit offerings in a bowl before the church altar.

The African's concept of grace is tied to worship and praise of God. Acknowledging God's grace means praising God and an act of worship. A response to a greeting, "By the grace of God," means giving God all the glory to one's existence. The poetry and appellations that were once accorded the deity in traditional worship through traditional oral practices are seen in how the African Christian offers a public prayer. In this stead, Anselmo Vilanculo asserts that:

In the African context, as in most of the biblical narrative, worship and praise are inseparable. To praise is to offer thanks and honour to God, to glorify him, especially with songs and dancing. It can be as simple as the everyday greeting Xikwembu Xamatimba, meaning 'God Almighty.' Praise can be expressed through poetry and dramatic representations. It can also be as elaborate as a three-hour festival of praise featuring presentations by Christian artists and choirs. In a typical African church, Worship also includes acts of homage such as bowing down, kneeling with hands raised above one's head, and prostrating oneself before God (cf. Neh 8: 5-6; Rev 4: 9-10).⁶⁷

It is, therefore, common to hear grace as one of the most used themes in music composed by local composers and songs performed by local artists. To the worshipper, this concept of grace is

⁶⁷ Anselmo Vilanculo, "African Cultural Issues and Christian Worship - a Pastoral Perspective" (2009), 243 accessed March 13, 2023, <https://repository.up.ac.za/handle/2263/14385>.

attributed to all happenings and from the almighty God. It propels the expression of praise and Worship to God, especially in church services. Kenneth Wilson observes, "Methodists are a thankful people: as already affirmed, Methodist theology is rooted in thankfulness for God's gifts of life, health, and salvation in Christ."⁶⁸

Doris Yalley mentions that soulful manifestations characterized the Wesleyan movement during the early prayer meetings in 1729. "Their style of Worship was inspirational, bringing renewal and revitalization of the divine knowledge, the presence, and power of the Holy Spirit into the inner life of the Christian community, and demonstrating gifting of revelation, prophecies, and miracles, among others.⁶⁹ The Methodist Church member may not know the intricacies of the theology of grace, or "prevenient grace," as projected by John Wesley and expounded in various ways by modern theologians. Nevertheless, the Gospel is received in good faith, and the African's belief in the Almighty God (*Onyankopon*) is enough to stir up his expression of worship through song and dance driven by playing musical instruments. Synan Vinson's reasoning of the worshipper's desire to worship is embedded in his words,

The crucial point is this. Your works of righteousness cannot save you, but your sinful works of unrighteousness can destroy you. The Scriptures are crystal clear on this point. Works of righteousness cannot save, but willful works of unrighteousness can damn a person in eternity, despite the grace of God, who stands ready to forgive, heal, and restore. In the end, those who practice lives of unrepented, unconfessed, and unforgiven sin will be lost, regardless of their theology of grace.⁷⁰

⁶⁸ Kenneth Wilson, *Methodist Theology* (London, UK: Bloomsbury Publishing Plc, 2011), <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=730007>., 79

⁶⁹ Doris Yalley, "Ghanaian Methodist Spirituality in Relation with Neo- Pentecostalism," *Ghana Journal of Religion and Theology* 8, no. 1 (2018): 125–41., 127

⁷⁰ Vinson Synan, *The Truth About Grace: Spirit-Empowered Perspectives* (Chicago, USA: Charisma House, 2018), 13

The New Testament does not explicitly mention the use of musical instruments in the Bible, so it has become a bone of contention in some Christian communities. However, musical instruments were used in several instances in the Old Testament, and some of the uses came with specific instructions. Some songs in the Book of Psalms call for musical instruments. Psalm 150 is the most popular and even mentions dancing as a worship form. Another is, "Sing praises to the Lord with the lyre, with the lyre and the sound of melody" (Psalm 98:5 ESV).⁷¹

Musical Ensembles Praising God Is Biblical

The story of the destruction of Jericho's walls in the Bible, which involves the blowing of trumpets, is used to justify the significance and power of musical instruments in worship.

Andreas Kramarz, after examining similar stories from ancient Greece and Hebrew, Greek, and Latin versions of the biblical reasons for the notion of just the trumpets being inaccurate. He argues that several instruments besides the ram's horn may have been used in battle.⁷² The point is that culture is subject to change. No culture remains static; Therefore, the consequences of colonialism and urbanization can change a person's musical taste.

Digital keyboards allow for the inclusion of traditional instrument sounds in worship, even without physical musical instruments, aiming to achieve universal accessibility. Using digital music keyboards provides easier access to an effective worship tool that can vitalize music for worship, primarily through choral music practices in the Methodist Church Ghana. Musical ensembles are biblical. The Bible contains numerous references to musical ensembles.

⁷¹ Unless otherwise noted, all Biblical passages referenced are in the English Standard Version (Wheaton, IL: Crossway, 2008)

⁷² Andreas Kramarz, "Sounds of War: What Brought the Walls of Jericho Down?" *Greek and Roman Musical Studies* 7, no. 2 (August 20, 2019): 250–269.

One example can be found in Psalm 150, where the psalmist calls for various instruments to be played in praise of God, including trumpets, harps, lyres, tambourines, strings, flutes, and cymbals. Another example is found in 1 Chronicles 15: 16, where it is mentioned that David appointed singers and musicians to play harps, lyres, and cymbals to accompany the ark of the covenant as it was brought to Jerusalem.

Chapter Three: Methodology

Overview

This section summarizes the qualitative approach, the organization of the focus groups, the analytical approach, and how the design was appropriate for this research examining the digital keyboard station as a tool to enliven choral worship in the Methodist Church Ghana. The separation of ethnodoxology and theology is a tautology concerning this study. The research thus encompasses cultural-anthropological, theological, and African-Christian perspectives to embody ethnodoxological frameworks. However, looking at these entities from their perspective directs this research toward its goals.

Brian Schrag encourages a biblical approach to evaluation, emphasizing the concept of ethnodoxology as a means for communities to incorporate creativity into their lives in a manner that aligns with their spiritual, social, and physical aspirations, ultimately surpassing them.⁷³ Schrag cites the biblical verse, "Remember that the goal of evaluating is construction, not destruction, building up, not tearing down" (Ephesians 4: 29). The reference to this verse underscores the idea that evaluation should be constructive rather than destructive, focusing on building up rather than tearing down.⁷⁴

The glocalization of music in the context of cross-cultural music-making embeds in ethnodoxology and played a significant role in the structure of the research design. A literature review of existing and related studies on Christian worship in Africa, contextual relevance, indigenization, scriptural connotations, and the development of music in the Methodist Church

⁷³ Brian Schrag, "Evaluating and Improving Local Arts," in *Krabill James et al, Eds. Worship and Mission for the Global Church: An Ethnodoxology Handbook* (Littleton, CO: William Carey Library, 2013), 485–91.

⁷⁴ *Ibid.*

Ghana informed the content of the questionnaires, the audio samples collected, and their analysis.

Research Design

Swinton and Mowat propose that theological reflection and qualitative methods are compatible and can generate rich, enlightening, and potentially transformative data when studying a local church. They suggest that a practical congregational study must encompass essential components of qualitative research, such as the research method, data collection, analysis, and theological reflections.⁷⁵ The use of digital keyboards as a tool for vitalization in music for worship has been less explored in both academic and theological circles. Audet and Amboise state, "Understanding a phenomenon that has barely been researched requires a *qualitative approach* that is both adaptive and innovative."⁷⁶

Regarding the faithful use of qualitative research to provide accurate data for theological reflection, Swinton and Mowat argue that qualitative study assumes that information about the world does not simply exist.⁷⁷ "Rather, it recognizes 'the world' as the locus of complex interpretive processes within which human beings struggle to make sense of their experiences, including their experiences of God. Identifying and developing understandings of these meanings is the primary task of qualitative research."⁷⁸ Creswell describes the qualitative study as a "focus

⁷⁵ John Swinton and Harriett Mowat, *Practical Theology and Qualitative Research* (London, UK: Hymns Ancient & Modern Ltd, 2013), 133.

⁷⁶ Josée Audet and Gérald d'Amboise, "The Multi-Site Study: An Innovative Research Methodology," *The Qualitative Report* 6, no. 2 (June 1, 2001): 1–18, <https://doi.org/10.46743/2160-3715/2001.2001>.

⁷⁷ Swinton and Mowat, *Practical Theology and Qualitative Research*. Pg. 29

⁷⁸ *Ibid.*, 29 - 30

on individual meaning"⁷⁹ which "generates meaning from the data collected in the field."⁸⁰ The analysis method used inductive and deductive reasoning as recommended by Creswell for

Qualitative researchers:

In this method, researchers typically work inductively, building patterns, categories, and themes from the bottom up by organizing the data into increasingly more abstract information units. This inductive process illustrates working back and forth between the themes and the database until the researchers have established a comprehensive set of themes. Then deductively, the researchers look back at their data from the themes to determine if more evidence can support each theme or whether they need to gather additional information. Thus, while the process begins inductively, deductive thinking also plays an important role as the analysis moves forward.⁸¹

This research involved collecting and analyzing non-numerical data (e.g., questionnaires, observation, and audio samples). Population groups included in the study within the Methodist Church Ghana comprised clergy, choral music directors, composers, choral keyboardists, choristers, and church members who were not affiliated with the music ministry. Methods of gathering data included questionnaires and observation. Choral keyboardists and composers submitted audio samples of their creations and their short bios in addition to participation in a survey/questionnaire. The choirs of the Methodist Church Ghana, whether located within Ghana or in the diaspora, uphold consistent musical standards. As a result, two Ghana Methodist Church congregations in North America were individually visited during their Sunday services to experience their choral worship, accompanied by a portable digital keyboard workstation.

Johnny Saldana justifies the use of multiple-site case studies in research. He writes,

Yet even within a single setting, there are diverse participants with diverse experiences and diverse perspectives. The "case" doesn't always refer to one person, and more than

⁷⁹ Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 4

⁸⁰ *Ibid.*, 8

⁸¹ John W Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles, CA: Sage Publications, Inc., 2018), 181

likely, there is no single theme that perfectly captures how every individual within a group or organization thinks and feels. Nevertheless, in some qualitative studies, multiple cases might be examined simultaneously or consecutively for comparison and contrast. This approach places all cases in some type of context.⁸²

Attempts to contextualization and indigenization prompted Rev. Dickson in the year 2000 to set up a liturgy committee. The Methodist Liturgy and Book of Worship (M.L.B.W.) was developed by this Liturgy Committee and approved by the Methodist Conference. The purpose of the M.L.B.W. is to enhance the worship experience and provide a practical reference for conducting religious services in the Methodist Church Ghana.⁸³ For this reason, all choral groups within Methodist Church Ghana operate in accordance and consistency with the church's rules and guidelines for music in the liturgy. Due to the conformity of the liturgy in all Ghana Methodist Churches, the questionnaires focused on the perceptions of the targeted group rather than characteristics such as area location and congregation size. The names of the churches of only the *chorister and church member* participant groups were required for the strategic data coding. Each focus group had a limited number of members, and the surveys ended automatically when the required number of participants was achieved.

Allocation for the number of participants in the study is as follows: Clergy (ten), Choral Music Directors (twenty), Composers (ten), Choral keyboardists (twenty,) Choristers (twenty), and Church Members (forty). The general criteria for participation in the study are that a participant must be at least 18 years old, have a good knowledge of English, be able to send and receive an email and be a member of the Methodist Church Ghana. Participants chose the categories that best fit their descriptions.

⁸² Johnny Saldana, Patricia Leavy, and Natasha Beretvas, *Fundamentals of Qualitative Research* (Cary, NC: Oxford University Press, Incorporated, 2011), 9

⁸³ Amuah, Ocran, and Acquah, "Liturgical Changes in The Repertory of The Methodist Church Ghana," 21

Research Plan

The study was threefold. Phase One collected data to reflect how adapted indigenous music played on portable digital keyboards is used in the Methodist Church Ghana. Methods included online questionnaires and observation. Phase Two examined the data collected by analyzing the song styles collected from choral keyboardists, song samples from composers, and notes from the church observations. Finally, Phase Three aimed to provide resources to guide choirs within the Methodist Church Ghana and other Christian denominations in incorporating digital keyboard accompaniment during their ministrations in services. The data included suggestions for choral music ministrations with choral keyboards, resources for creating rhythms on digital keyboards, and playing native Ghanaian song styles on digital keyboard workstations, providing valuable guidance for choirs within the Methodist Church Ghana and other Christian denominations.

Research Questions

The use of portable digital keyboards adapted to indigenous song styles, mainly composed, and arranged, seems to be the driving force behind the visible vibrancy in choral worship. Africans liked to dance in church as this practice was part of their deity worship. As a result, there are mixed views on using these keyboards despite their proliferation. This practice is sometimes viewed as a representation of their traditional culture. Ethnodoxologists refer to such phenomenon as "heart music." However, some Christian communities are concerned about their use and struggle to accept these musical activities and songs as biblical.

Thus, the study explores this practice to ascertain its potential to vitalize choral worship, notwithstanding the spiritual benefits. The following research questions guided the research to

explore the practice of digital. The study aims to answer three main research questions, which are as follows:

Research Question One: How does adapted indigenous music on portable digital keyboards vitalize choral worship in the Methodist Church Ghana services?

Research Question Two: What are the challenges in using digital keyboards to play indigenous music styles in choral music in the Methodist Church Ghana services?

Research Question Three: What resources guide local composers and choral music arrangements for church services in the Methodist Church Ghana?

Embedded within these research questions are additional questions that will be addressed during the study. These include exploring whether the choir primarily uses digital keyboards driven by the instruments' aesthetic and sonorous output and whether the keyboard aids in uplifting God's kingdom through music. The study also seeks to understand the perceptions of worshippers on this widespread phenomenon and whether there are any standards for inclusion in the service. Additionally, the research will examine whether traditional genres are performed on digital keyboards because they induce excitement in the service and if there are any challenges to using indigenous musical genres on portable keyboards in the Methodist Church Ghana. By addressing these research questions, the study aims to gain a deeper understanding of the role of digital keyboards in enhancing choral worship during services in the Methodist Church Ghana.

The Participants

Six groups or categories were identified in this research. The self-reflective question of who directly uses the digital keyboard in the church proved to be a springboard for identifying

the groups of participants. The groups consisted of the six Cs: clergy, choral music directors, composers, choral keyboardists, choral singers, and church members. These six groups are essential to the research; they all contribute to understanding the possibilities of using digital keyboards in the Methodist Church Ghana.

Participants responded to surveys that were tailored to their group. The reason is that each focus group may see the practice of digital keyboards from different perspectives. The surveys included both open-ended questions and closed-ended questions. The open-ended questions were to provide more detailed responses. The complexities of the qualities and matters of personal faith are not part of the research's tenets. As a result, it is necessary that all participants in this study be at least 18 years old, possess effective written English communication skills, can send, and receive emails and identify themselves as members of the Methodist Church Ghana.

Clergy

Clergy refers to individuals ordained or licensed by the Methodist Church Ghana to perform religious services and provide spiritual guidance to members. They may also oversee the Church's administration and guide their congregations' religious beliefs and practices. Their opinions matter in the spiritual matters of the church. Any issue or discussion about spiritual matters in the church cannot be complete without the pastor. Thus, their inclusion in the focus groups.

Question 1: This is needed to ascertain the experience of the clergy with the Music ministry.

Question 2: For where your treasure is, there your heart will also be (Matthew 6: 21).

Clergy passionate about music and related ministries tend to collaborate with musicians to create meaningful and engaging worship experiences. Music can be a powerful tool for inspiring and connecting people to their faith, and musically inclined clergy can use this gift to enhance their ministry and engage with their congregation in a deeper and more meaningful way. They understand that music can promote spiritual growth and provide opportunities for people to connect through shared interests and values.

Questions 3 & 4: With their live Western electronic instruments, the church band contrasts with the choirs' use of programmed rhythmic patterns used to accompany digital keyboards. Everyone has the right to an opinion, one of the fundamental views that prompted this research.

Questions 5 & 6: Ask the participant's view to know even if the prevalence of the digital keyboard is even a concern.

Questions 7 & 8: Examine the flow of church service regarding using the digital keyboard. Distractions affect the flow of the Liturgy, and spiritual temperament of the service, and a congregation's participation and response to music in worship in a service.

Questions 9 & 10: This question examines the depth of the effects of colonization on music in worship in the Methodist Church Ghana.

Questions 11 & 12: Views from this open-ended question examine the impact of music globalization and music glocalization regarding songs used in choral worship in the Methodist Church Ghana.

Questions 13 & 14: Spiritual matters are subjective; thus, this question explores the perception of digital keyboards' spiritual significance when used as choral accompaniment in the service. Responses will determine if the keyboards are significant in providing significance in the spiritual space in the service.

Question 15: Knowledge, importance, and preference of indigenous genres on digital keyboards, appreciation of heart music in worship, awareness of cross-cultural music making, and implications on the Liturgy.

Themes: Cross-cultural music making and worship, Spiritual Significance, Appreciation of culture, challenges in using the keyboard.

Choral Music Directors

The name distinguishes from the band music director or the worship leader in the music ministry. If not specified, the “music director” title can refer to either the singing band or church band music director. The Methodist Church Ghana has two choral groups that usually sing in SATB: The singing band and the choir. A choir music director typically monitors and leads the Church's music program, notably the choir. This individual is responsible for selecting music, rehearsing the choir, conducting performances, and coordinating with other musicians and church officials.

The individual who serves as the choral music director will vary from church to church. Some churches may have a professional musician or conductor on staff, while others may rely on a volunteer with experience in music and choral directing. The essential qualifications for a choral music director within the Methodist Church Ghana are a deep understanding and love of sacred music and a strong desire to lead the Choir and congregation in worship through song.

Question 1: This is needed to ascertain the experience of the Choral Music Director in the music ministry. The more experienced are likely to know more about using digital keyboards in the service.

Question 2: Assesses the choral director's role. Teaching songs, helping, or not being involved with song teaching suggests their role in using digital keyboards as choral accompaniment in Church service.

Questions 3 & 4, 7 & 8: Delves into the perspectives of song suggestions in the church service. These questions provide information on who selects songs for the choir for a Sunday service. This is part of the spiritual exercise, as Liturgy must resonate with each part of the service. This also distinguishes the role of the choral keyboardist and the Choral Director.

Questions 5 & 6: These questions provide insights into the depth and effects of colonization in Choral worship in the Methodist Church Ghana. The selection of songs in the service can provide insights.

Questions 9 & 10: Spiritual matters are subjective; thus, this question explores the perception of digital keyboards' spiritual significance when used as choral accompaniment in the service. Responses will determine if the keyboards are significant in providing significance in the spiritual space in the service.

Questions 11 & 12: Explores the indigenous rhythms and their visible preferences. Personal views will help bring contrasts to the views of other participant groups, bringing diversity in findings. Challenges in using digital keyboards can inform the resources

collated at the end of the research. These will also identify challenges that disrupt the flow of service and the spiritual temperament of the congregations' during choral music ministration in a worship service.

Question 13: Gives an overview of the choral music director's keyboard knowledge.

Questions 14 & 15: This question gives insight into the visually spiritual temperament of the service during the church service. The digital keyboard and its role in rejuvenating choral worship in church services can be provided by the responses of participants.

Themes: Cross-cultural music making and worship, Spiritual Significance, challenges, Post-Colonization, selection of songs

Composers

Joshua Amuah's typology of choral music in Ghana includes African Choral and African Art Choral. One is purely indigenous choral genres, and the other blends Western and traditional compositional devices. The songs identified as "Danceables" enhance the use of digital keyboards. Choral composers in the Methodist Church Ghana typically create choral music with a Christian theme while incorporating African musical styles. Their work may involve composing original pieces or arranging existing Christian hymns or songs to incorporate African rhythms, melodies, and instruments, reflecting the influence of traditional African music. The composer could work with a choir, lead rehearsals and performances, or create music for other groups or events. Usually, most composers are music directors in their churches or involved in teaching songs to their local church choirs. The role of an African Christian choral composer can vary depending on their specific background, experience, and goals. Most composers from the Methodist Church Ghana typically compose danceable songs, hymns, and anthems in local

languages and English. Their work aims to enrich and enhance the spiritual experience of the Methodist Church Ghana and other Christian denominations.

Questions 1 - 3: These are to determine whether the composer is active or not. Years of being a Methodist Church Ghana member, the number of years since a composer, and whether actions are to determine how current the composer is with the trend of this digital keyboard phenomenon.

Questions 4 - 6: To determine if the composer is familiar with digital keyboard workstations.

Questions 7 - 14: These are to determine the composer's familiarity with authentic indigenous musical genres with live musical instruments. The questions examine indigenous genres' role in the composer's music creation process.

Question 15 and 16: Examines the composer's training level (traditional, formal).

Question 17 - 19: Examines the composer's view or perspectives of the spiritual significance of using digital keyboards as choral accompaniment in choral worship during the service.

Themes: Familiarity with digital keyboards, composer's experience using indigenous genres in musical compositions, knowledge of indigenous instruments and ensembles, spiritual significance, views on indigenous genres, cross-cultural music-making, and traditional African worship.

Choral Keyboardist

A choral keyboardist manipulates the keyboard to play the choral music accompaniment. He or she must be interested in new technologies in music. The name choral keyboardist differentiates the organist who plays the pipe or electric church organ. Usually, keyboard players are currently under 70 years. The goal is to meet the musical demands of the performance by providing the singers with harmonic support and rhythmic consistency. In the choral accompaniment, he works closely with the conductor or alone. Most choir keyboardists are also proficient at playing pipe organs and electronic church organs.

Questions 1 - 4: Examine the depth of the skill of the choral keyboardist and experience with a Methodist Church Ghana choir.

Questions 5 - 8, 11,12, 13: Seek information about the choral keyboardist's knowledge and interest in authentic African ensembles and instruments.

Questions 9 & 10: Examine the spiritual implications and significance of using digital keyboards in choral worship.

Questions 14, 16, 17, 18: Examines personal perspectives on the challenges and spiritual significance of the art of indigenous rhythms on the digital keyboard for choral worship.

Themes: Spiritual significance, challenges, post-colonialism, Knowledge of indigenous instruments and ensembles, cross-cultural music-making, heart music, skills, and traditional African worship.

Choristers

The term "chorister" is commonly used to refer to a singer in a church choir. Members of the church choir collaborate with the choral keyboardist to create music together. The choir comprises singers who lead the congregation in hymns and other musical selections during worship services. The choir plays a vital role in the worship and praise of the Methodist Church Ghana. Their input can direct the research to its goals.

Questions 1 - 3: To check if choral music and the use of the digital keyboard even impact the service and the congregation.

Questions 5 - 9: Further examines the view of the church member on the use of indigenous rhythmic patterns used on the digital keyboard as accompaniment for the choir.

Questions 10 and 11: These are to examine the spiritual implications and significance of the use of digital keyboards in choral worship.

Themes: Spiritual significance, indigenous music in worship, heart music in worship, expression of culture.

Church Members

This study identifies a church member as a Methodist Church Ghana member. This group or category is needed to give an unbiased view of using the digital keyboard in choral worship. The condition attached to this category is that church members affiliated with the music ministry cannot participate in the research.

Questions 1 - 6: To ascertain how the congregation responds to the choir's music with the keyboard, know the impact of colonialism on choral worship, and check if participants even notice when the digital keyboard is used.

Questions 7 and 8: Examine the effects of globalization and glocalization on the Methodist Church Ghana choral music and its attribution to physical manifestations of the Holy Spirit during choral music with indigenous genres played on the keyboard in worship.

Questions 9, 10, and 11: Explore the impact of traditional African worship and contextualization in choral music in the Methodist Church Ghana.

Question 12: With a multi-pick response, this question examines how much the congregant cared about "heart music" in the Church.

Themes: Awareness of digital keyboards, post-colonialism, traditional African worship, Spiritual significance, heart music in worship, and challenges.

Procedures

The codes of ethics were considered in this research. Creswell advises the researcher to apply to the Institutional Review Board (IRB) with information about the study's procedures and participants so they can decide how much risk the study puts participants. In addition to this application, the researcher needs to have participants sign forms that say they understand the rules of their study and agree to them before they provide their data.⁸⁴ This procedure was done

⁸⁴ John W Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Los Angeles, CA: Sage Publications, Inc., 2018), 92

successfully, and for this research, the IRB approval document states that this study falls under the expedited review category (45 CFR 46.110), which applies to specific, minimal-risk studies and minor changes to approved studies for the following reason(s): Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Once the IRB approved the recruitment letter, the first step for recruitment was to send it to as many groups on social media as possible. No signatures were necessary for survey anonymity, and participants completed the screening questions, leading them to the consent form and subsequently to the online surveys. Selection not under the eligibility standards will automatically terminate the screening process. Potential participants who reached the questionnaire could opt out during the poll by simply exiting the form and closing the Microsoft Forms web window.

Two Methodist Church Ghana congregations in the USA were observed incorporating digital keyboards into their worship services. Audio and short biographies were collected from composers and choral keyboardists to help compile the resources and guidelines at the end of the research. The short bios were represented and encrypted using pseudonyms. The audios were analyzed for the researcher to gain more insight into using digital keyboards as accompaniment in African choral music. Analysis of the audios and bios contributed to the guidelines and recommendations and use of digital keyboards in African choral worship in the Methodist Church Ghana and beyond.

Patterns, themes, and categories were identified from the questionnaire and observation. The questionnaires comprised both closed and open-ended questions, aiming to gather comprehensive insights into the utilization of indigenous genres on digital keyboards as choral accompaniment during worship services within the Methodist Church Ghana. The data were manually coded and organized into themes and categories using the inductive method. This included identifying patterns, relationships, and themes emerging from the data, which enabled the formulation of conclusions and guidelines for using digital keyboards in worship at the Methodist Church Ghana. This method is flexible and iterative and guides the research to identify new insights and insights from the data. On the other hand, some predetermined codes were also entered to confirm or refute the existing hypotheses found by the inductive analysis.

Instrumentation

The surveys and observation notes were the exclusive instruments for data gathering for the project. Participants were directed to the Microsoft Forms online survey platform. The eligibility requirements included that the participants be eighteen years or older, be able to communicate well in written English, be able to send and receive emails, and belong to one of the following categories within the Methodist Church Ghana: clergy, choral music director, composer, choral keyboardist, chorister, or church member not affiliated with any music ministry. The surveys were completed by individuals representing the following groups: ten clergy, twenty music directors, ten composers, twenty choral keyboardists, twenty choristers, and forty church members. The number of surveys completed for each group met the required allocation.

The questionnaire was structured to contain closed and open questions enabling respondents to provide comments and data beyond the usual yes/no or Likert scale responses.

There was a total of 120 responders in six categories. The purpose was not to collect quantitative results from a broad population but rather to collect qualitative data that provide insights into the most relevant and reliable individual experiences and views of different groups of participants. The researcher thoughtfully identified these groups as the most significant in choral music worship and using digital keyboards in the Methodist Church Ghana. All data was stored online on a password-protected account and computer that only the researcher could access and will be erased after five years.

Settings

The survey instruments used in this qualitative study were meticulously created to collect comprehensive and relevant data. Microsoft Forms, a simple digital survey platform enabling quick dissemination and data collection, was used to develop the survey. The survey included both closed-ended and open-ended questions, aiming to elicit various responses across the six areas of interest: clergy, composers, choral directors, choral keyboardists, church members, and choristers. Fourteen and fifteen churches were identified in the choir singers and church members categories, respectively. Church names were excluded from the choir piano, clergy, composers, and music director categories to comply with the anonymous data collection requirements of the IRB ethics for data collection research methods.

The insights added essential context and depth to the survey results. This study gained a complete and deep understanding of the topic by combining these two data-gathering methods. Using a combination of survey tools and direct observations has proven to be a highly effective way of gathering qualitative data that is both insightful and valuable. This study has yielded crucial findings that enhance our comprehension of the topic by carefully analyzing and interpreting the results. The survey yielded diverse perspectives and contributed to the

conclusion of the data. Creswell reasons, "A hallmark of good qualitative research is the report of the diversity of perspectives about the topic."⁸⁵

Proving that spiritual meanings are real in qualitative research can be complicated. Therefore, the research required a thoughtful approach considering the uniqueness of spiritual experiences and beliefs. Spiritual experiences and beliefs are often very personal and challenging to measure traditionally because they can be subjective. Therefore, the survey included both open-ended and closed-ended questions to ensure that the results were based on the experiences and perspectives of the different categories of participants represented in the study were reliable. The reliability of the results was enhanced through direct observations of two Methodist Church Ghana services.

This qualitative inductive study explored the role of native genres on digital keyboards in vitalizing choral worship in the Methodist Church Ghana. The research investigated the reasons for the widespread use of digital keyboards for choral worship in Methodist church Ghana, their potential to invigorate worship, and their significance and challenges in use. The study concluded with a concise compilation of resources based on participant responses and direct observations of the use of digital keyboards with indigenous styles as choral accompaniment in church services of two Methodist Church Ghana congregations in the USA.

The data analysis is presented as findings. This chapter includes a description of participant groups and the nature of the questions, the survey questions themselves, themes arising from survey responses, findings derived from the responses, and a summary. Findings from the responses and observations at the two Ghana Methodist churches informed the

⁸⁵ John W Creswell and J. David Creswell, *Research Design*. 94

resources assembled at the end of this research. The appropriateness of the questions, themes, and findings are explained in narrative form.

Chapter Four: Findings

Introduction

This section presents a narrative of the main themes from the questionnaire and observations without featuring the researcher's voice. The participants' responses form the basis of each narrative, and the themes are analyzed through ethnodoxology. Some themes, such as cross-cultural music and traditional instruments, are part of glocalization and are subthemes within the broader category of glocalization. Despite being a qualitative study, Microsoft Forms generated pie charts to visualize the data, simplifying the analysis.

The codes obtained from the responses were merged into broader categories such as globalization, glocalization, and colonialism since codes like cross-cultural music, post-colonialism, and traditional.

African elements were embedded in these general topics. To simplify the narratives, the overlapping codes have been categorized. The table below shows the overlapping responses to the open-ended questions from different groups (Table 1).

	Clergy	Choral Music Director	Composer	Choral Keyboardist	Chorister	Church Member
Spiritual Significance	•	•	•	•	•	•
Challenges	•		•	•		•
Heart Music/Indigenous music in worship	✓	✓	✓	✓	✓	✓
Skills/ Knowledge of Indigenous Musical Instruments		✓	✓	✓		
Expression of Culture		✓	✓	✓	✓	
Trend Awareness	✓	✓	✓	✓	✓	✓

Table 1 Overlapping Themes Across Participant Groups Responses

Spiritual Significance

During the study, participants were asked about the spiritual significance of digital keyboards in church services, particularly as an accompaniment to choral performances. Spiritual meaning emerged as one of the main themes, as music is widely considered a powerful tool of worship that can awaken the Holy Spirit in believers. Participants noted that the digital keyboard workstation played a crucial role in enabling them to participate fully and have a more significant spiritual impact in their ministrations, helping to motivate spirituality and facilitate healing. While percussion emerged as the most significant feature of the keyboard, respondents also commented on the tones it produced when asked more general questions about digital keyboards. Specifically, they noted that these tones could create emotional stability, stir the Holy Spirit in the believer and that the combination of meaningful sounds evoked spiritual music. Ultimately, proper use of the keyboard was seen as inspiring singing and lifting the spirits of performers and congregants alike.

The human mind has an emotional string, and the digital keyboard helps to lift the Spirit. Worship music stirs the believer to engage with the Holy Spirit inside him or her. The choral keyboardist is also responsible for directing the flow of the corporate ministry of the Holy Spirit within choral worship. A notable response reads, "The ability and the spiritual life of the operator should determine the flow of the service." The digital keyboard cannot operate in isolation; thus, it accompanies singing. The lyrics complement the accompaniment. One participant remarked, "The lyrics should be consistent with the church's teachings, despite the percussion. Focusing on the song's lyrics makes you spiritually active, and you participate." Another notion was that the keyboard brings life to the choral ministrations. However, every song has the potential to impact

the congregation spiritually; as another participant states, "I believe every song sung in the church imparts spiritually to the individuals."

A participant comments that spirituality comes from the individual; It is more about the person than the instrument, although its quality and tone significantly contribute to spirituality. It has functions that can enhance the congregation's spirituality when applied appropriately. I always marvel at the sound from that relatively small instrument and the multiple sounds coming out, and I relate that to how God does His work. It takes little to achieve so much where God is concerned. In one response, the portable digital keyboard is likened to David's harp, which brings healing to many congregants through the instrument's sound as it accompanies the choir in the service.

African Christian Worship

African Christian worship places great importance on traditional songs, such as the *Ebibindwom*, which is particularly significant in the worship practices of the Methodist Church Ghana. Local songs play a vital role in African Christian worship, facilitating collective singing, dancing, and gestures to praise God. This vibrant form of worship is believed to invoke the presence and guidance of the Holy Spirit. In Traditional African Religion, expressing gratitude to God is highly valued and considered pleasing to God. God's grace inspires people to show gratitude, often expressed through joyful singing, playing of instruments, and dancing as a form of worship. Kenneth Wilson buttresses this assertion by stating, "Methodists are a thankful people: as already affirmed, Methodist theology is rooted in thankfulness for God's gifts of life, health, and salvation in Christ."⁸⁶

⁸⁶ Kenneth Wilson, *Methodist Theology* (London, UK: Bloomsbury Publishing Plc, 2011), 79

"God is good" is a standard greeting among Ghanaian Christians. Even visibly in pain, one will respond positively, "It is well by the grace of God." The congregant does not care much about the theoretical implications or the exegesis of grace. Grace is viewed simply as a way of life through Psalm 23. Otterberg et al., through Psalm 23, focus their study guide on living in grace and living by grace as a lifestyle for the Christian.⁸⁷ To the congregant, "unmerited favor" underpins all views on grace; a grateful heart exhibits whatever it takes to worship, praise, adore, and extol God. Appreciating God's grace is done through sacrifices such as attending Church regularly, tithing, giving offerings, participating in church projects, and serving the Church by joining an organization and doing good for others.

Every religion uses worship songs to arouse the adherent to voice their faith in the deity or object of their Worship.⁸⁸ Muswubi echoes this assertion: "Worship songs and music is and should be understood as part of God-given cultural mandate."⁸⁹ In traditional African Worship, priests and priestesses dance to invoke the spirits of their gods. Singing, drumming, and dancing characterize most rituals at the shrines. Sacrifices, healing sessions, and thanksgiving events commemorating milestones are held amidst music-making. The concept of gratitude in African Christian worship exists in the traditional African religion. Thanking the gods for their mercies in their daily lives is seen as a must; else, one triggers the wrath of the gods. Most traditional

⁸⁷ John Ortberg, Laurie Pederson, and Judson Poling, *Grace: An Invitation to a Way of Life* (Grand Rapids, MI: HarperCollins Christian Publishing, 2000), 7

⁸⁸ Raphael Chijioke Njoku, "Idioms of Religion, Music, Dance, and African Art Forms," in *West African Masking Traditions and Diaspora Masquerade Carnivals*, NED-New edition., History, Memory, and Transnationalism (Boydell & Brewer, 2020), 160–184, 167 accessed March 15, 2023, <https://www.jstor.org/stable/j.ctv114c79k.12>.

⁸⁹ Aaron Takalani Muswubi, "Reflection on Glocal Worship in Missiology." 19

community festivals and rituals underpin the concept of grace and mercy, which goes beyond one's sacrifice to show gratitude to a particular god.

In African Christian worship, congregants joyfully dance to drop their money offerings in the offertory bowl in the center of the altar. The popular notion is that danceable music contributes to the increased monetary offerings in the church. In the Methodist Church Ghana, as in many other churches, offertory, and tithes are part of the liturgy. The concept of music making and dancing in Church during offertory mirrors African traditional worship music making and dancing characterize the act of giving sacrifices to the gods. Congregants do not attach any meaning to this concept, but traditional worship's nature plays a role in this act of worship. The choir usually uses the digital keyboard as an accompaniment if they minister for the offering and tithes or give an exclusive song ministrations. Michael Matthews sees the saying "traditions are hard to die" as illusive. He describes the nature of tradition as "highly esteemed beliefs, customs, or way of doing something that has been handed down from one generation to the other."⁹⁰ The notion that tradition is immutable creates a stereotype making culture rigid.

On the other hand, tradition is seen as dynamic because no tradition can be passed down to the next generation in its exact form without being changed to fit the new world. Matthew Michael mentions colonization, the spread of Western civilization, and Christianity as reasons for a change of culture or tradition. Thus, African traditions have also had to adapt and change this way. One would describe African Christianity as an entity with confused paths or much ambiguity. Because African identity cannot be separated from African traditions, historical

⁹⁰ Matthew Michael, *Christian Theology and African Traditions* (Havertown, UK: Lutterworth Press, The, 2013), 9

customs were viewed as closely linked to the identity of the African people in present times.⁹¹ Danceable songs have become an integral part of the worship service in the Methodist Church Ghana.

Before the introduction of Christianity, Africans danced to evoke the deities and played musical instruments to accompany the songs and dance at the shrines. Morakeng E.K. Lebaka sees music as an integral part of spirituality in Worship and reasons that "In African spirituality, singing is all about bringing people back to the right rhythms of life. Music and dance allow people to participate emotionally and physically in prayer and worship."⁹² Lebaka connects the joy the African traditional music brings to African Christian worship.

From a cultural point of view, African people do not always feel comfortable in a controlled and solemn church environment where emotions are not expressed freely. In Independent Churches, singing is always accompanied by the clapping of hands, and the whole church service is turned into a more colorful experience for the members of the congregation. Mainstream churches, where traditional music is seldom used, may lose members to Independent Churches because of passive participation.⁹³

It must be interesting to know that part of the developments leading to the use of portable digital keyboards was out of the desire to worship God expressively as done in traditional worship. As Ott noted, Turkson also buttressed the missionaries' ban on dancing, but it was brought back as efforts to vitalize worship around 1980. The dances were usually performed during special thanks offering in the Methodist Church but this time with more vigor. There were conditions around the use of dance in worship. According to Turkson, "It had to be conducted in the nave and with the reverence expected of the devout; no obscene dancing was to be permitted in the

⁹¹ Michael, *Christian Theology and African Traditions*, Pg. 9

⁹² Morakeng Edward Kenneth Lebaka, "The Value of Traditional African Religious Music into Liturgy: Lobethal Congregation," *HTS Teologiese Studies / Theological Studies* 71 (March 11, 2015), Pgs. 1 - 2

⁹³ Lebaka, *The Value of Traditional African Religious Music into Liturgy*. 1 - 2_

Church. As a result, the African dance has been revolutionized, and its music has been altered to give it an appropriate spiritual meaning."⁹⁴

Heart Music I: Indigenous Music In Worship

Again, the findings presented are based solely on the responses received from the surveys, and the researcher's opinions or voice are not included. Unlike non-digital keyboards, which cannot generate rhythms, digital keyboards offer exceptional musical experiences during worship by enabling dancing and lively singing. Their percussion and rhythm pattern capabilities enhance choir performances, adding color to the entire service. Digital keyboards have many sounds and options that enhance the musical flow during service and serve as perfect accompaniment to ministrations. They sustain the rhythm and joy of singing as a musical instrument. Digital keyboards inspire singing, uplift the performers and the congregation, and add more beauty to contemporary worship while requiring fewer human resources. They are easy to move around. Ghanaian traditional songs encourage togetherness and lift the spirits of worshippers, while Western hymn tunes are challenging to some. Good African tunes and lyrics promote spirituality; tunes and rhythm make ministrations inspiring and enjoyable. The spiritual impact of the music is felt during ministrations, where the congregation responds to danceable music by singing and dancing, creating a Spirit-filled service.

Heart music embodies both tunes and rhythms. These make choral ministrations inspiring and enjoyable and bring unity because almost everyone joins the song. The congregation feels the impact of the music. Western hymn tunes accompanied by indigenous genres on the digital

⁹⁴ Turkson, "Contrafactum and Parodied Song Texts in Religious Music Traditions of Africa." 165

keyboards bring a traditional flavor bringing "cultural harmony," as one participant puts it. The rhythm has a cultural undertone that aids worship.

Contextualized songs in the Methodist Church Ghana are usually hymns played with African rhythms and sometimes have translated lyrics, encouraging active participation in danceable songs. Edusah Eyison highlights the contribution of Rev. Gaddiel R. Acquah, the first African Chairman of the Ghana District of the British Methodist Conference, in translating many Methodist hymns into the local language.⁹⁵ In 2000, Rev. Dickson, who was serving as the conference president at the time, established a liturgy committee to create The Methodist Liturgy and Book of Worship (M.L.B.W.). This significant undertaking was a testament to the church's dedication to incorporating indigenous elements into its liturgical practices.⁹⁶ These efforts demonstrate that while Western influences are present, the Methodist Church Ghana is actively working to contextualize worship.

Heart music is a blending of songs that caters to the needs of all ages, from children to adults. Most respondents preferred danceable songs with African rhythm accompaniment over unaccompanied or acapella songs. In their churches, the choir usually sings during tithes and offerings, but some mentioned that it only performs on special occasions or exclusive ministrations, not during tithes and offerings. In some churches, the singing band and the church band alternate on Sundays, with the church band ministering in song during the tithes and offerings segment of the liturgy. The congregation is believed to like *Kpanlogo*/Highlife genres more than indigenous genres because they are usually used during tithes and offerings. The

⁹⁵ Edusa-Eyison, "The History of the Methodist Church Ghana." 12

⁹⁶ Amuah, Ocran, and Acquah, "Liturgical Changes in The Repertory of The Methodist Church Ghana." 21

survey question on the preferred order of danceable song styles resulted in an overwhelming response, with Highlife being the most favored, followed by *Agbadza and Adowa*.

Kpanlogo/Highlife
Basic time reference (bell)

*Scored by
George Mensah Essilfie
2023*

Cowbell 

Pattern II 

Figure 1: Kpanlogo/Highlife Basic Timeline Music Score

Agbadza
Basic time reference (bell)

*Scored by
George Mensah Essilfie
2023*


Cowbell 

Figure 2: Agbadza Basic Timeline Music Score

Adowa
Basic time reference (bell)

*Scored by
George Mensah Essilfie
2023*

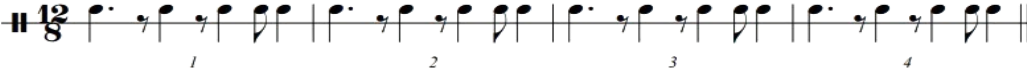
Cowbell 

Figure 3: Adowa Basic Timeline Music Score

The *Agbadza* and *Adowa* music genres are commonly utilized in exclusive choir ministrations, where the congregation is often expected to sit and listen, resembling a concert. Nevertheless, Africans are fond of expressing their music during worship, leading the congregation to eventually engage by clapping, singing along, and making gestures. This is due

to the profound appreciation of music deeply ingrained in African culture and an inherent desire to participate physically and emotionally in worship.

Heart Music II: The Use of The Three Most Popular Musical Genres in Worship

Incorporating genres such as *Kpanlogo/Highlife*, *Agbadza*, and *Adowa* into church music add variety and diversity to the choir's musical repertoire, particularly in typical Methodist Church Ghana services. These genres are prevalent in Ghanaian Christian worship and contribute to the creativity and variety of choral music during church services. Each genre has unique characteristics and is used to convey different songs and moods in liturgy or worship services. By embracing these different musical traditions, churches can weave together a rich tapestry of sounds and rhythms that cater to their congregation's diverse musical tastes and preferences.

The spiritual and emotional connection that music creates is also significant. Music has a profound impact on the human spirit and emotions. The rhythmic patterns and melodic structures of these different genres can evoke deep spiritual and emotional responses among listeners. The repetitive nature of the music can help create an atmosphere conducive to prayer, meditation, and spiritual reflection. It becomes a means through which individuals can connect with their faith and experience a deeper level of engagement during worship services.

Furthermore, using these genres encourages active participation and engagement during church services. The rhythmic and lively nature of *Kpanlogo/Highlife*, *Agbadza*, and *Adowa* invites the congregation to sing along, clap their hands, and even dance, creating a vibrant and joyful atmosphere. This active involvement enhances the worship experience and helps to foster a sense of community and unity among the worshipers.

Incorporating genres like *Kpanlogo/Highlife*, *Agbadza*, and *Adowa* in church music aligns with the natural inclination of Africans to engage in dance. This creates an atmosphere of celebration during worship services, as the congregation actively joins in the rhythmic movements and joyful expressions. These genres' lively and vibrant nature encourages a participatory experience where worship becomes a dynamic celebration. The versatile nature of digital keyboards adds depth and uniqueness to the accompaniment, enhancing the overall musical experience. Furthermore, the spiritual impact of the lyrics, when understood and contemplated, resonates deeply with individuals, leading to a more profound connection to the music and its uplifting power. Another notable response regarding the spiritual impact of the lyrics is that "they speak to our souls, and the melody lifts our spirits. If you can understand or think about the words you are singing, it will have a more significant impact.

Expression of Culture/Danceable Songs/Decolonization

Based on the participant responses, dancing is a regular part of a Methodist Church Ghana service. However, classical anthems are typically seen as the standard for the church choir, and a choir is generally considered more accomplished if it performs Western classical hymns and songs compared to choirs that do not. According to some participants, using digital keyboards for choral accompaniment promotes Ghanaian culture (language and indigenous musical instruments). Certain songs create beauty and thrills for the soul when rendered with touches of African rhythms. With others, based on the nature of the song and how it is composed, it is best to keep it natural. The Methodist Church Ghana is known for congregational singing with electronic organ accompaniment. A clergy comments, "There are days I prefer some accompaniments; there are days I do not because I feel some songs should be danceable, while others are okay when sung in an anthem form. This is because you could feel the presence of

God." Dancing in church is an integral part of the Methodist Church Ghana service, and a participant comments that "the choir's dance movements during song ministrations enhance the beauty of the service. Moreover, these dances contribute to a deeper understanding of the songs as they convey the meaning of the lyrics through their movements."

The digital keyboard gives the feel of African culture. Other genres, especially foreign ones, are heard outside the Church constantly, so hearing the African rhythms in Church is unique, soothing, and exciting. According to all groups of participants, songs by Ghanaian composers are the most preferred. These songs are easy to understand due to the local languages used. Both the elderly and young people enjoy it. The danceable songs, especially by Ghanaian composers, were favored over Western classical anthems. The lyrics responder comments were of great concern as, "Provided they are biblical and relevant."

According to the survey responses, it was found that Africans typically have a stronger grasp of information when it is conveyed in their native languages rather than in English. In Methodist Church Ghana, hymns translated into local languages (Christian Asor Ndwom - CAN) are highly appreciated compared to the British Hymn Book (MHB). The survey also highlighted the positive response towards using a digital keyboard to play adapted indigenous rhythms for danceable songs or having the choir sing acapella. Respondents expressed that danceable African songs are relatable, and with a clear understanding of the lyrics, they affirm their assurance in the Word of God. The impact of traditional songs from Ghanaian composers was also emphasized, as the words deeply resonate with the souls of worshipers, and the melodies uplift their spirits. The meaningfulness of these songs lies in their ease of understanding, allowing individuals to identify with the compositions and pray through them.

Skills

This theme is peculiar to composers and choral keyboardists. Other participants also commented on the question of skill regarding the choir's interpretations with the digital keyboard. This theme relates to manipulating digital workstations as a tool for choral worship and composition. Thus, the narrative relates to the answers to the open questions for participating groups of composers and choral keyboardists. The digital keyboard workstations, if performed very well, enhance choral worship. It makes the congregation feel at home. Correct tones and style selection uplift the mood of the service and blend to meet the needs of all children, youth & adults. The spiritual impact will be enormous if a skillful organist knows when to apply what. Almost all the composers knew how to play the keyboard. Out of ten composers, three could create rhythms from scratch. The others could only use already programmed rhythmic patterns. Authentic instruments composers stated they could play apart from maracas and the cowbell: *Atenteben*, *Gyile* (African xylophone), *firikiyiwa*, and *seprewa*. The composers knew the instruments of the three ensembles (*Kpanlogo/Highlife*, *Agbadza*, and *Adowa*) and the time references that comprise the various ensembles.

The digital keyboard was not the sole inspiration for their compositions but also the rhythmic patterns for the traditional music genres. Their compositions were inspired by scripture, the reverence for God, goodness, mercies, faithfulness, the gift of life, and relevant and significant life stories. Some of the views for using the digital keyboard are:

- *I see it as a vehicle carrying God's power.*
- *I do not just play the keyboard; I play to touch lives.*
- *The digital keyboard contains rhythms that can move the Church.*
- *They give a very enhanced tone for the performance.*
- *They assist the performance in all genres.*

The Influence of African Instruments on Digital Keyboards Rhythms Generation

For the responses to the question of the type and model of keyboard used, the Yamaha PSR SX Series was most used, followed by the Yama PSR. Roland and Johannus¹ were mentioned once. From the survey, the choral keyboardists mostly played simple African instruments like maracas and cowbells, which did not require formal training and were easy for most people to play. However, many did not have access to opportunities to learn how to play traditional African instruments like drums, melodic or harmonic instruments. The responses were intriguing and significant when asked whether their knowledge of traditional African instruments would improve their creative abilities on digital keyboard workstations. They were no places nearby where African drumming was taught.

Choral keyboardists and composers were also interested in tones and effects. One choral keyboardist wrote, "Traditional instruments have unique qualities, effects, and tones. Most tones and melodies have different meanings. When adapted for digital keyboards, they can inspire creative thinking, especially when used appropriately with the right sounds." Another participant stated, "The *Atenteben* (a bamboo flute) is usually used for funeral songs. Therefore, you can use the *Atenteben* effect when composing funeral songs to convey your mood. When working on funeral songs, the *Atenteben* effect can be used to express emotions."

A choral keyboardist reasoned that to manipulate the digital keyboard to play rhythms well-fitted to African culture, African instrumental skill must be transferred to the digital keyboard while constructing patterns or styles from scratch. Knowledge of traditional African instruments widens one's capacity to create rhythms on the keyboard workstation. It informs one's instrument choices, tone selection, and combinations in choral worship. Playing authentic African instruments enhances the choral keyboardist's skill on digital keyboards. For example,

knowledge of the conga aids in creating and playing intricate rhythms. A striking response to the question, “Does the knowledge of African instruments help in creating rhythms on the digital music keyboards?” was, “Most of the danceable songs we have come from our native rhythms. We could make good rhythmic patterns for our music if we played real African instruments. This is helpful because when I make drumbeats for Highlife, for example, I use what I know about how to play some of these instruments to come up with the right rhythms and patterns.”

Challenges

Participants provided feedback regarding digital keyboards, and the following presents their responses. “The digital keyboard is viewed as an essential part of the choir, and its absence creates a void that the choir feels. Without it, singing becomes challenging.” The keyboard helps sustain the rhythm and the joy of singing, but it can be too loud sometimes,” and “Power cuts pose a problem as keyboards require electricity. Churches without generators suffer when there is no power or the electricity suddenly cuts off,” were some of the concerns from across each participant group.

However, choral directors did not see significant challenges with digital keyboards except for one participant's concern about cost. "I have not encountered any significant issues yet, except that they may be costly." Also, “The transposition feature on portable digital workstations is unique and absent in most traditional organs, especially those made before the millennium.” There is concern that more attention is being paid to the digital keyboards than to the vocals. There is a general concern that if songs are danceable, all attention will be focused on the dance, and the beauty of the song will be spoiled. The digital keyboard then fails to bring out the beauty of the song and becomes more of a distraction from the song of praise to God. A church member participant is appalled by the hype given to digital keyboards as a tool for revival but reasons that

it is not out of the ordinary for worshippers to attest to their usefulness. He writes, "Because spirits do not reside in the keyboards, workstations only enhance the sound, and their only function is it aids the worship. Since it is part of the service, it will uplift the spiritual growth of the members either direct or indirect."

Some participants were concerned that songs become meaningless with an unfavorable performance on the digital accompaniment when used in choral worship. One responder describes digital keyboards as the "African choral musicians' savior." As some churches cannot afford to hire, an orchestra can get simulations of the Western orchestra by using four digital keyboards to portray the sounds of orchestra instruments to get the feel of a full orchestra. One issue raised is the potential conflict between the Church's doctrine and music, particularly in danceable songs. A clergy participant commented, "lyrics should be in tune with the doctrine of the church despite the percussion" because most times when songs are danceable, we forget to sing and pay much attention to the dance, which does not bring out the beauty of the song.

As remarked by a participant, the amplification from the digital keyboards can be "piercing sometimes," which also disturbs. A choral keyboardist commented on the transposition feature, which is handy because it is easily accessible on digital keyboards. Despite a helpful feature, it could be a disaster. He further explained that a visiting organist who cannot play all keys might wrongly transpose, which could mar the choir's performance. Sound amplification was one of the concerns across the board. It sometimes overpowers exclusive choir ministrations and congregational singing, making the accompaniment undesirable.

The survey reveals a concern regarding the lack of capturing the authentic essence of African instruments when pattern creators incorporate excessive and irrelevant rhythms in musical styles. As a result, the choir or congregation is deprived of a genuine experience of

African accompaniment, leading to a weakened sense of connection. It is crucial to comprehend the functionality of the digital keyboard in effectively supporting a choir. Participants argue that hymns have a primarily solemn nature and should be duly performed when incorporating indigenous rhythms to accompany hymns. One participant stated that "excessive embellishment can transform beauty into chaos," highlighting the importance of maintaining balance and exercising restraint when incorporating different rhythms.

The shift of attention from lyrics to digital keyboards cannot be over-emphasized in Choral worship. The distraction caused by loud amplification and overuse of improvisations by choral keyboardists sometimes takes the joy of choral worship away. A church member participant states, "The lyrics are supposed to be heard, not covered."

Church Observations One

This section presents the researcher's visits to two Methodist church services in the USA that follow the same liturgy as the Methodist Church in Ghana. The worship service began at 10 a.m. Before that, the choir keyboardist played preludes. No drums were used in the preludes. A string note brought calm and made the early worshippers meditative. The choir processed with a Western hymn, "I want a principle within," This was in 4/4 time, and the organist accompanied the choir using a *Kpanlogo* style. He used the PSR S670, believed to be one of the most popular keyboards used in several Methodist churches in Ghana. The choir did not dance but moved in steps like in a march. This seems to be a common practice with mainline church choirs during Sunday church processions. However, processions and recessions during occasions or outside events are done with dancing. Notes from Observation One are as follows:

The choir sang an introit with the digital keyboard set back to strings. The church, which had around a hundred members, also had a band playing contemporary Ghanaian gospel songs

during their music ministration. The hymns for that Sunday were all Western hymns, and the band performed both English and local Ghanaian songs, but the congregation's participation in the English songs was low, and there was no projection of the lyrics. The choir sang during tithes and sacrificial prayer, playing danceable Ghanaian songs accompanied by *Kpanlogo/Highlife* rhythm patterns, using trumpets with organs as the tones for the song. The congregation danced to place their offerings in the offering bowl at the center of the altar. The choir continued to sing for five minutes after the offering because the congregation wanted to sing more. While the keyboard featured an electronic sound amplification system, the choir sang without sound reinforcement. The pre-sermon song was sermon-related, and the choir keyboardist used the *Adowa-style* accompaniment, gentler than the *Kpanlogo* style used for the sacrificial time. The congregation sang along, some standing and raising their hands, praising God, while others danced before the altar. For the choir's recession, the choral keyboardist used an *Agbadza-style* accompaniment; this time, the choir danced. The congregation sang along heartily, and the music continued even when the choir was out of sight. The congregation continued to sing for about three minutes, closing the service.

Church Observation Two

Compared to the first church, this was a larger church of about 170 members, excluding children. The church service started at 9:45 a.m. The choir processed with a Western hymn, "Angel Voices Ever Singing." The organist played accompaniment on a traditional electronic organ. This church has a traditional electronic organ (viscount), and the organist alternated between the portable digital keyboard (Yamaha PSR 970) and the electronic organ with pedals. With this church, the introit was solemn and sung without indigenous rhythms accompaniment but with a string ensemble tone on the portable digital keyboard. The singing band, another

choral group in the church, sang for the tithes' time. They sang *Highlife/Kpanlogo* genre, and the choral keyboardist used a style for that genre. Almost the whole church sang along, with several members standing, making gestures as they sang along with the choir. There was an exclusive ministration by the choir before the sermon. This music ministration was also related to the sermon's theme. *Agbadza's* accompaniment style accompanied the song, which was in *Agbadza's* beat. The choristers clapped and sang. Live conga drums were added to this performance; it seemed this was regularly done in the services.

During the service, the choir sang a lively tune for the offertory, and both the choir and congregants danced joyfully with gestures while placing their monies in the offering bowl at the altar. The choristers used sound amplification, with each part having one or two microphones. All lyrics were projected onto a screen to facilitate congregational singing, making it easier for the congregation to follow along. The choir sang a well-known Western hymn for the recession as the service drew close. The choral keyboardist used an *Agbadza*-style accompaniment on the digital keyboard, adding to the celebratory atmosphere.

Unique Findings

Time Reference - The Ultimate Foundation

The time reference is the basic rhythmic pattern that guides the music genre in African music. It holds the rhythmic patterns together. Kofi Agawu refers to this time reference as the "timeline."⁹⁷ Other names Agawu gives to the timeline are "bell pattern, bell rhythm, guideline,

⁹⁷ Kofi Agawu, "Structural Analysis or Cultural Analysis? Competing Perspectives on the 'Standard Pattern' of West African Rhythm," *Journal of the American Musicological Society* 59, no. 1 (2006): 1–46, <https://doi.org/10.1525/jams.2006.59.1.1>.

timekeeper, topos, and phrasing referent."⁹⁸ This timeline is "a clearly structured and frequently memorable rhythmic figure of small duration played as an ostinato throughout a specified dance composition."⁹⁹

According to David Locke, percussion ensembles in West Africa's coastal and forest regions often comprise instruments such as iron bells, gourd rattles, clappers, and drums that produce distinct pitches and tones. The bell's recurrent rhythmic pattern is employed to frame the passage of time, whereas other instruments produce complicated polyrhythmic sounds. The answering drums converse rhythmically with the leading drum, which guides the overall performance by playing distinctive dance rhythms and communicating motions to the dancers.¹⁰⁰ Locke adds that the West African dance drumming style is influenced by basic musical rules that require the players to be aware of their rhythms and how they fit with the bell pattern. For a steady pace, constant stress or beat is critical.¹⁰¹ John Chernoff also reasons that repeating a single rhythm can result in several inherent rhythms as variations. Hence, the already syncopated "standard pattern" could be further intensified by omitting some beats.¹⁰² These timelines enable the choral keyboardists and composers to compose danceable songs or create rhythms even without the knowledge of indigenous musical instruments. Improvisation is used in layering the adapted sounds from the digital keyboards.

⁹⁸ Kofi Agawu, *Structural Analysis or Cultural Analysis?* 1

⁹⁹ Ibid.

¹⁰⁰ David Locke, "Improvisation in West African Musics," *Music Educators Journal* 66, no. 5 (1980): 125–133, 130

¹⁰¹ Ibid., 132

¹⁰² John M. Chernoff, "The Rhythmic Medium in African Music," *New Literary History* 22, no. 4 (1991): 1093–1102, 1100

Hymns Indigenization

The indigenization of hymns involves incorporating the foundational rhythmic reference known as the "timeline," which Agawu describes as the fundamental rhythmic pattern that guides and unifies the various rhythmic elements in African music genres.¹⁰³ By infusing indigenous rhythmic patterns into hymn arrangements using digital keyboards, choral musicians can create a unique and culturally authentic musical experience. This process fosters a sense of cultural identity, inclusivity, and deeper connections to the congregation's cultural heritage within the context of worship in the Methodist Church Ghana.

The choristers and church members' responses indicated a strong preference for hymns accompanied by indigenous song styles on the digital keyboard. This was also observed during worship services, where the congregation enjoyed singing hymns with indigenous accompaniment, especially when traditional rhythms like *Agbadza* and *Kpanlogo* were incorporated using the digital keyboard. For example, "Blessed Assurance" was sung to *Agbadza* and *Adowa* styles, and "Onward Christian Soldiers" to a *Kpanlogo/Highlife* style. These observations suggest that incorporating traditional African rhythms into Western hymns can enhance the worship experience for African congregants. The texts of these hymns, sung during the services at the two churches, are found in the Fante language hymnbook "Christian Asor Ndwom" (Christian Hymnbook).¹⁰⁴ The hymnbook widely used in the Methodist Church Ghana contains translations of hymns primarily from the British Methodist Hymnbook. However, there are other translations in local languages and dialects which allow worshippers to relate to the

¹⁰³ Agawu, *Structural Analysis or Cultural Analysis?* 1

¹⁰⁴ Methodist Church Ghana, *Christian Asor Ndwom (Na Anapa Asor Mu Nyebea)*. *Fantse*. (Methodist Book Depot, 1962).

hymns easily. The following text is the Fante language translation of the hymn “Blessed Assurance.”¹⁰⁵

*Siar dasedzi de Jesus ye medze! Ao, Nyame enyimnyam nkahwe ben ny' i!
Nkwagye dzifo nye m', Nyame atɔdze; No Sunsum awo m', bɔgyaa n' ahor m'.
Chorus: M'asem na mo ndwom ara nye yi, Mekamfo m'Agyenkwa adzekyee nyina.*

Here are excerpts of hymns sung during observation at two Methodist church Ghana services. Hymns sung by the choirs were accompanied by indigenous musical styles using digital keyboard accompaniment. Excerpts of the hymns are scored with the text and timelines of the indigenous genres. The audio files below the scores were generated from the score using the MIDI¹⁰⁶ simulator.

Kpanlogo/Highlife
Basic time reference (bell)

*Scored by
George Mensah Essilfie
2023*

Onward Christian Soldiers (Excerpt): Methodist Hymnbook 822

On ward Chris-tian Sol - diers, March - ing as to war;
With the cross of Je - sus go - ing on be - fore.

Onward, Christian soldiers, Marching as to war
Author: S. Baring-Gould 1834 - 1924
Tune: ST. GERTRUDE Arthur S. Sullivan 1842 - 1900

Figure 4: Hymn and Kpanlogo/Highlife Timeline Music Score

https://drive.google.com/file/d/1DDdeCaNPdKOnHLsAWdq9Iq82kSpxc3a1/view?usp=drive_link

¹⁰⁵ Fanny Crosby, “Blessed Assurance,” Hymnary.org, accessed July 3, 2020, https://hymnary.org/text/blessed_assurance_jesus_is_mine.

¹⁰⁶ Sounds are created from MIDI data through notation software by using virtual instruments. The virtual instruments or synthesizers can simulate a wide range of musical instruments and sound effects. Audio was recorded through the MIDI data playback in notation software.

Hymns with Indigenous Accompaniment
Blessed Assurance; Methodist Hymnbook 422

Scored by
George Mensah Essilfie
2023

Agbadza Timeline Demonstration

Melody

Dawuro/Cowbell

9

17

Author(Text): Fanny Crosby 1820-1915 Tune: ASSURANCE by Phoebe Palmer Knapp 1839-1908
Copyright: Public Domain Crosby, Fanny. "Hymn: Blessed Assurance," n.d. <https://www.hymnal.net/en/hymn/h/308>.

Figure 5: Hymn With Agbadza Timeline Music Score

https://drive.google.com/file/d/15pNH85DL_lFUmaPOKndUBbpc7eprI1k5/view?usp=drive_link

Hymns with Indigenous Accompaniment
Blessed Assurance (Excerpt): Methodist Hymnbook 422

Scored by
George Mensah Essilfie
2023

Adowa Time Reference Demonstration

Melody

Dawuro/Cowbell

9

17

Author(Text): Fanny Crosby 1820-1915 Tune: ASSURANCE by Phoebe Palmer Knapp 1839-1908
Copyright: Public Domain Crosby, Fanny. "Hymn: Blessed Assurance," n.d. <https://www.hymnal.net/en/hymn/h/308>.

Figure 6: Hymn With Adowa Timeline Music Score

https://drive.google.com/file/d/1--MFbakPyenVibUq_516JnMWB4jc_v8t/view?usp=drive_link

Create or Play

The survey revealed that not all choral keyboardists could create rhythmic patterns from scratch. Most players connect the USB sticks to the keyboards and retrieve the programmed native rhythms and tones to match the songs. This was the case for both churches observed. The

rhythms are always pre-programmed and stored on USB sticks. To analyze the song styles on the flash drives, they were converted from STY format files to mp3 format for playback on the computer. STY format is used to save Yamaha-style rhythms that are generated on Yamaha keyboard models. They are not transferrable to other keyboards. Rhythmic patterns are created around the primary time reference for the indigenous genres. Patterns are layered around the primary time reference to creating song styles on the digital keyboards. Most adapted indigenous genres created on portable keyboards sound lively, but responses suggest that knowledge of authentic Ghanaian instruments can enhance creations.

The survey found that keyboardists who utilized pre-programmed rhythmic patterns instead of creating them from scratch derived fulfillment from experiencing the manifestation of the Holy Spirit during choral worship. Through their accompaniment, they brought joy to worshippers with their skilled playing. This perspective was supported by most open-ended responses from choral composers, keyboardists, and music directors when asked about the influence of digital keyboards on choral worship. One choral keyboardist emphasized that *"It's all about Jesus,"* indicating that the desire to use one's talents to please God should supersede any desire to show off musical dexterity. Ultimately, the primary focus must be on pleasing God.

Danceable Songs

Ghanaian choral worship encompasses various danceable song genres commonly used during worship services. These genres often incorporate lively rhythms and encourage congregational participation through movement and dance. Some examples of indigenous danceable song genres in the Methodist Church Ghana choral worship include *Kpanlogo/Highlife, Agbadza, and Adowa.*

The survey results and observations from two Methodist Church Ghana services indicated that the most preferred danceable genre in choral worship was *Kpanlogo*/Highlife. These genres were favored due to their ease of assimilation and ability to fit nicely into different aspects of choral worship. *Kpanlogo* rhythmic patterns are often used interchangeably with Highlife music. Both genres share rhythmic patterns characterized by lively and infectious rhythms, including syncopated beats, polyrhythms, and a strong emphasis on percussion instruments like drums and shakers.

According to John Collins, Highlife music originated in the late 19th century and developed into three distinct streams influenced by foreign sailors, colonial military brass bands, and the Christianized black elite. Alongside professional bands, choral highlife groups emerged in the 1930s, offering a more accessible alternative.¹⁰⁷ The utilization of *Kpanlogo* and Highlife in choral accompaniment received a positive reception from the two Methodist Church Ghana congregations observed, confirming the survey results.

The Need to Learn African Instruments Validated

The observation at the two Methodist Churches proved that while not all choral keyboardists can play authentic Ghanaian traditional instruments, they can create or accompany local songs by knowing the fundamental rhythms and patterns of the highlife, *Agbadza*, and *Adowa* genres. This finding supports the responses from the survey. Songs heard on the radio and in the community also help to instill these timelines into the minds of Africans, even if they have minimal or no knowledge of authentic Indigenous genres. This suggests that exposure to

¹⁰⁷ E. J. Collins, "Ghanaian Highlife," *African Arts* 10, no. 1 (1976): 62–100, <https://doi.org/10.2307/3335259>.

traditional Ghanaian music through various media can significantly impact the ability of choral keyboardists to incorporate indigenous elements into their accompaniment.

The feedback from choral keyboardists, composers, and music directors highlights the lack of opportunities to learn traditional instruments, with piano and Western instruments more accessible. However, drumming holds significant cultural importance in Ghana. Despite the scarcity of formal drumming lessons, talented drummers exist. Acquiring knowledge of traditional drumming can profoundly impact Christian choral music and invigorate worship. Without the knowledge of authentic traditional instruments' performance, choral keyboardists rely on their knowledge of the timeline patterns of the indigenous genres. Once the basic timeline for a traditional Ghanaian music genre is established, choral keyboardists can add layers of rhythms using different percussion sounds on digital keyboard workstations to create an adapted indigenous music genre. Most surveyed choral keyboardists, composers, and music directors believe a deeper understanding of authentic African music enhances the quality of created rhythms. However, they also believe that the keyboard's ability to inspire worshippers to express gratitude to God is more significant than the need for flawless rhythmic expertise.

Digital Keyboards Usage as a Spiritual Exercise

The open-ended questions in the survey revealed diverse viewpoints regarding using digital keyboards in choral worship. While the participants generally viewed music as a spiritual exercise, they did not consider digital keyboards spiritual instruments. However, they recognized that using digital keyboards in choral worship can induce the presence of the Holy Spirit, which can manifest in various ways. The consensus among the participants was that there is a need for the church to equip its musicians, including clergy, composers, and choral keyboardists, to understand their calling to serve God through music and to edify the kingdom of Christ.

Everyone involved in the music ministry should understand the implications of their talents in the service of God.

Enhancing Choral Accompaniment with Digital Keyboards and Additional Instruments

During a church service, the church band, which included brass and electric guitars, attempted to play along with the indigenous rhythmic patterns produced by the choral keyboardist on the digital keyboard. However, there was a lack of cohesion, so the instrumentalists stopped playing in the middle of the song.

Digital keyboards are the widely used instrument for choral accompaniment. Aside from their rhythmic capabilities, they can conveniently add African elements to the music and reproduce various instrument sounds, such as piano, organ, strings, and synthesized tones. Sometimes, additional live musical instruments like brass and electric guitars are utilized at the discretion of the choral keyboardist or the choral music director. However, this can create challenges in coordinating and balancing the different instruments and the choir, especially when keyboard rhythms are used. To ensure a harmonious performance, careful integration, and rehearsal are needed. *See Appendix A for tips on using indigenous genres on a digital keyboard with other instruments.*

Chapter Five: Conclusion

This chapter focuses on the main findings and their interpretations and explores key themes and patterns from the analysis. In addition, the research implications and their possible implications for ethnodoxology are examined. In addition, the chapter addresses limitations and provides recommendations for future research. Finally, the importance of this research is reflected, particularly in its practical application in Christian music ministry. The researcher provides practical spiritual applications that contribute to the use of digital keyboards as a tool to vitalize choral worship through indigenous genres.

Summary of Key Findings through Research Questions

Research Question One

Adapted indigenous music on portable digital keyboards can vitalize choral worship in the Methodist Church Ghana. Responses to this approach validated the potential of digital keyboards as an effective tool for enhancing choral worship. While digital music keyboards are not objects of spirituality, their output can lead the worshipper to a deeper state of praise, adoration, and worship of God. As seen in examples from the Bible, God can work through the talents of artisans, such as musicians and composers, to create beautiful works of art that inspire worship; a few examples are Noah, who built the Ark for God (Genesis 6), and Bezalel in Exodus 31, who was filled with the Lord's Spirit and, as a result, got divine ideas to aid the building of the tabernacle. David is most relevant to this study; his ability to play the harp to curtail the evil spirit of Saul (1 Samuel 16: 23) and write lyrics and music were God-given talents. His talents have inspired generations to unleash uncountable musical and artistic endeavors in praise of God. The psalms David wrote continue to be timeless.

The good news is that God's Spirit continues to work in His children, which is why there are still artists composing music that touches the souls of worshippers, inspiring them to worship in spirit and truth - a command to Christians. Music to thank God can happen within or outside the church and still minister to the heart, soul, and mind. It can be said that the digital keyboard enhances the choral keyboardists and the composers' creations.

It is important to remember that digital keyboards possess no inherent spiritual powers. However, they serve as a tool to invigorate choral worship. When used appropriately, they can guide the congregation in uniquely experiencing the Holy Spirit. This aligns with the biblical verse, "Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God" (Colossians 3: 16). This verse emphasizes the role of music, worship, and talent in expressing gratitude to God and teaching and encouraging one another. Incorporating the keyboard in this manner can be seen as a positive addition to the worship experience. Notably, observations at the two Methodist churches using the *Kpanlogo* genre as accompaniment led to enthusiastic singing from nearly everyone present, demonstrating the transformative power of music in enhancing worship engagement. Although dancing was once prohibited in the Methodist Church Ghana services, it has since been reintroduced with regulations to ensure appropriate conduct. The adaptation of African dance and music in worship has added practical spiritual significance to the experience. Ultimately, the significance lies in the music produced and its role in the worship experience rather than the digital keyboard workstation itself.

Research Question Two

Significant challenges that appeared in the responses were the lack of authentic drumming training of choral keyboardists to ensure they create close to authentic traditional

genres on the digital keyboards, selection of tones, loud amplification, power cuts, and overuse of the additional instrumental options such as multi-layered keyboards, which most participants thought were not necessary. The surveys suggest that the art of digital keyboard accompaniment is prevalent in choral music ministration in the Methodist Church Ghana, and its usefulness outweighs its negatives. It has come to stay. For this reason, steps must be taken to leverage its use.

Research Question Three

At the time of this research, no specific guidelines or literature had been compiled on using digital keyboards in the Methodist Church Ghana. Challenges and concerns expressed by survey participants influenced the suggested guidelines for digital keyboard use in the Methodist Church Ghana and other denominations. Some guidelines and suggestions at the end of this research include information such as contact email to reach choral keyboardists for individual or group training, drum lessons for individuals and groups, and videos to watch for a glimpse of digital keyboard accompaniment. *See Appendix B.*

Implications for Ethnodoxology

Modernism is seen as a significant break from the past and the creative values and traditions it represents. Though these changes differ from the standards and habits of the past, many of these trends come from old ways of doing things.¹⁰⁸ Modernism concerning Ghanaian choral music can be easily explained as a wide range of musical styles and techniques that break away from the traditional tonal, rhythmic, and harmonic structures of traditional Ghanaian

¹⁰⁸ Edward Pearsall, *Twentieth-Century Music Theory and Practice* (London, UK: Taylor & Francis Group, 2011), <http://ebookcentral.proquest.com/lib/liberty/detail.action?docID=1099492>., 2

Music. This has dramatically influenced traditional music in Ghana. Digital keyboards in Ghanaian choral music have led to inventiveness, i.e., incorporating traditional elements into performances in new and innovative ways. Modernism encourages cross-cultural music-making across cultures and has prompted choral composers in Ghana to experiment with new approaches to rhythm, harmony, and instrumentation, for which the digital keyboard is relevant among the tools that offer this possibility.

In the early 1930s, several Methodist churches in Ghana incorporated pipe organs to accompany their services. Ghana has four notable pipe organs: Wesley Cathedral in Cape Coast, Holy Spirit Cathedral (Anglican), Wesley Methodist Cathedral in Accra, and Kumasi Wesley Methodist Cathedral. Some pipe organs are non-functional due to inadequate maintenance and other relevant issues. This revealed a trend toward the adoption of electronic church organs. Consequently, Ghanaian worshippers have been limited to hymns and classical music with electronic church organs, resulting in fewer opportunities to experience heartfelt music and express themselves. However, electronic organs are still used, and their utilization continues to restrict Ghanaian worshippers to Western-style hymns and classical music, giving them fewer chances to experience heart music and express themselves. With its vast capabilities, the digital keyboard seems to provide the panacea for this gap.

It must be noted that the digital keyboard movement originated in choral circles in Ghana in the early 1980s. Methodist church composers and keyboardists significantly influenced its early initiation and popularity. Choral keyboardists demonstrated their dexterity when accompanying choir performances, especially at church and conference music performances. There is now a significant expansion of the choral music church tradition, extending to various settings and contexts, including non-religious environments.

An example is the Winneba Youth Choir (WYC) from Ghana.¹⁰⁹ Since its inception in the late 1980s, the WYC has been the leader and face of Ghanaian choral Music. The choir was established in the Methodist church in Winneba and later secularized in the early 1990s. Many community choirs have arisen that are modeled after WYC. These choirs are predominantly junior, youth, or adult choirs singing in SATB. The use of a digital keyboard by Winneba youth choirs to accompany their Ghanaian choral pieces became contagious. Soon, other church and community choirs used them in their performances.

Ghanaian choral music is constantly evolving and incorporating new aspects into its performances. Many Ghanaian choral ensembles have achieved international acclaim for their distinctive and vivid musical traditions using digital keyboards. The digital keyboard workstation has opened new avenues for creative expression. Its influence can be seen in almost every church service in Ghana, including Catholic, Presbyterian, Baptist, Seventh Day Adventist, Evangelical Presbyterian, African Methodist Episcopal, Pentecostal, charismatic churches, and non-religious choral performances.

The usage of digital keyboards in choral worship in the Methodist Church Ghana is an example of how globalization and glocalization of music have affected music for worship in Africa, as demonstrated by the survey. One positive effect of globalization is the introduction of Western instruments like the piano and organ to African churches, where they were previously unknown. As a result, there are now novel styles of African Christian music that incorporate indigenous musical traditions with Western harmonies and instruments. Glocalization has

¹⁰⁹ Rudolf de Beer and Wilson Shitandi, "Choral Music in Africa: History, Content, and Performance Practice," in *The Cambridge Companion to Choral Music*, ed. André de Quadros, Cambridge Companions to Music (Cambridge: Cambridge University Press, 2012), 185–200, <https://doi.org/10.1017/CCOL9780521111737.015>.

positively contributed to the adaptation of Western musical forms and instruments to local African contexts, resulting in the birth of hybrid musical styles that are uniquely African. Christians in Africa have developed innovative musical styles that are deeply rooted in their communities, utilizing indigenous languages, rhythms, and instruments.

The impact of music globalization and glocalization on music for worship in Africa has been both positive and negative. While adopting Western music and instruments has contributed to the growth of African Christian music, it has also led to the marginalization of traditional African music in some contexts. At the same time, glocalization has helped encourage the preservation and revitalization of local musical traditions while encouraging creativity and innovation in African Christian music.

Despite some negative impacts, globalization and the glocalization of music have brought significant advantages to African worship music. The inclusion of Western instruments and music has helped to broaden the reach of African Christian music, although it has occasionally led to the sidelining of traditional African music. However, glocalization has also facilitated the preservation and revitalization of local musical traditions. Additionally, it has spurred creativity and ingenuity in African Christian music, resulting in a unique and distinctive sound.

Limitations

This section will discuss some of the limitations of this study on Indigenous genres on digital music keyboards.

The sample size is one of the study's primary limitations. The distribution of participant sizes was uneven due to accessibility issues. Before the study, some discussions suggested it could be challenging to enlist the participation of the clergy and composers. The lowest participant distribution was among the clergy and composers. This assumption was justified

since the clergy and the group of composers were the last to receive the desired figures for the polls, short bios, and audios. Also, receiving brief bios and audio samples from composers proved daunting. Therefore, it made sense that their sample size was smaller than that of the other groups of participants. This may limit the generalizability of the findings, as the perspectives and experiences of these individuals may not reflect those of a larger population. However, their size contributed to the insights and deeper understanding of digital keyboards in the Methodist Church Ghana.

Another limitation of this study is the limited prior research on the topic, which limits generalizability and the ability to compare research findings. However, related areas of study were drawn upon through relevant literature to inform the research question and theoretical framework. Despite these limitations, this study attempts to fill gaps in the existing literature and generate new insights and perspectives on digital keyboard workstations as a tool to vitalize Christian choral worship in Africa. It offers valuable insight into using digital music keyboards to create and conduct studies of Indigenous genres and highlights the importance of preserving and promoting these unique musical traditions.

Recommendations for Future Research

Examining the cultural and musical contexts surrounding digital music keyboards in indigenous Ghanaian genres could be the subject of future research that uses an ethnomusicological methodology. Using this approach, one can investigate the broader social and historical factors that have influenced the adaptation of indigenous genres to digital music keyboards. These factors include the use of acoustic instruments and the development of technology. For future discussions, these topics, which are pertinent but not exhaustive, are given brief descriptions and listed as part of the resources collated due to the findings of this research.

The availability of resources and suggested guidelines for using digital music keyboards in choral worship within the Methodist Church Ghana promotes consistency, enhancing the worship experience for both participants and worshippers. The following are suggested topics for discussions that can promote conversations in both theological and academic circles leading to further efforts to collate more resources and guidelines for using digital keyboards in worship. Provides descriptions and highlights of these topics, which can be discussed during retreats, seminars, conferences, or workshops on theological and academic platforms. The suggested topics are Standardization, Skill Development, Worship Planning, Technical Understanding, Theological Understanding, and cultural sustainability. *See Appendix D.*

Practical Applications to Music Ministry

Performance Suggestions that Enhance Choral Worship

The research conducted with six participant groups within the Methodist Church Ghana yielded valuable resources and insights for practical applications. The gathered guidelines and resources covered various aspects of choral music, including amplification, timbre suggestions, and song selection. Recommendations and links to audio and video examples were explicitly provided for choral keyboardists and composers. These resources addressed challenges such as sound amplification and using multiple keyboards to create an authentic and balanced sound that enhances the worship experience.

Practical suggestions included utilizing powered speakers, positioning the keyboard for optimal sound projection, and balancing the keyboard's volume with the voices. When using multiple keyboards, timbre should be considered to avoid redundancy and enhance the overall orchestral accompaniment. Incorporating these practices helps minimize distractions caused by

using keyboards during church services, thus fostering a greater focus on worship. *See Appendix A for a model workshop on "Resolving Performance Challenges."*

Retreats (Equipping The Choral Worship Ministry)

The Digital Keys of Worship Retreat is a four-day Christian worship retreat for choral accompanists and composers within the Methodist Church Ghana. It empowers participants to fully utilize digital music keyboards in worship, emphasizing the spiritual benefits. Yamaha and Korg workstations are provided, and attendees bring their flash drives. Workshops and seminars led by experienced musicians cover the effective use of digital workstations in accompaniment and composition. Spiritual growth is fostered through personal reflection sessions and workshops, exploring the connection between talents and worship. Traditional Ghanaian instruments and rhythms are integrated, celebrating cultural heritage. Collaboration and idea-sharing among attendees create a creative environment. The retreat combines skill development, spiritual growth, indigenous integration, equipment provision, and collaboration. Skills workshops during retreats aim to equip musicians in music ministry, deepen their understanding of music's spiritual aspects, and foster community. They learn music theory, African drumming, dance, song selection, and sound equipment management. Retreats facilitate networking, collaboration, unity in worship, and recharge musicians' passion for ministry, leading to more meaningful worship experiences. The verse that inspires this retreat is, "Do your best to present yourself to God as one approved, a worker who has no need to be ashamed, rightly handling the word of truth" (2 Timothy 2: 15), which emphasizes diligent training to honor God and communicate truth through music. *See Appendix C for a four-day choral worship retreat sample.*

Roundtable Discussions

The roundtable discussion on using digital keyboards in choral worship within the Methodist Church Ghana is needed to promote consistency, enhance the worship experience, and address essential aspects such as standardization, skill development, worship planning, technical understanding, theological integrity, and cultural sustainability. By engaging in open dialogue and collaborative conversations, the church community and academia can explore the potential of digital keyboards, exchange ideas, collate resources, and develop guidelines that align with the church's worship style and objectives while preserving cultural heritage and fostering a meaningful and authentic worship experience. The roundtable discussions can create awareness for collating resources for using digital keyboards in choral worship within and beyond the Methodist Church Ghana. *See Appendix D for suggested roundtable discussion activities.*

Ministry Action

Integrating digital keyboards into choral music ministry offers practical ministry applications that can be implemented by any Christian denomination, facilitating church-community engagement. These applications aim to vitalize choral music ministry, create engaging worship experiences, and extend the impact beyond the church walls.

The suggestions include organizing keyboard workshops (*See Appendix A*) to enhance musical skills, not only for the benefit of the church but also to equip individuals for community engagement. Fostering collaborative performances diversifies worship experiences and can involve community musicians or groups, promoting a sense of inclusivity and building bridges with the local community.

Empowering youth through their participation in choral worship using digital keyboards strengthens the church's ministry and encourages their involvement in community outreach. The

versatility of digital keyboards allows for their use in outreach and evangelism efforts, connecting with a broader audience outside the church setting. This can include performing in community events, outreach programs, and evangelistic services, enabling the church to share the love and message of Christ through music in a way that resonates with the broader community.

Through the establishment of music ministries, mentoring programs nurture aspiring musicians within the church and provide opportunities for them to serve the community. Mentors can guide and support these individuals by using their musical talents for community engagement, such as performing in nursing homes, hospitals, or other community settings.

By implementing these practical ministry applications, Christian denominations can create vibrant and engaging worship experiences, deepen connections with congregants, and spread the love and message of Christ through choral worship. The versatility and accessibility of digital keyboards enable congregations to connect with God, each other, and the local community in profound ways, remaining relevant and impactful in their mission of serving and engaging with the broader community. *See Appendix F for suggested practical ministry action activities.*

Training Volunteers for Choral Worship in the Methodist Church Ghana

Volunteers play a vital role in a church's music ministry and media teams, bringing significant importance and benefits to these service areas. Based on the observations from the two Methodist Church Ghana services, it has become evident that there is a need to provide training for volunteers in the media team and music ministry. Specifically, this training should focus on the proper use of indigenous song genres on digital keyboards in choral worship. While

these individuals willingly offer their services, they may lack the necessary technical knowledge and skills to effectively incorporate digital keyboards into worship services featuring indigenous genres. By offering training tailored to this context, volunteers can gain a deeper understanding of integrating digital keyboards harmoniously with indigenous song genres, enhancing the overall worship experience for congregations. This training would empower volunteers to effectively contribute to the music ministry, ensuring a seamless and culturally relevant flow of choral worship. *See Appendix G for suggested training of the church's worship ministry volunteers.*

Suggested Resources

To begin using digital keyboards, it is essential first to understand the different types available. There are different models and brands, such as Yamaha, Roland, and Korg, each offering unique features and capabilities. The suggested links to learning about the different types of digital keyboards are included in the suggested guidelines and resources section. Exploring the specific functionalities of these keyboards, such as different instrument sounds, accompaniment styles, and built-in rhythms, can help select the most suitable instrument for choral performances.

Creating styles tailored to the needs of the choral worship context is an effective way to enhance the musical experience. A distinct and captivating sound can be achieved by programming the digital keyboard to replicate and incorporate traditional Ghanaian rhythms into the choral arrangements. This fusion of traditional drumming and digital instrumentation can bring a fresh and dynamic dimension to the worship services. Links for learning Ghanaian drumming, suggested books, websites with instructional materials, and YouTube videos dedicated to using digital keyboards in worship are provided. Additionally, it is beneficial to

connect with experienced choral keyboard instructors in Ghana who possess knowledge of indigenous music traditions. These instructors can offer guidance on incorporating traditional drumming elements into choral compositions and performances. *Please refer to Appendix B for information on locating resources for drumming and digital keyboards.*

Summary

The survey revealed that digital keyboards have become integral to Ghanaian choral music, not just as a passing trend. Participants in the focus groups recognized the role of digital keyboards in invigorating worship. In the Methodist Church Ghana and other churches that incorporate indigenous genres into choral worship, the digital keyboard serves as a valuable tool that enables the creation of heartfelt music, thereby enhancing the worship experience for congregants.

In practical Christian applications, digital keyboards have become indispensable in Ghanaian choral music. While their use has had a complex impact on traditional music, they have played a significant role in shaping the practice of Ghanaian choral music inside and outside the church. However, the absence of guidelines for adapting indigenous rhythms on digital keyboards for choral music performance has created an imbalance in the standards of Ghanaian music. Thankfully, conversations on this matter have begun in academic circles.

The ability of digital keyboard workstations to accommodate indigenous rhythms for choir accompaniment is vital in capturing the heart music of the Methodist Church Ghana

congregations. One principle of Ethnodoxology that applies globally is that "All peoples should have the opportunity to worship God in their heart languages, heart musics, and other arts."¹¹⁰

Providing guidelines for using digital keyboards during choral music performances is crucial to ensure they enhance, rather than detract from, the worship experience. This will help prevent issues such as excessive sound amplification and the use of multiple keyboards, which can create a Western orchestral feel and overshadow the captivating African harmonies. Additionally, training choral music accompanists and composers to adapt indigenous rhythms on digital keyboards can help achieve a balance in Ghanaian choral music performance standards. Furthermore, it is essential to remember that the purpose of music is to worship God. The focus should be on using digital keyboards to enrich and enliven worship rather than making them the center of attention. Nurturing personal reflection and creative expression as a Christian can also help maintain a focus on worship and spirituality.

The use of digital music keyboard workstations in choral worship by choral keyboardists and church music composers can be seen as a manifestation of the gifts of the Holy Spirit. As Paul said, "To each is given the manifestation of the Spirit for the common good" (1 Corinthians 12: 7). The ability to use digital music workstations to create and perform music that enhances the worship experience for the congregation is a gift that can be used to serve and glorify God. Technology can be seen as a tool through which the Holy Spirit works, fostering a deeper spiritual connection between the worshipper and God. By utilizing this gift, choral keyboardists and composers can contribute to a more vibrant and meaningful worship experience for the

¹¹⁰ Robin P. Harris, "The Great Misconception: Why Music Is Not a Universal Language," in *Krabill James et al, Eds. Worship and Mission for the Global Church: An Ethnodoxology Handbook* (William Carey Library, 2013), 82–89.

congregation, fulfilling their role as instruments of the Holy Spirit for the common good. Collaboration with traditional Ghanaian instrument players and composers, combined with ongoing discussions in academic circles, can promote the fusion of traditional music with digital music keyboard accompaniment.

In Christian choral worship, digital keyboards can reflect cultural and technological advancements, which can be harnessed positively to enhance worship. In the Old Testament, music played a crucial role in worship, and various instruments were used to create beautiful melodies and harmonies that glorified God. Similarly, the New Testament encourages believers to use their gifts and talents to edify the church, which includes musical abilities.

From a cultural perspective, including digital keyboards in worship reflects changing music trends and the broader culture. As new generations emerge, they bring fresh ideas and innovations that can influence how worship is conducted. Digital keyboards allow for greater flexibility and creativity in worship, enabling individuals or groups to produce complex arrangements and harmonies with just one instrument. Overall, using digital keyboards in Christian worship can be seen as a positive development that empowers individuals and groups to express their worship creatively while maintaining a biblical focus on using music to glorify God.

The Bible verse, “Let the word of Christ dwell in you richly, teaching and admonishing one another in all wisdom, singing psalms and hymns and spiritual songs, with thankfulness in your hearts to God” (Colossians 3: 16) connects gratitude of the heart with music in worship, highlighting its role in expressing gratitude to God among believers. This integration of digital keyboards aligns perfectly with Colossians 3: 16, emphasizing the importance of gratitude, music, and worship. By allowing the word of Christ to dwell richly within the hearts of believers

and by teaching and admonishing one another through psalms, hymns, and spiritual songs, worshippers can express their thankfulness to God with a depth and authenticity that transcends mere words. The digital keyboard is a powerful tool in this expression, enabling participants to pour out their hearts in worship, offering a unique and personal connection to the divine.

In conclusion, incorporating digital keyboards in choral worship during services of the Methodist Church Ghana enriches the worship experience and provides a powerful means for worshippers to express their gratitude to God. Although digital keyboards do not possess inherent spiritual qualities, their purposeful and thoughtful incorporation can create a rich and significant experience. By embracing the digital keyboard, the Methodist Church Ghana strikes a harmonious balance between tradition and modernity, preserving the richness of Ghanaian music genres while offering a platform for diverse musical expressions that honor God.

The positive impact of incorporating digital keyboards in choral worship within the Methodist Church Ghana is undeniable. Enthusiastic survey responses affirm the significant role that digital keyboards play in enhancing and vitalizing the choral worship experience during services, ultimately leading to a transformation in the worship atmosphere. As worshippers are empowered to express their gratitude through music, their spirits are lifted, their faith is deepened, and a profound sense of connection with the divine is established.

Appendix A

Suggested Guidelines and Resources

Resolving Performance Challenges

Sound Amplification:

- Improper sound reinforcement impacts choral performances.
- Loud sound and distortion hinder singers' communication and cause physical discomfort.
- Organ overpowering voices lead to frustration and disengagement.
- Balancing organs and voices ensure an enjoyable experience.

Suggestions for Sound Amplification:

- Use powered speakers with built-in amplifiers for controlled sound output.
- Position the keyboard to project sound to the choir and audience.
- Balance the keyboard's volume with voices for a seamless mix.

Use of Multiple Keyboards:

Concerns exist about numerous keyboards in Ghanaian choral performances. Multiple keyboards can compromise timbre and overpower the choir, losing harmony and satisfaction.

Suggestions for Using Multiple Keyboards:

- Carefully select and balance instruments for a unique and compelling timbre.
- Enhance and complement voices without dominating or disturbing them.
- Second keyboards focus on melodic instrument tones, not complete SATB parts.
- Keyboard instruments provide a harmonic foundation and emotive flourishes.
- Spread choral keyboardists over the repertoire.

- Assign separate tones to choral keyboardists. Example: Keyboard one plays Piano, and Keyboard two plays strings.

Flash Drive Back-Ups for Non-Intrusive Ministration

Importance of a Backup Flash Drive in Music Ministrations

A backup flash drive is essential for smooth music performance with digital keyboards.

1. **Compatibility:** Yamaha's STY format is incompatible with other keyboards and software. A backup flash drive ensures easy access and transfer of files without compatibility issues.
2. **Data Protection:** Corrupted or lost files can disrupt performances. A backup flash drive safeguards your music files, allowing quick restoration and uninterrupted performance.
3. **Accessibility:** Keeping a backup flash drive by the keyboard enables immediate access in case of primary drive failure, ensuring a seamless performance.
4. **Convenience and Peace of Mind:** A backup flash drive eliminates worries about technical issues, providing confidence and focus during performances.
5. **Preparedness:** Unexpected situations can occur during live performances. A backup flash drive prepares you to handle emergencies and minimize disruptions.

Regularly update and synchronize the backup drive to maintain the latest files for optimal performance.

A Three-Day Immersive Workshop Model

Addressing the Use of Digital Keyboards and Challenges in Worship.

The Three-Day Immersive Workshop for Choral Keyboardists and Church Media Team aims to enrich choral worship by harnessing the potential of digital keyboards while addressing common technical challenges. Led by industry experts and local audio engineers, participants will learn hands-on troubleshooting techniques and how to connect digital keyboards with other instruments. Through interactive sessions and collaborative discussions, attendees will gain practical knowledge to enhance their worship settings and create a more immersive musical experience.

This comprehensive workshop recognizes the importance of local audio engineers and sound technicians who will contribute their expertise to optimize sound amplification during choral performances. By the end of the workshop, participants will have a deeper understanding of digital keyboards, troubleshooting skills, and the ability to integrate them effectively into worship settings. The involvement of local professionals will foster community connections and ongoing collaboration, ensuring a lasting impact on the quality of sound amplification for worship.

The workshop offers flexibility to accommodate the diverse technological backgrounds of participants, allowing organizers to customize the duration based on their needs. This can range from a condensed one or two-day format for smaller groups with advanced proficiency to a three-day program for larger groups or those with limited technological experience.

Workshop: Enriching Choral Worship with the Digital Keyboard

Day 1

Session 1: Introduction to Sound Amplification Techniques

- Overview of sound amplification for choral keyboards
- Understanding the role and importance of sound amplification in choral worship
- Instruction and practical use of sound amplification equipment
- Techniques for achieving optimal sound balance and quality.

Session 2: Exploring Multiple Keyboards in Choral Settings

- Understanding the benefits and possibilities of using multiple keyboards
- When and how to effectively incorporate multiple keyboards in choral arrangements
- Selection of appropriate keyboards for different musical styles and requirements
- Techniques for coordinating and playing multiple keyboards simultaneously.

Day 2

Session 1: Tone Selection on Digital Keyboards

- Overview of tone selection options on digital keyboards
- Exploring different types of tones and their applications in choral worship
- Techniques for selecting and customizing tones to enhance musical expression.
- Tips for creating presets and saving tone settings for quick access.

Session 2: Speaker and Microphone Selection and Placement

- Understanding the different types of speakers and their characteristics
- Choosing the right speakers for choral keyboard performances
- Microphone options for capturing the keyboard sound accurately.
- Best practices for speaker and microphone placement in various worship spaces

Day 3

Session 1: Saving Tones and Rhythmic Patterns

- Techniques for saving tones and presets on digital keyboards.
- Exploring different methods for saving rhythmic patterns
- Saving tones and patterns on flash drives for easy retrieval
- Organizing and managing saved tones and patterns efficiently

Session 2: Advance Digital Keyboard Usage (Optional)

- Troubleshooting common technical issues in choral keyboard setups
- Incorporating effects and digital processing in choral keyboard performances
- Tips for integrating the digital keyboard with other musical instruments.
- Exploring MIDI connectivity and its applications in choral worship

Tips for Integrating the Digital Keyboard with Other Musical Instruments

- 1) *Explore keyboard sounds:* Experiment with different instrument sounds on your digital keyboard to understand their characteristics and how they fit with other instruments.
- 2) *Coordinate with musicians:* Communicate with fellow musicians to discuss roles and how instruments can complement each other in the ensemble.
- 3) *Adapt playing techniques:* Modify keyboard techniques to replicate indigenous instrument sounds and rhythms.
- 4) *Learn transposition for brass:* Understand transposition to play in the correct key with brass instruments and other musicians.
- 5) *Balance the sound:* Pay attention to the overall sound balance, ensuring no instrument dominates, and each has clarity.
- 6) *Adjust volume, EQ, and voicings:* Make necessary adjustments to achieve a cohesive and balanced sound by manipulating volume, equalization, and instrument voicings.
- 7) *Rehearse and experiment:* Regularly rehearse to fine-tune instrument integration and explore creative possibilities.

Appendix B

Suggested Resources

Traditional Drumming - Basic Knowledge

Performing arts school is an excellent place to start. The dance department puts interested parties in touch with teachers inside and outside the university. <https://spa.ug.edu.gh/>

Listen to samples of Traditional Drumming and Dances of Ghana:
<https://folkways.si.edu/traditional-drumming-and-dances-of-ghana/world/music/album/smithsonian>.

Tour Ghana and Learn drumming and dancing:
<https://blastours.com/tours/drumming-and-dancing-workshop-in-ghana/>

Series of educational posts on interactive instruction on West African drumming online:
<https://thisworldmusic.com/kpanlogo-african-drumming-dance-ghana/>

Suggested Books

Younge, Paschal Yao. *Music and Dance Traditions of Ghana: History, Performance, and Teaching*. Jefferson, N.C: McFarland & Co., 2011.

Paschal Younge includes scored rhythms in Kpanlogo and Agbadza in his comprehensive book on concepts and teaching methods of selected dance drumming of Ghana.

Schmid, Will. *World Music Drumming: a Cross-Cultural Curriculum*. Teacher's ed. Milwaukee, WI: Hal Leonard, 1998.

This book teaches rhythm and helps people appreciate the music of West Africa and the Caribbean. It mainly uses percussion instruments and rhythmic patterns from those regions.

Dor, George Worlasi Kwasi. *West African Drumming and Dance in North American Universities: An Ethnomusicological Perspective*. Univ. Press of Mississippi, 2014.

George Dor provides laudable information on West African Drumming and Dance resources in his book. Those interested in learning about the ensemble and how to play live instruments and transfer to the digital keyboard will find these resources invaluable.

Suggested Performances Watchlist

Nii Tete`s African drumming lessons: <https://youtube.com/@NiiTeteBoyeMusic>

African Drumming Rhythms: Learn the Kpanlogo rhythm – African Drumming Online:
<https://youtu.be/Hpm6qtPZfNk>

Highlife Medley - The Symphonials Ghana: <https://youtu.be/yC0-JFXBe6k>

Addaquay and The Chorus featuring Okyeame Kwame & Cynthia (Daughters of glorious Jesus):
<https://youtu.be/i3bee2m-bqE>

Methodist Hymn Medley: <https://youtu.be/CI9Pvk4sUY8>

Dunwell Methodist Choir Effiakuma Highlife Medley Part 1: <https://youtu.be/XlvHFR6iT1s>

Ghana Methodist Choir - VA, USA: <https://youtu.be/yIKsoPL0bTc>

Types of Digital Keyboards and Creating Styles

Types of Modern Keyboards: <https://upto.site/adf13>

How To Make A Beat - Yamaha Psr-S775 Psr-S975 User Style Programming Demonstration:
<https://youtu.be/c58hax2AnJg>

Choral Keyboard Instructors in Ghana

Contact through Email to get information on individual or group instruction on creating Ghanaian indigenous styles on Popular Yamaha digital keyboard workstations from scratch.
 Email: info@choralkeyboardists.net

Appendix C

A Four-Day Choral Worship Retreat

"Harmonizing Traditions: Exploring Traditional Ghanaian Genres on Digital Keyboards. -
A Retreat for Choral Keyboardists, Composers, Choral Music Directors, Choristers, and Church Members"

A Four-Day Christian Worship Retreat: Empowering Choral Accompanists and Composers

Objective:

- Explore the spiritual benefits of using digital music keyboards in choral accompaniment and composition.
- Educate attendees on the role of digital music keyboards in vitalizing choral worship in the Methodist Church Ghana.
- Learn about traditional Ghanaian instruments and songs to add a unique flavor to choral compositions.
- Encourage personal reflection and creative expression as Christian individuals.

Key Details:

- Focus on utilizing digital music keyboards in choral worship and composition.
- Workshops, seminars, and personal reflection sessions are provided.
- Yamaha and Korg digital keyboard workstations are available.
- Attendees are required to bring flash drives.

Outcome:

- Equipped with skills and knowledge to infuse choral compositions with African influence.
- Enhanced worship experience using digital music keyboards.
- Vitalized choral worship in the Methodist Church Ghana.
- Increased appreciation for traditional Ghanaian instruments and songs.
- Nurtured personal faith journeys and creative expression as Christian individuals.

Retreat Outline

Day 1

- a. Opening Worship Service
- b. Introduction and Welcome
- c. Keynote Address: "The Spiritual Benefits of Using the Digital Music Keyboard in Choral Worship."
 - i. Roundtable Discussion Part 1 (Based on the Keynote address and Roundtable topics)

Day 2

- a. Traditional Ghanaian Instruments Learning Session (*Kpanlogo, Agbadza, and Adowa*)
 - i. Traditional drumming ensemble (Cowbell, Maracas/shakers, drums)
- b. Workshop: "Maximizing the Potential of Digital Music Keyboards in Choral Worship."
 - i. Practical session 1: create indigenous rhythmic patterns on digital keyboards.
- c. "The Role of the Digital Music Keyboard in Vitalizing Choral Worship in the Methodist Church Ghana."
 - i. Talk
 - ii. Roundtable discussion 2
- d. Singing and dancing with Indigenous music genres
 - i. Hymns with *Kpanlogo/Highlife, Agbadza, and Adowa* Timelines

Day 3

- a. Workshop: "Composing and Accompanying Christian Choral Music with Digital Music Keyboards."
 - i. Practical Session 2: creating and playing indigenous genres on digital keyboards.
- b. Seminar: "Danceable Songs and Their Significance in Ghanaian Choral Worship."
 - i. Learning of indigenous repertoire
- c. Personal Reflections
 - i. Topics: "Why worship?" "Our Praise - Our Sacrifice."

Day 4

- a. Closing Worship Service
 - i. A short concert based on repertoire from the retreat.
- b. Feedback and Evaluation Session
- c. Closing Remarks and Prayer

Appendix D

Round Table Discussion Activities

These *Roundtable Discussions* can use interactive and collaborative formats in conferences, seminars, and workshops to promote open dialogue, idea exchange, and diverse perspectives. Participants can engage in a structured conversation guided by a facilitator or moderator. Opening statements, thought-provoking questions, and active listening encourage active participation. The discussion concludes with simple and realistic vital takeaways and potential actions. The following are suggested topics and possible activities or projections to guide the discussions. These topics can promote conversations in both theological and academic circles leading to further efforts to collate more resources and guidelines for using digital keyboards in worship. The Roundtable discussion must promote profound understanding and connections within the church community and academia regarding using digital keyboards in choral worship.

1. Standardization:
 - i. Conduct discussion on unified guidelines for digital music keyboards across Methodist Church Ghana.
 - ii. Ensure consistency in implementation.
 - iii. Establish resources for keyboard use.
2. Skill development:
 - i. Organize a workshop for keyboardists to learn and practice practical techniques.
 - ii. Utilize provided resources and guidelines.
3. Worship planning:
 - i. Facilitate sessions for music directors and worship leaders.
 - ii. Incorporate digital music keyboards into the worship program.

- iii. Align with the church's worship style and objectives.
 - iv. Use available resources and guidelines.
4. Technical understanding:
- i. Arrange a session to explore the technical aspects of digital music keyboards.
 - ii. Cover connectivity, sound customization, and troubleshooting.
 - iii. Enhance understanding among keyboardists and personnel.
 - iv. Utilize provided resources and guidelines.
5. Ensuring theological integrity:
- i. Foster discussion on theological principles and values.
 - ii. Examine the alignment of digital music keyboards with the church's principles.
 - iii. Ensure the appropriateness of worship music.
6. Cultural sustainability:
- i. Organize conversation on adapting indigenous rhythmic patterns.
 - ii. Integrate patterns into digital keyboard workstations in choral worship.

Appendix E

Incorporating Digital Keyboards in Choral Worship

When a church considers incorporating digital keyboards into its choral worship, there are several prerequisites to ensure effective implementation and continuous improvement. A committee can be set up to see the digital keyboard's onset. Here are some key considerations and suggestions:

1. Technical Infrastructure:
 - i. Ensure reliable power supply.
 - ii. Have appropriate audio amplification.
 - iii. Allocate suitable space for placement and connectivity.
2. Keyboard Selection and Training:
 - i. Choose keyboards that meet your needs and budget.
 - ii. Provide training for keyboard players and choir members.
 - iii. Familiarize them with features, functions, and operations.
3. Repertoire Selection and Adaptation:
 - a. Work closely with the music director and team.
 - b. Adapt choral repertoire for digital keyboard accompaniment.
 - c. Identify suitable musical arrangements for seamless integration.
4. Sound Engineering and Balance:
 - a. Collaborate with the media team or sound engineers.
 - b. Achieve optimal sound balance between choir, keyboard, and other instruments.
 - c. Adjust volume levels and EQ settings for an enhanced experience.
5. Regular Maintenance and Upkeep:

- a. Establish maintenance schedule for digital keyboards.
 - b. Clean and test features to address technical issues promptly.
 - c. Engage professional technicians if needed.
6. Continuous Skill Development:
- a. Encourage ongoing training and skill development.
 - b. Provide workshops and seminars or hire professional instructors.
 - c. Focus on advanced keyboard techniques and improvisation.

Appendix F

Ministry Action and Community Engagement Possibilities

Any Christian denomination which uses the digital keyboard can implement this for an engaging choral music ministry. By implementing these ministry actions, the Methodist Church Ghana, or any denomination, can effectively integrate digital keyboards into their choral worship. This will enhance the musical experience, create meaningful collaborations, empower youth, strengthen outreach efforts, and foster a deeper connection with congregants and the wider community.

I. Keyboard Workshops

- i. Organize workshops and training sessions for choir members and interested individuals to enhance their keyboard skills and musical understanding.
- ii. Provide guidance on playing techniques, music theory, and improvisation to improve the overall quality of choral accompaniment.

II. Collaborative Performances

- i. Foster collaborations between the choir and other musical groups or soloists within the church.
- ii. Create diverse and engaging worship experiences by incorporating different musical styles and genres into choral performances.

III. Youth Empowerment

- i. Encourage young musicians within the church to learn and play the digital keyboard.
- ii. Promote their active participation in choral worship by allowing them to display their talents and contribute to the musical arrangements.

IV. Outreach and Evangelism

- i. Utilize the digital keyboards in outreach programs, community events, or evangelistic services.
- ii. Connect with a broader audience and share the worship message through music, E.g., in children's homes, nursing homes, hospitals, and other outreach settings.

V. Music Ministry Mentoring

- i. Establish mentorship programs where experienced keyboardists can guide and support aspiring musicians.
- ii. Nurture their musical talents and spiritual growth by providing mentorship, guidance, and opportunities for them to develop their skills within the choral context.

Appendix G

Training Worship and Media Ministry Volunteers

Training and supporting volunteers in the media team and the music ministry is essential to ensure the effective use of digital keyboards in choral worship with indigenous song genres. Here are several strategies that can be employed:

- **Training and Workshops**
- Conduct Specialized training sessions and workshops for the media team by experienced musicians or music directors and sound technicians familiar with indigenous genres and digital keyboards.
- Offer hands-on training on sounds/settings to achieve the desired output.

Collaborative Rehearsals

- Encourage joint rehearsals between the media team and the music ministry.

Resources and Materials

- Provide written guides, instructional videos, and online tutorials addressing indigenous genres' use of digital keyboards.

Mentoring and Support:

- Assign experienced musicians or sound technicians as mentors for the media team.
- Offer guidance, support, and practical advice on digital keyboards in worship services.
- Facilitate open communication for guidance between the media team, music ministry leaders, and mentors.

Continuous Learning:

- Encourage participation in conferences and workshops on music technology, indigenous genres, and worship trends.
- Stay updated with digital keyboards' latest developments and innovations and their application in indigenous choral worship.

By implementing these strategies, the music ministry can successfully integrate and educate the media team on the effective use of digital keyboards in the Methodist Church Ghana and other denominations that utilize indigenous genres for choral worship.

Appendix H

Survey Questions

Questionnaire for Clergy

1. How long have you been a minister with the Ghana Methodist Church?

0 - 5 Years/ 5 - 10 Years/ 11 - 20 Years/ 21 Years and over

2. Your areas of interest in the ministry (Select all that apply)

- a) Arts and Education
- b) Music in Worship
- c) Evangelism
- d) Children's Ministry
- e) Youth Ministry
- f) None of the above

3. Digital keyboards bring vitality to choir ministrations in the service

Yes/No/Not really.

4. Give one or two reasons for the response in question 3.

5. I prefer traditional church organs to Modern digital keyboard workstations.

Yes/No/Neutral

6. Give one or two reasons for your response to question 5.

7. Any disadvantages, distractions, or challenges using digital Keyboards during the service?

Yes/No

8. What are your reasons for the response to question 7? One or two reasons

9. Would you instead the church choir sings a classical anthem instead of a traditional Ghanaian song on occasion? Yes/No
10. State one or two reasons for your choice to Question 9
11. Do you favor Western hymn tunes accompanied by traditional rhythms played on the digital keyboard? No/ Yes/ Not that much.
12. Give one or two reasons for your response to number 11.
13. As a minister, does the digital keyboard (with its versatile capabilities) have any spiritual significance when used to accompany the church choir during services? Maybe/No/Yes
14. Give one or two reasons for your response to number 13.
15. My favorite indigenous song genres used by the choir for Sunday services in order:
 - a) Agbadza, Highlife, Adowa
 - b) Highlife, Adowa, Agbadza
 - c) Adowa, Agbadza, Highlife,
 - d) Highlife Agbadza, Adowa
 - e) I do not mind. I just like the percussion added to make the song danceable.

Questionnaire for Choral Music Directors

1. How long have you been involved with the church choir as a Methodist Church Choir Music Director in Ghana? 0 - 5 years/ 6 years and above/ 15 years and above
2. Who is responsible for teaching the choir songs?
 - a) Organist/
 - b) Myself
 - c) As the music director and the organist
 - d) A guest song teacher
3. How do you select songs for choral worship?
 - a) Based on the sermon/theme for the service
 - b) As the Spirit leads/Just move with the flow
 - c) Choir decides.
 - d) Once a song is learned, it must be sung at church.
4. Who chooses the type of songs and traditional African rhythms as an accompaniment?
 - a) The song calls for rhythm.

- b) The organist/Choral keyboardist
 - c) Me as the music director
5. If I were to select songs for a choral worship thanksgiving service, I would select:
- a) 50% of Western classical choral music and 50% of African songs
 - b) 80% of African Choral songs and 20% of Western Choral music
 - c) 60% of Western Choral music and 40% of African Choral Music
6. Which type of traditional genres, in your opinion, appeal the most (in order) to the choir and congregation?
- a) Agbadza, Highlife, Adowa
 - b) Highlife, Adowa, Agbadza
 - c) Adowa, Agbadza, Highlife
 - d) Highlife, Agbadza, Adowa
7. Do you think the music director must be involved in the selection of hymns and songs for the church service in your church? Yes/ No
8. Give one or two reasons for your response to question 7.
9. In your opinion, are there any spiritual benefits in using the digital keyboard workstation for choral worship during the service? No/Yes/Not sure.
10. State one or two reasons for your response to question 9.
11. Are there any personal/choir/congregational challenges in using digital keyboards to accompany choral music in worship service? Unsure/ No/ Maybe/ Yes
12. State one or two reasons for your response to question 11
13. As a Music Director (Select all that apply)
- a) I can sing solos and adlibs during the choir's ministration.
 - b) I can Sightread staff notation and play on the organ/keyboard.
 - c) I can only read Tonic Solfa notation.
 - d) I play the keyboard by ear only (Rote method)
 - e) I can conduct Western and African choral music.
14. As a choral music director, does the digital keyboard rejuvenate church services? Yes/ No
15. Give one or two reasons for your response to question 14.

Questionnaire for Composers

1. How long have you been a Methodist Church member in Ghana?
 - a) Methodist by birth
 - b) Less than five years
 - c) Over five years
 - d) Over ten years
 - e) Over 20 years

2. How long have you been composing music?
 - a) Less than five years
 - b) Over five years
 - c) Over 15 years
 - d) Over 25 years

3. Are you still composing? No/Yes

4. Can/do you play the digital keyboard workstation? Yes/No

5. My keyboard playing level is required to answer.
 - a) Beginner's Level
 - b) Intermediate Level
 - c) Advanced Level

6. Can you create rhythms from scratch on a digital keyboard workstation?
 - a) Yes
 - b) No
 - c) I can play around with it.
 - d) I am not interested in learning the skill.

7. Do you play authentic African instruments besides maracas, bells, or wooden clips?
 - a) No
 - b) Yes
 - c) I have never had the opportunity to learn.
 - d) Just a little

8. Name the traditional Ghanaian or African instruments you play if you answered "Yes" or "Just a little" in question 7. Write N/A when you do not play any traditional instruments.
9. What is your favorite Ghanaian traditional song genre (in order)?

- a) Agbadza, highlife, Adowa
- b) Adowa, highlife, Agbadza
- c) Highlife, Adowa, Agbadza
- d) Highlife, Agbadza, Adowa
- e) Adowa, Agbadza, Highlife
- f) Agbadza, Adowa, Highlife

10. Does the traditional genres created on digital keyboards motivate you to write danceable songs? Yes/No/I am not sure.

11. Give one or two reasons for your answer to question 10

12. In your compositional process (of a danceable), do you envision the choir singing your song using adapted traditional rhythmic patterns created on a digital workstation?

Yes/No/Always/Rarely/Never

13. Do you know, or can you name, the traditional instruments that make up the ensembles Agbadza, Adowa, and *Highlife/Kpanlogo*? No/Yes/Never had the opportunity to learn.

14. Do you know the basic rhythmic reference to the three genres?

No/I do not know what that is/Yes.

15. I can sightread the staff notation and tonic solfa. Intermediate/Advanced

16. Are you trained academically in music? No/Yes

17. What inspires you to compose? State two or three sentences.

18. As a composer, does the digital keyboard have a spiritual meaning for you when used to accompany the church choir during the service? No/Yes

19. If you answered yes to question 18, provide one or two reasons

Questionnaire for Choral Keyboardists

1. How long have you been a Methodist Church Ghana member?

- a) Methodist by birth
- b) Within the last ten years
- c) Within the last 20 - 40

- d) Over 40 years
2. Can you read music or play the keyboard by ear?
- I only play by ear.
 - I can sightread a music score and play it by ear.
 - I cannot play by ear. I must sight read from a music score to play.
3. Please state one or two models of keyboards with which you have experience or familiarity. Please state the manufacturer and the model, if possible. E.g., Yamaha PSR 970
4. Can you create rhythms from scratch on the digital keyboard, or you only play the already programmed accompaniment for the choir?
- Create only (only create or program the rhythms)
 - Play only (Only accompany the choir)
 - Create and play (can accompany choir)
5. Do you play authentic African traditional instruments? No/Yes/Just a little
6. Mention three or fewer authentic African instruments you play.
7. How did you learn to accompany the church choir in singing African choral songs with the digital keyboard?
- Through a teacher/mentor/Self-taught
8. Do you play authentic African traditional instruments apart from the maracas, wooden clips, and dawuro (bell)?
- I do not play any African instruments, but I wish to learn.
 - No, It is not necessary for me.
 - Not interested in learning.
 - Interested but never had the opportunity to learn.
 - I do not know where to start or whom to contact for information about learning opportunities.
 - Yes, I perform authentic traditional Ghanaian/African musical instruments proficiently.
9. As a choir keyboardist, does the digital keyboard have a spiritual meaning for you when used to accompany the church choir during the service?
- No/Yes/I have never thought about the spiritual significance.
10. State one or two reasons for your response to question 9

11. Do you believe your Knowledge of Traditional African Instruments will enhance your creative capabilities on digital keyboard workstations? I do not think so/Yes/Maybe/No.
12. State one or two reasons for your response to question 11
13. Are you interested in learning traditional Ghanaian musical instruments? Yes/No/Maybe
14. Are there any personal/congregational challenges in using digital keyboards to accompany choral music in worship service? Unsure/No/Maybe/Yes
15. State one or two reasons for your response to question 14
16. I can play (Click all that apply)
- a) Hallelujah Chorus (Handel)
 - b) Adom ne Ahumboboro (Newlove Annan, Methodist Composer))
 - c) The Heavens are telling (Joseph F. Haydn)
 - d) Oye (Danceable by Varrick Armaah, Methodist Composer)
 - e) All men, all things (Mendelssohn)
17. Do you think using indigenous genres as choral music accompaniment rejuvenates church services in the Methodist Church? Yes/No
18. Please state one or two reasons for your response to question 17

Questionnaire for Choristers

1. How long have you been a Chorister of the Methodist Church Ghana
- a) 1 - 5 years
 - b) 6 - 10 years
 - c) 11 - 20 years
 - d) 21 and over
2. What is the name of your Church? E.g., St. Luke Methodist Church
3. My church choir, of which I am a member, uses:
- a) Digital keyboard workstation
 - b) Traditional Church Organ
 - c) Both
 - d) I do not know.
 - e) I only sing. I do not care about the accompaniment.

4. I like it when my choir sings
 - a) African Anthems
 - b) Danceable African songs
 - c) Foreign English/Classical Anthems
 - d) Songs by Ghanaian composers
 - e) I do not mind.
 - f) Slow songs

5. My favorite indigenous song genres ministered by the choir for Sunday services are in this order:
 - a) Agbadza, Highlife, Adowa
 - b) Highlife, Adowa, Agbadza
 - c) Adowa, Agbadza, Highlife,
 - d) Highlife Agbadza, Adowa
 - e) I do not mind. I just like the percussion added to make the song danceable.

6. I prefer my choir to sing danceable with African rhythms played as accompaniment rather than an unaccompanied song with no dance.
 - a) Most of the time
 - b) Sometimes
 - c) Never
 - d) It depends.

7. State one or two reasons for your response in question 6

8. What happens when my choir sings a danceable song accompanied by the organist/choral keyboardist with African rhythmic beat patterns?
 - a) The choir members sing heartily.
 - b) Most singers do not dance.
 - c) The congregation sings along.
 - d) My congregation does not care.
 - e) I am not sure; it does not matter.

9. When does your choir sing danceable songs?
 - a) During Tithes and offerings
 - b) Once a month
 - c) Only during exclusive choir ministrations

10. Which type of songs, in your opinion, have more spiritual benefits to the Church
- African Danceable or songs by Ghanaian composers
 - Western choral classics
 - I do not care about the spiritual benefits.

11. State one or two reasons for your response in question 10

Questionnaire for Church Members (No affiliation to the music ministry)

1. What is the name of your Church? E.g., St. Luke Methodist Church

2. Does your church choir sound foreign or much like a Ghanaian choir?

No/Yes/Not paid much attention/Neither.

3. Do you pay attention to the text/words/lyrics when the church choir sings in Church?

Yes/No/Sometimes

4. State one or two reasons for your response to question 3

5. What contributes to the beauty of a choir's ministration? Select three that you consider most.

- The skill of the Organ/Keyboard accompaniment
- Dancing
- Conducting
- Type of indigenous rhythms used as accompaniment, E.g., Agbadza, Adowa
- Spiritual Significance or scriptural allusion: Lyrics/text/words

6. Which of these is a Digital keyboard Workstation?

Illustrations of a traditional electronic organ with pedals and a portable digital keyboard

7. Do you favor the organist making congregational hymns danceable by adding indigenous rhythmic patterns (played on portable digital keyboards as an accompaniment)?

Yes/No/I hardly pay attention to the accompaniment.

8. In a Sunday church service, which one do you prefer?
- a) Church band with individual electronic instruments
 - b) Danceable Choral music with portable digital keyboards
9. What will cause you to dance during the choir's ministration in Church?
- a) I do not dance in Church.
 - b) The music (Rhythmic beat patterns)
 - c) The words
 - d) When I feel it in my Spirit to dance
10. What might motivate the congregation to dance and/or sing along during choir services in a Sunday service? Select three options.
- a) The beat
 - b) Words
 - c) Voices
 - d) The skill of the choral keyboardist
 - e) Presence of the Holy Spirit
11. My favorite indigenous song genres ministered by the choir for services are in this order:
- a) Agbadza, Highlife, Adowa
 - b) Highlife, Adowa, Agbadza
 - c) Adowa, Agbadza, Highlife,
 - d) Highlife Agbadza, Adowa
 - e) I do not mind. I like the percussion added to make the song danceable.
12. *Click all that apply*
- a) The choir must minister every Sunday at the Divine service.
 - b) I know the difference between the traditional electronic church organ, the pipe organ, and the portable digital keyboards.
 - c) I do not know the difference between the traditional electronic church organ, the pipe organ, and the portable digital keyboards.

- d) I do not like it when people dance in church; it seems to be a pagan practice.
- e) I like it when the choir accompanies a traditional electronic organ other than a digital keyboard.
- f) I feel the presence of God during danceable choral ministrations in church.
- g) The keyboard amplification is usually too loud and overshadows the choir.

Appendix I**Approval Letter****LIBERTY UNIVERSITY**
INSTITUTIONAL REVIEW BOARD

April 7, 2023

George Essilfie

Kimberly Martin

Re: IRB Approval - IRB-FY22-23-1122 Indigenous Genres on Digital Keyboards: Vitalizing Choral Worship in the Methodist Church Ghana

Dear George Essilfie,

Kimberly Martin,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: April 7, 2023. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration. Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office

Appendix J

Participants Recruitment Flyer

Research Participants Needed

Indigenous Genres on Digital Keyboards: Vitalizing Choral Worship in the Methodist Church Ghana

Are you one of the following:

- Minister of the Methodist Church Ghana
- Choral Keyboardist of a Methodist Church Ghana
- Composer within the Methodist Church Ghana
- Choral Music Director within the Methodist Church Ghana
- Chorister within the Methodist Church Ghana
- Church Member of the Methodist Church Ghana

Are you:

- 18 years of age or older?
- Passionate about music in worship?
- Able to communicate well in English?
- Able to send or receive emails?

*If you answered yes to each of the questions listed above,
you may be eligible to participate in a research study.*

The purpose of this research study is to ascertain the spiritual impact of indigenous song genres on digital keyboards used to accompany choral music in worship services at the Methodist Church Ghana.

Participants will be asked to complete an anonymous online questionnaire of about ten minutes.

Participation is voluntary. If you would like to participate, please click here:

<https://forms.office.com/r/szjYb50Pmq>. You can contact the researcher at the phone number or email address provided below. A consent document is provided as the first page of the questionnaire.

George Mensah Essilfie, a student in the Worship Studies (Ethnomusicology) department School of Music at Liberty University, is conducting this study.

Please contact George Mensah Essilfie at 614 599 3396 or kamartin@liberty.edu for more information.

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