

BACKGROUND TO M'AKOMA AYHE MA



(“Classical Choral Music by Newlove Annan”)

The basic thrust of “M’akoma Ahye Ma” (“My Heart Is Full”) musical piece is summed up by the composer thus:

“I fell into the chaotic domain of the wicked enemy. Painful though it was, the experience has also revealed to me the power of God in Jesus Christ. It is this fact that makes my heart full of joy to the brim.”

The Music: The “M’akoma Ahye Ma” song is woven out of precompositional elements (in nuggets) from Wolfgang Amadeus Mozart’s “Lacrimosa,” Johann Sebastian Bach’s “Air on a G String,” a Ghanaian “Worship Song,” and the composer’s own creativity for the most part. However, “M’akoma Ahye Ma” is an original work through and through.

The Arrangement: The musical piece is a 5-part orchestra of praise set reverently in praise of the Almighty. In less than 10 minutes (574 seconds), the instrumental accompaniment and voices in a beautiful blend of the sacred & cultural call forth the divine and noble in both singer(s) and listener.

TIME	PART	DURATION
00.00 - 00.30	Instrumentals	30 secs (5%)
00.31 - 04.30	Solo + Instrumentals	240 secs (42%)
04.31 - 05.17	Solo (Lead) + Choir + Instrumentals	47 secs (8%)
05.18 - 08.56	Choir + Instrumentals	220 secs (38%)
08.57 - 09.34	Instrumentals	36 secs (7%)

5% Instrumentals—The stage is set. It is not certain what the song will be like but it is introduced boldly and hints at something that would thrill the soul of the hearer. It's the only audible event at this time and though brief, it is nonetheless compelling.

42% Solo + Instrumentals—Like a newborn whose arrival has been heralded by the sounds of others, the lead singer makes his grand entry, and navigates through the opening, cued in by musical accompaniment in skillful ebbs and flows for this first part. Though a solo voice, it nonetheless makes its huge impact on the hearer and gains new power towards the end. You know that the soloist is leading somewhere but you're not yet sure where. It feels safe though to follow him to wherever he's leading. It's really this part that sets the tone for the rest of the song. He sings alone, compelling the listener to share in the source of his confidence, preparing the way for the rest of the song, increasing in fervency towards the end of this part, setting the stage for the arrival of those that will join him to bring out the full beauty of the song.

8% Solo (Lead) + Choir + Instrumentals—The soloist switches to leading the choir to sing with him. They sound like they've been eager to join in his joyful singing all the while. They join him softly, sounding almost timid, confident to have him keep leading. He maintains the lead and skillfully guides them to respond to his cue and sing along with him. He leads them to a convenient place and blends his voice so masterfully with theirs that you do not hear him again till the end of the song.

38% Choir + Instrumentals—The transition to this part is so subtle as to be almost missed. The choir takes over from the lead singer after they have gained confidence to continue the beautiful work he's started. He blends his voice with theirs and is not heard again as the lead till the end of the song, almost as if he's no longer there. But he's joined now to sing with the choir! They continue effortlessly where he left off in a way that shows they've been trained to take over. They get better and better as the song progresses, and help to bring out the full beauty of the piece, the sound of many voices beautifully blended to get to pitches not earlier hinted at by the lead singer. They give the impression that they are happy to sing this particular piece and would love to keep singing, a trait they share in common with their lead singer.

7% Instrumentals—All through the song, the instrumentals have been constant, though varied in intensity, sound and pitch to lend what is appropriate to each section. The song ends with the same instrumental music with which it starts, its role this time appreciated more than at the start. For the listener has been taken to the highest depths of elevating music and is now brought to land safely on the fine music skillfully played, devoid of human voices at this stage. It affords the rare privilege of another round of appreciation of the piece through a retrospective contemplation of the full piece as the listener is taken back and given time to remember what he's been through since the beginning of the song. It ends strongly, though it ebbs away in soft strains of music.

An Interpretation. One reviewer of the *M'akoma Ahye Ma* music interprets the piece in the light of the life and ministry of the person who inspired the song's composition, and provides a philosophy of leadership:

“I interpret the music as a vision of what our purpose in life should be and how we should understand our role as leaders.

“If I take the instrumentals to mean the Holy Spirit’s providence, the soloist or lead-singer as the role of God’s agents of change, and if the choir represents those we’re leading or inspiring to take our place, then it would mean that the Holy Spirit’s presence is the indispensable constant in any spiritual movement. Whether we recognize it or not, from beginning to end He is there. Whatever we are able to do is solely by God’s Spirit’s alone. The soloist (the leader) and choir (the followers) can’t do without the Divine.

“Also, a lot more is expected and demanded of those called to be change-makers or pioneers. These leaders sometimes walk alone; they sing their song, even when no one initially joins them. True leaders carry out a greater share of the work; as in this piece, they sing about 50% of song. But when others join them in singing, the voices of the soloists should be imperceptible. And when they stop singing, their absence should not be noticeable. This is remarkably illustrated in how the soloist seamlessly fades out, allowing the choir to continue singing the song and even taking it to a higher level!

“As we can tell by listening to the song, the leader blends his voice with that of his choir. There is therefore no longer any distinction between leader and follower. They sing together in harmony and the shift from the individual to the group level affirms the strength of a good team. The spotlight is no longer on him, but on them collectively, as a group and their voices signify their joy, leader and all.

“*The M’akoma Ahye Ma* music raises some important questions: “Why did the voice of the soloist fade out? What does the good leader (soloist) do after fading out of public view? Is a leader’s voice ever silenced indefinitely? Or does the lead-singer go elsewhere to sing another song?” Concerning these, the composer of this musical masterpiece is silent. But as long as the instrumentals are still playing, it rests with the Spirit alone (not human beings) to determine what the future of the leader would be.”

Scriptural Allusions: The Scriptural references (NKJV) that form the backdrop to the *M’akoma Ahye Ma* classical choral composition are:

↳ **ACTS 2:25, 26**

*I foresaw the Lord always before my face,
For He is at my right hand, that I may not be shaken.
Therefore my heart rejoiced, and my tongue was glad;
Moreover my flesh also will rest in hope.*

↳ **PSALM 103:1–5**

*Bless the Lord, O my soul;
And all that is within me, bless His holy name!
Bless the Lord, O my soul,
And forget not all His benefits:
Who forgives all your iniquities,
Who heals all your diseases,*

*Who redeems your life from destruction,
Who crowns you with lovingkindness and tender mercies,
Who satisfies your mouth with good things,
So that your youth is renewed like the eagle's.*

↪ **PSALM 8:4**

*“What is man that You are mindful of him,
And the son of man that You visit him?”*

↪ **PSALM 140**

*Deliver me, O Lord, from evil men;
Preserve me from violent men,
Who plan evil things in their hearts;
They continually gather together for war.
They sharpen their tongues like a serpent;
The poison of asps is under their lips. Selah*

*Keep me, O Lord, from the hands of the wicked;
Preserve me from violent men,
Who have purposed to make my steps stumble.
The proud have hidden a snare for me, and cords;
They have spread a net by the wayside;
They have set traps for me. Selah*

*I said to the Lord: “You are my God;
Hear the voice of my supplications, O Lord.
O God the Lord, the Strength of my salvation,
You have covered my head in the day of battle.
Do not grant, O Lord, the desires of the wicked;
Do not further his wicked scheme,
Lest they be exalted. Selah*

*“As for the head of those who surround me,
Let the evil of their lips cover them;
Let burning coals fall upon them;
Let them be cast into the fire,
Into deep pits, that they rise not up again.
Let not a slanderer be established in the earth;
Let evil hunt the violent man to overthrow him.”
I know that the Lord will maintain
The cause of the afflicted,
And justice for the poor.
Surely the righteous shall give thanks to Your name;
The upright shall dwell in Your presence.*

↳ **2 TIMOTHY 4:8**

Finally, there is laid up for me the crown of righteousness, which the Lord, the righteous Judge, will give to me on that Day, and not to me only but also to all who have loved His appearing.

To listen to or download the “*M’akoma Ahye Ma!*” music, go to:
www.TheWoundedEagleBooks.com