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## Establishing Recording Studios for the Purpose of Developing Indigenous Worship for Tunisian Believers

Frank Fortunato  
*Bethel University*

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Bethel College

ESTABLISHING RECORDING STUDIOS  
FOR THE PURPOSE OF DEVELOPING  
INDIGENOUS WORSHIP  
FOR TUNISIAN BELIEVERS.

A MASTERS PROJECT  
SUBMITTED TO THE GRADUATE STUDIES DIVISION  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
MASTER OF ARTS IN ETHNOMUSICOLOGY

By

Frank Fortunato  
Minneapolis, Minnesota  
December, 2002

BETHEL COLLEGE

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Approved: \_\_\_\_\_, Thesis (Project) Advisor  
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\_\_\_\_\_

ACCEPTED

\_\_\_\_\_  
Program Director

\_\_\_\_\_  
Dean of Graduate Studies

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Irma Wikstrom and Norman Kurian, (their real names regrettably must be withheld for their security) provided both the musical and administrative sparks that ignited the idea for establishing a recording studio and producing worship recordings for North Africa. Their contributions to the local believers in Tunis and across North Africa, as well as to my life have been immeasurable.

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Various leaders in Operation Mobilization have encouraged and released me to pursue callings and aspirations, both within and beyond OM, including the new ministry that resulted from the Tunisia project.

Special thanks goes to Berit, my wife, lifelong friend and chief encourager.

# Abstract

Over several decades churches worldwide have focused on recovering or discovering biblical, vibrant worship. With one brilliant statement John Piper captured the current wave of worship and connected it to missions. In what has become a classic motto of the missions movement Piper reminded the Christian community that “missions exists because worship doesn’t. Missions is not the ultimate goal of the church. Worship is.” While not a new concept, these few words helped forge missions and worship into symbiotic relationship. Each morphed into the other in an ongoing continuum. The establishing of thriving, biblical churches that were also worshipping churches helped broaden the goal of evangelism and mission.

But one of the ongoing burning issues in missions circles relates to how new groups of believers develop not only biblical worship but culturally relevant worship.

In an effort to help emerging churches move toward indigenous worship in a region of North Africa, a group of missionary musicians in Tunisia invited a team of recording engineers to help capture new expressions of Tunisian Arabic songs. The Christian workers in Tunisia had the idea that establishing a recording studio in Tunisia would be a means of preparing professionally-produced and culturally-relevant worship recordings. In turn the spread of vibrant Arabic worship recordings would be a means of strengthening scattered groups of believers in this very restricted area. This project documents one such effort.

## **Table of Contents**

ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
Chapter	
1. Background of the Project	
The Need for Indigenous Worship	1
Significance, Purpose and Intended Outcomes	11
System of Assessment	11
Limitations	11
Definition of Terms	12
Notes for Chapter One	14
2. Formation of Heart Sounds International	
The Link to the AD 2000 Movement	16
The Link to the Worship and Arts Network	17
The Link to Operation Mobilization	19
The Need for an Ethnic and Global Identity	19
The Four-fold Focus	20
Notes to Chapter Two	22

### 3. Underlying Principles and Literature Review

Indigenous	23
Cultural Relevance	24
Authentic Musicianship	28
Partnership	32
Biblical Worship	36
Notes to Chapter Three	40

### 4. The Tunis Project--Preparation Phase

Preparations For the Recording Team	41
Musical Preparations	42
Cultural Preparations	42
Spiritual Preparations	42
Equipment Preparations	43
Preparations For the Tunisia Team	45
The Logistics Coordinator	45
The Music Coordinator	45
The Demo Tape	45
The Local Engineer	46
The Room for the Recording	46
Final Preparations	47

### 5. The Tunis Project—Implementation Phase

“Voice of Carthage” Recording	49
-------------------------------	----

“For Your Glory” Recording	51
Documenting the Tunis Projects	53
The Tunis Video Studio	53

## 6. Some Initial Results from the Recording Projects and Some Closing Reflections

Initial Production Results	55
Arab Fellowships Using the Songs	55
New Studio Built and Used by Several Groups	56
Commitment to Ongoing Recordings in the Region	56
Radio and Web Coverage	57
Satellite Cable TV	57
Local Reproduction of the Recordings	58
Songs in Print	58
New Teaching Opportunities on Worship	59
Linking of the Believers	59
Reaching the Unbelievers	60
Community	60
Locals Control Facilities and Productions	61
Closing Reflections	62
Distribution Issues	62



Helping Isolated Believers	62
Influencing Unbelievers	63
Answers to Prayer	65
Persecution Issues	65
Conclusion	66
Appendices	67
A.    HSI Equipment List	67
B.    HSI Travel Checklist	69
C.    A Sampling of the Tunis tunes	70
D.    The Two CD Recordings	79
E.    Artwork of the Two Tunis Recordings	80
<b>References</b>	<b>81</b>

## **Chapter One: Background to the Project**

### **The Need for Indigenous Worship**

The fledgling house churches in Tunisia had no body of indigenous worship music they could call their own. Almost all the songs used in the house churches had been imported from Cairo or Lebanon. Despite the common Arabic language, problems using imported worship left the songs with a foreign “accent” to them, musically. At times the western lyrics got translated into Arabic with syllable stresses that did not match the rhythmic stresses of the music. At other times the weak poetic usage made the thoughts seem obscure and feel “from somewhere else.” The issue related to musical and textual genuineness. It is a global issue in churches worldwide. People do not feel “at home” with imported music for worship.

In South America Wycliffe missionaries Harold and Diane Green typified the problem from their area. They asked a Brazilian Indian woman which songs she liked the best, those with the Western (Latin) tunes or those with the Palikur (Indian) tunes. Her simple reply: “I like them both. But the Palikur music can make me cry.” (Green and Green, 1993). No doubt, the non-Palikur tunes felt “from somewhere else.” It likely made the sound second hand, if not second rate. As Paul Neeley states: “A particular people’s music embodies their self-concept as much as their mother-tongue” (Neeley 1995b, 1). For the Palikur, her own music also tapped her deepest emotions.

In South Africa Joyce Scott revealed the dilemma starkly with her retelling of the dialog between young Christian university students of different races who came together for inter-racial worship times:

One black student expressed ‘When I go to that meeting and all the music is white, I can bear it for a while. But after two or three such meetings I just get bored. I do not feel that God is touching me through their songs. I long to sing with my whole body, to dance and know the touch of God in the wholeheartedness of Africans singing together. That’s how we know the Spirit of God is moving amongst us—that kind of singing takes us up to heaven!’

A white student responded,

But at your meetings you sing the same words over and over. To me that is boring! I need to express more of what we believe in our songs. Hymns must have real, scriptural content to them. And I like to have slower, quieter songs to express my worship meaningfully.

Scott then interprets the dilemma with insights from her South African situation:

What to many western oriented people appears to be mindless repetition, is experienced by African people, and indeed many other cultures in the Third World, as meditative singing. Why pile truth upon truth in one song, when to be deeply nourished by one truth at a time is so satisfying? (Scott 2000, 17).

The black and white South African issue also shows that even within one nation, the cultural differences can be huge. Until just a few decades ago musicians rarely studied the music of cultures not their own. As the so-called “global village” (Hustad 1994) began to emerge with the increase of communications, travel, and information, various aspects of this world melting pot became more accessible, including the diverse musical expressions of the “Village.”

Information and research in turn birthed the rather complicated science of ethnomusicology.<sup>1</sup> Following a few years of textbook music studies, students packed their gear and tape recorders and headed to exotic parts of the planet to research and document non-western music and culture. Some musicians and educators even invested large portions of their careers in remote places of the earth.

Less commendable has been the involvement of the missions community in the past. Don Hustad gives us an insightful snapshot of the early missionary's approach to music as part of their mission assignment:

Missionaries were rarely trained in music, but, when they packed their baggage, they instinctively included their church hymnal, along with other devotional books; eventually they translated the hymns into the new language they were learning, singing them to their traditional tunes. So it was that the early 19th-century missionary hymnbooks consisted mostly of "Watts and Wesley," followed by a flood of gospel hymns that were becoming so popular in both England and America at that time. As a result, Christian hymnals around the world have reflected the hymn-singing habits of each sponsoring mission board, with gospel songs forming the largest part of the hymnic diet. (Hustad 1981, 232).

Missionaries did not easily figure out that importing their favorite hymn tunes and putting them to local languages had limitations. Ronald Goudeau wrote about the problems surfaced by foreign hymns. They could:

- hinder musical communication.
- distort linguistic communication.
- be easily susceptible to pagan reinterpretation.
- encourage the identification of Christian worship with foreign forms.
- encourage a denial of indigenous culture.
- damage indigenous culture.
- encourage nationalistic reactions.
- stifle spontaneous musical expression.
- usually be more difficult to sing.

- hinder evangelism (Goudeau 1980, 53-86)

Using caution with local music had its reasons. Missionaries showed reluctance to use cultural forms of new believers previously steeped in idolatry, not knowing if these expressions were somehow demonized, or at least syncretistic in some way.

Nathan Corbitt describes problems encountered in Haiti:

In Haiti, (certain) beats and large drums are used in voodoo worship. To many Haitian Christians, these beats and drums are too closely associated with former pagan religious practices to be used in worship (Corbitt 1998, 280).

Corbitt then shows how discussions with local people helped to solve the problem in Haiti. The local people determined that the use of smaller drums and different rhythms did not carry the same connotation and caution.

Christian anthropologists and missionary statesmen eventually began to understand the positive results of rooting the gospel in local culture and using local music to that end. The 1974 International Congress on World Evangelization in Lausanne, called for “a rediscovery of authentic musical forms of worship including various forms of folk and classical music” (Douglas 1975, 1321). No official seminars, or documents related to music and worship resulted from the Lausanne meetings. But by the time Lausanne II took place a few years later in Manila, progress had begun. The plenary sessions at Lausanne II included much ethnic worship. The worship at this global missions gathering emulated the paradigm shift needed back in the mission fields and in churches around the globe. The moment was historic. The music director for the event, Corean Bakke

described the challenge she took on for Lausanne II: “to find a way to avoid allowing international worship to be dominated by a single style from a single country and culture... I asked myself the question, ‘How could an international event incorporate the music of all peoples in the world?’ ” (Bakke 1994,7).<sup>2</sup>

So Bakke went on a global search to find musicians from every major continent to make up the plenary worship team. She then worked with a music editing team to compile a global songbook. Don Hustad commented on this effort:

This book tells the story of how Corean Bakke tackled the cultural issue, head-on, achieving a notable breakthrough at Lausanne II. With her deep-seated conviction that all the cultures present at Manila should be faithfully represented in their own speech, music, movement, and languages. As our globe rapidly becomes a village, it may encourage us to resist the tendency to homogenize cultures (Hustad 1994, xiii).

Building on Bakke’s example, other large international gatherings programmed plenary worship sessions with ethnic worship and published multilingual songs from around the world. Along with Bakke’s multilingual songbook, OM published a three-language, then a seven-language songbook for the delegates at their Love Europe Congresses who represented every continent at these events. David Peacock from the United Kingdom published *World Praise* and *World Praise 2* for the Global Baptist Alliance gatherings. Various hymn publishers started releasing songbooks spiced with ethnic tunes in original languages.

In the mid-nineties the Global Congress on World Evangelization (GCOWE 95) launched a whole Network devoted to indigenous worship called the AD2000 Worship and Arts Track. Delegates from thirty nations came to the organizational meeting in

Seoul where they heard Byron Spradlin of Artists in Christian Testimony declare the manifesto of the new Track: “The Network (Track) will aim to inspire worship musicians and artists to join church planting efforts to help enable musicians and artists in emerging congregations to develop their own vernacular worship and artistic expressions” (Spradlin 1995).<sup>3</sup>

Other efforts sprouted up in different places. Vida Chenoweth released her landmark study of ways missionary musicians could help release vernacular worship. Her approach began by spelling out “techniques of analysis by means of which a foreigner can be oriented into a vernacular music system to the extent that he can compose idiomatic melodies in it” (Chenoweth 1979, 119). She put her analysis techniques to work and helped launch the first worship songs among the Usarufa people.

Mission educators started articulating the issues relating to music and worship. Charles Kraft put it this way:

If the musical communicator insists on staying within his own framework then he forces the receptor to move away from his own musical understandings and attempt to learn, if he is so inspired, the communicator's musical language...In this situation the musical communicator implies that the receptor must learn his music since it is the only valid music. If on the other hand, the musical communicator attempts to learn and understand the musical idioms of his receptor ...the communicator is enhancing the appeal of his message and thus producing a more persuasive product (Kraft 1979, 151).

As the eighties emerged, Wheaton College had courses in place to train music students in ethnomusicology under Chenoweth’s care. Several went out from Wheaton to

join mission organizations armed with the tools to help local people develop their own ethnic music.

Into the latter eighties Christian ethnomusicologist Roberta King did African music research. Her writings began to circulate among missionary musicians, as she reminded God's people that "The task of the Christian ethnomusicologist is to encourage the development of indigenous hymns for the church and working toward music communication that is truly indigenous" (King 1989, 5).

Into the nineties John Benham in St Paul, Tom Avery and his SIL co-workers in Dallas, and Vernon Charter at Prairie Bible College in Canada were also training missionary musicians in ethnomusicology principles and concepts, encouraging graduates to get involved helping enable indigenous music and worship.

Gradually, a small army of missionary musicians made their way to various people groups armed with the strong conviction to pursue indigenous approaches to music and worship. The Christian ethnomusicologists in Wycliffe Bible Translators represented a key division of this growing missionary army. As their linguist colleagues doing translation became bi-lingual the ethnomusicologists became bi-musical, learning new music systems, local instruments, and encouraged the use of indigenous music. Other mission agencies did their part. The Gospel Recording mission teams also went to preliterate areas and recorded gospel messages as well as local music. Missionary radio stations used indigenous music as part of their programming. Almost 100 missionaries went out with the International Mission Board of the Southern Baptists. While far from a tidal wave, the tide began to turn toward indigenous worship expressions.



More recently two email newsletters, the *Global Worship Report*, and the *Ethnic Worship and Arts Focus* started circulating stories and articles devoted to ethnic music and worship.<sup>4</sup> Two landmark issues of *Mission Frontiers* magazine--the May 1996 and June, 2001 issues—devoted twenty articles to indigenous worship and church planting.<sup>4</sup> Around the same time John Piper’s book *Let the Nations Be Glad* burst on the evangelical scene, making the connection between missions and worship. Both the missions community and the worship musicians gained new insights with Piper statements like:

Where people are not stunned by the greatness of God, how can they be sent with the ringing message, “*Great* is the Lord and *greatly* to be praised” “Churches that are not centered on the exaltation of the majesty and beauty of god will scarcely kindle a fervent desire to declare his glory among the nations”...Missions exists because worship doesn’t (Piper 1993, 12-14, italics Piper’s).

These small tributaries of a growing stream of recent years have started what some believe is now a real trend toward indigenous worship that hopefully will continue and grow. *Missions Frontiers* documented some of these growing global worship trends:

History is moving steadily toward that grand symphonic never-ending worship from all redeemed creation. Recent years have seen astonishing developments in worship worldwide. There are many trends that can trace this global praise emerging from every tribe and nation. Here are a few of them:

1. RENEWAL OF WORSHIP IN OUR CHURCHES: The worship renewal has circled the globe and effected nearly all streams of Christianity, liturgical, traditional, and contemporary; Catholic, Orthodox, and Protestant; evangelical and charismatic.
2. REAWAKENING OF INDIGENOUS CULTURE: In the midst of the growing Global family people are longing for and discovering their

ethnic roots. Believers are discovering the joy of expressing their love for Jesus in their own "heart" culture and language

3. "BI-MUSICAL" MISSIONARY MUSICIANS: Along with the reawakened indigenous awareness, a truly remarkable new breed of musicians is being raised up--the Christian ethnomusicologists, who move into tribal areas to help people groups develop their own vernacular music and worship expressions.
4. WORSHIP MUSICIANS JOINING CHURCH PLANTING TEAMS: Along with the ethnomusicologists going to preliterate tribal areas, God is also raising up musicians and artists to join church planting teams, to help emerging groups of believers in unreached people groups develop their own worship and artistic expressions (Fortunato 1996, 25).

Making worship recordings provides a way to capture these worship expressions around the world. Many mission organizations have taken advantage of recording technology to release local worship songs. Some of the treasured stories through ten years of publishing of the Summer Institute of Linguistics (SIL) *EM News* reveal the many ways that recordings have inspired local groups in worship. We marvel to hear of one Ghanaian tribe's response to their first worship recording: "The songs spread like wildfire, even among subgroups which are heavily resistant to the Gospel...Women in the Oku-Oku cult, forbidden to hear church preaching or become literate, have learned the songs with Christian lyrics. During moonlit nights, children sing them with gusto..." (Neeley 1995a, 2).

Capturing the success of many SIL's recording projects in tribal areas, Brian Schrag's reference library included several tools for missionaries on ways to implement recording workshops (Schrag 1998: 11, 18, 28). Another SIL ethnomusicologist, Ken Hollingsworth found the tiny minidisk recorder a powerful tool for digital recording in

remote places, often without electricity. His thorough article on the use of the minidisk recorder for missionaries doing field recordings fills up most of an entire issue of *EM News*. (Hollingsworth 2000, 6-10).

The seventh trend reported in *Mission Frontiers* also focused on worship recordings, especially in light of the rapid drop in prices of digital and computerized equipment. The trend states:

**INCREASE OF WORSHIP RECORDINGS WORLDWIDE:** As the cost of recording equipment and sophisticated synthesizers and other instruments has dropped, little recording studios have sprouted world wide, often in homes or churches. Recordings disseminated in cultures especially where there are few Christians have helped scattered groups of believers to find a common identity through the common repertoire of worship songs (1996, 26).

*Heart Sounds International*, (HSI) represents one such music recording effort aimed at offsetting the relentless western overlay of worship music. HSI has its home in the music department of Operation Mobilization, an evangelical mission agency with currently 3500 missionaries working in more than 100 nations and on board two ocean liner mission ships.

This present project documents the work of the Heart Sounds International team to promote indigenous worship through two audio projects in Tunisia. These recordings helped provide Tunisian believers with worship music they could “call their own.” The document traces the results that accompanied these projects.

## **Significance, Purpose and Intended Outcomes**

This project will show the progression of events in the preparations, implementation and follow through phases of the Tunisian audio recordings and will also show the effective use of video as well. In-country reports will show the way that broadcasting of audio and video recordings influenced believers and non-believers.

## **System of Assessment**

The Tunis project came about from a trip to Tunisia to initiate the recording project and help install the equipment for the recording studio. The project continued with the coordinating of three subsequent visits to the country for follow up work by other members of HSI. Further involvement with the project took place in London interviewing Irma Wikstrom (not her real name to protect her security), the main music missionary who coordinated the recording activities in Tunis. She was on a study leave to the United Kingdom. Other interviews took place through international telephone calls. Reviews of written materials and extensive email communications were used to gather the information for assessing the results of the recording project.

## **Limitations**

Because of the sensitivity of the religious nature of the project, it is not intended that any long-term effects that may result will be included in the study. It is the intention

of the project that Tunisian nationals assume on-going music and worship leadership and involvement in audio and video ministries. The audio and video recordings serve as pilot projects for Tunisian musicians and church leaders to emulate and continue into the future.

Through all the communications relating to four trips to Tunisia, close relationships were forged between the HSI team and the local Tunis music team. The media director in Tunis who had overall leadership of the studio and the manufacturing and distribution of the recordings did extensive reporting and documenting of the effectiveness and results of the recordings among the local believers. While lessening the need to have on-the-spot verification of the reports, exact confirmation of details that got reported was also limited.

## **Definition of Terms**

*Culture:* the integrated system of ideas, feelings, and values and their associated patterns of behavior and products shared by a group of people who organize and regulate what they think, feel, and do (Hiebert 1985, 30).

*Ethnomusicology:* The study of the music culture of ethnic people groups.

*Global Village:* the world viewed as a community in which distance and isolation have been dramatically reduced.

*Hard Disk Recording:* the process of recording data or digitized analog signals directly on

to a hard disk for storage (Anderton 1998, 51).

*Heart Music:* The musical system that a person learns as a child or youth and that most fully expresses his or her emotions (Schrag 1998, 49).

*Indigenous:* That which is native or traditional to an area.

*Vernacular:* The standard native language of a country or locality. A variety of such everyday language specific to a social group or region.

*Worship:* “The dialogical expression of the relationship between God and the believer.”

## Notes for Chapter One

1. As this study deals with various aspects of ethnomusicology applied in recording projects in North Africa, I offer my own expanded definition of ethnomusicology, the result of a class assignment: “Ethnomusicology is the academic and empirical study of the music of a people group who are beyond one’s own culture and usually non-Western, by synthesizing performance, behavior and humanities data and fieldwork into a comprehensive cultural analysis.”
2. As much as I applaud the efforts of Bakke, I took a totally different approach when I had the same role she had at Lausanne II, with my appointment as the music coordinator for the AD2000 Movement Global Consultation on World Evangelization (GCOWE 95) held in Seoul, Korea. I read a comment in Bakke’s book from Peter Wagner that the multi-lingual plenary worship times at Lausanne II led to much “spectator worship” for many of the delegates. Based on Wagner’s insight, I chose to limit the plenary worship times to mostly English and thus maximize greater delegate participation. I also limited the number of new songs for plenary worship, and instead programmed choruses that had been in circulation a few years, as well as hymns. The assumption was that the older songs might have had a chance to cross the oceans and become familiar in various cultures.

Instead of singing songs in languages that people did not know, GCOWE 95 featured quite a bit of solo and group performances of Christian music from various parts of the world. This helped create the international atmosphere of the event in plenary sessions. In turn, the group participation through singing took place with familiar songs, eliminating the need to sing much new music and struggle through lyrics in various languages.

3. For the complete text of the Worship and Arts Mandate see *Mission Frontiers* May-August, 1996 issue, page 18.
4. *Mission Frontiers* June 2001, published the follow list, showing the growing number of Resources on Ethnomusicology.

GREAT COMMISSION WORSHIP & ARTS CENTER (GCWAC)  
[www.skyfamily.com/gracew/index9.html](http://www.skyfamily.com/gracew/index9.html)

### NEWSLETTERS:

GLOBAL WORSHIP REPORT (GWR) free e-newsletter (also online)

<[www.worship-arts-network.com/GWR-IssuesIndex.html](http://www.worship-arts-network.com/GWR-IssuesIndex.html)>

ETHNIC WORSHIP & ARTS FOCUS NEWSLETTER (EW&AF NL) free e-newsletter <[www.skyfamily.com/gracew/index65.html](http://www.skyfamily.com/gracew/index65.html)>

EM NEWS (Ethnomusicology News) now replaced by Ethnodoxology  
<<http://members.aol.com/ethnodox>>



## **Chapter Two: Formation of Heart Sounds International**

### **The Link to the AD 2000 Movement**

*Heart Sounds International* (HSI) has its roots in the *AD2000 and Beyond Movement* (commonly shortened to *The AD2000 Movement*) that existed during the entire final decade of the 1990s. Mission leaders called The Movement the largest network in the history of the Church. Mission statesman Patrick Johnstone wrote that “the AD2000 Movement is the most effective and best-targeted global network for promoting world mission which ever existed. It helped initiate church planting projects among unreached people groups, created synergy in the Body of Christ and was instrumental in the birth of many missions initiatives” (Johnstone 1993, 602).

The manifesto of the Movement declared “a church for every people and the gospel for every person.” Networking hundreds of mission agencies, parachurch groups, denominations, and service agencies, the loose knit movement organized around “tracks” or “networks”. Each track had a coordinator and chairperson and developed its own network of likeminded ministries and individuals. Each track was “ semi-autonomous and bears its own responsibility for developing organization structures, emphases, goals, strategies, consultations, publications, funding and personnel. Networks, task forces and national leaders work together coordinating joint projects” (1993, 603).

Each coordinator took advantage of modern communications via email and web to coordinate “virtual teams” through their computers and telephones. *Operation World*

described this unique team as “coordinator missionaries” who were “non-residential missionaries, that, under God, seek to orchestrate multi-media, multi-agency efforts to reach the least-reached peoples of the world. Specific global evangelization plans have emerged” (1993, 602).

## **The Link to the Worship and Arts Network**

The other root system for *Heart Sounds International* traces to The AD2000 *Worship and Arts Resource Network* formed in the mid-nineties as the seventeenth track within the AD2000 Movement. (Into the new century, when the AD2000 Movement disbanded, the fellowship eventually became known as the *International Worship and Arts Network*).

The Track/Network mandated the development of a new discipline of theological study that explored the worship of God among other cultures. Dave Hall, one of the coordinators of the Network popularized the term “ethnodoxology” as “a theological and anthropological term to encourage the study of why and how the God of the Bible is worshiped through the unique lifestyles and artistic expressions of all peoples” (Hall, 2000).

The Network encouraged believers to “pray and work toward the day when every church planting team will have a worship-arts facilitator who serves their team by facilitating the use of indigenous music and the arts for the purposes of developing culturally relevant forms of evangelism and worship” (2000).

The Track/Network and the entire AD2000 Movement focused on the indigenous peoples and indigenous approaches to evangelism, church planting, and worship, and more specifically the region of the earth commonly referred to as “the 10/40 Window”. The imaginary window starts in West Africa and sweeps through Southeast Asia, and extends from ten degrees north to forty degrees north of the equator. Among components of the “Window”:

- The 10/40 Window is home to the majority of the world's unevangelized people.
- Nearly two-thirds of the world's people reside in The 10/40 Window. With a total population nearing four billion, the 10/40 Window includes 61 countries.
- Of the world's 50 least evangelized countries, 37 are in this area.
- The 10/40 Window contains three of the world's dominant religious blocs. The majority of those following Islam, Hinduism, and Buddhism live within The 10/40 Window.
- Of the poorest of the poor, more 80 % live in The 10/40 Window. On average, they exist on less than \$2 per person per day.
- Only 8% of all missionaries work among these poor.
- "the poor are the lost, and the lost are the poor." The majority of the unreached live in the poorest countries of the world.
- Of the top 50 unevangelized cities of a million or more people all 50 cities are in The 10/40 Window (Wagner 1995, 11-13).

The focus on the 10/40 Window postured *Heart Sounds International* to work mostly with the new believers and emerging churches in the neediest parts of the non-western world.

## **The Link to Operation Mobilization**

Another part of the root system of HSI traces to the music department of Operation Mobilization. As OM's International Music Coordinator, I had the privilege of choosing the music and worship activities that became part of the music office agenda. I looked for ministry in the 10/40 Window areas.

Having spent fourteen years on the two ships of OM, the MV Logos and the MV Doulos, I had exposure to many Islamic cultures in ports around the world. Through that exposure I began to see the need for Muslim converts to become worshipers, especially since so many Islamic cultures devalue music and the arts, and communal worship is not part of Muslim gatherings.<sup>1</sup>

I heard about a group of Islamic musicians from Uzbekistan who had trained at a Russian music conservatory and then started a church associated with OM missionaries working in an obscure part of Uzbekistan. When I also heard they wanted to make a recording but could not afford to purchase digital equipment, I raised some funds and went with a music colleague to the tiny town of Urganch, Uzbekistan. We helped the Central Asian musicians set up a three-room recording facility. From that pilot project recording events continued in nearby Dushanbe, Tajikistan and Almaty, Kazakhstan. Other projects then stretched into other parts of the "Window" in Tunisia, Sudan, Mongolia, Pakistan, and India.

## **The Need for an Ethnic and Global Identity**

As my personal recording activities focused only on the digital recorders built into the synthesizer keyboards I used, I needed to recruit recording engineers to join me on the overseas assignments to handle the intricacies of engineering and producing with sophisticated multi-track recording gear. Gradually recording engineers volunteered to join our growing team. This led to the need to have a name for the fellowship to help facilitate ongoing recruiting, communications and fund raising. We also needed a name to capture the unique role that the projects had dealing almost entirely with indigenous worship recordings. The words *Heart Sounds International* had an ethnic and global feel without identifying a specific evangelical ring that might hinder visas into non-Christian and sensitive areas. Presently we communicate that HSI is “a volunteer fellowship of trained worship musicians and recording engineers committed to seeing God release the heart worship of people groups and churches.”

## **The Four-Fold Focus**

Each of the HSI projects focuses on four aspects:

- *Teaching* in biblical principles of worship
- *Training* local musicians to apply their God-given compositional abilities to write their own indigenous worship songs

- *Recording* local believers using state-of-the-art digital recording equipment
- *Installing* recording facilities when needed, for local Christian musicians to continue their own worship recording projects.

Eventually a fifth emphasis included helping distribute the recorded materials both within the target country as well as in other areas including North America.

Each musician on the team donates his time, covers his own travel costs and when possible contributes equipment to the projects. HSI leadership seeks donations of funds and equipment for the various training or recording events. HSI projects link to many mission agencies and churches. Operation Mobilization coordinates each event.

Presently I see my ministry as a three-cornered hat with roles in the International Worship and Arts Network, Heart Sounds International, and Operation Mobilization Music Department. In many ways each overlays the other and has symbiotic connection as they all function at the same mailing and email addresses at OM USA.

The common denominator of indigenous worship in the 10/40 Window area focuses everything in this tripartite ministry. Also, all the activities lean toward churches throughout the 10/40 Window that would find it prohibitive or dangerous in some ways to go to commercial studios to record their worship songs.

Where Christian recording studios already exist in a region we encourage the believers to link with them. We prefer to go to areas that have no existing Christian studio, and in some cases no recording studio whatsoever.

Notes to chapter two

1. Some of the experiences of my personal involvement with the ships in the Muslim world have been documented in two OM publications, *The Logos Story*, by Elaine Rhoton, and *The Touch of the Master*, by Deborah Meroff. (See the References).

## Chapter Three: Underlying Principles and Literature Review

At least five principles give direction to the HSI projects:

- Indigeneity
- Cultural Relevance
- Authentic Musicianship
- Partnership
- Biblical Worship

### INDIGENEITY

The AD2000 Movement engrained indigenous principles deeply into the thinking and planning of HSI. All HSI projects link more closely to churches and groups desiring to record indigenous music, as opposed to churches desiring to record more western/contemporary/pop styles of worship.

Indigenous worship in churches has not always captured the imagination of the missions community. Don Hustad articulates well the historical difficulty that the missionary movement has had with indigenous music and the results that followed:

The prejudice against indigenous culture was well-nigh a fatal one. Christianity has thereby been labeled a "western" religion. In a day of rising national and ethnic consciousness, the gospel of Jesus Christ has sometimes been rejected because it was associated with western economic and political structures, western dress and western art. Furthermore it has become clear that the "cultural transfer" of western hymns was not so successful as it first seemed. When combined with "tonal" languages, the



gospel song melodies often failed to conform to normal speech inflections, thus denying the text's meaning. In many instances, normal language rhythms were violated when they were forced into traditional western musical meters. In a broader sense, the sincere but misguided effort of the missionaries resulted in an unnatural expression of the gospel that greatly limited the effectiveness of both communication and response (Hustad 1983, 233).

Alan Tippet fleshes out what the indigenous church should look like: “When the indigenous people of a community think of the Lord as their own, not a foreign Christ; when they do things as unto the Lord meeting the cultural needs around them, worshipping in patterns they understand; when their congregations function by participation in a body, which is structurally indigenous; then you have an indigenous church” (Tippet 1979, 64).

Though these were the kinds of churches that attracted our attention we realized we could take the indigenous principle too far if we insisted that even churches in urban parts of the non-western world had to function only with traditional or indigenous worship. If the urban churches had taken their own initiative to choose hybrid mixtures of music with some western flavors we needed to esteem that, and this leads to our next principle:

## **CULTURAL RELEVANCE**

The principle of cultural relevance balances the indigenous principle. This calls for our adapting to the local changes occurring in our rapidly advancing world. Hiebert addresses this need for relevance among the missions community to effective in ministry:

As evangelicals we emphasize knowledge of the Bible, but rarely stop to examine the people and cultures we serve. So the message we bring is often misunderstood and "foreign"...We must know the biblical message. We must also know the contemporary scene. Only then can we build the bridges that will make the biblical message relevant to today's world and its people everywhere (Hiebert 1985, 14).

Building that bridge of relevance in various cultures, particularly urban areas calls for adaptability, especially when local believers process the moving away from older styles of the older generations. But balancing all of this calls for discernment, especially if a tug of war might be going on between the generations when we arrive to do a worship recording in an area.

Many non-western younger believers grow up hearing various permutations of sounds blending ethnic with western instruments and rhythms. These hybrid musical sounds often get incorporated into the worship of the local churches. While the HSI teams generally prefer to record the more traditional local sounds, we have had invitations to very large cities in the non-western world where the believers asked for help to record more contemporary blended sounds.

This musical fusion calls for an understanding and a sorting out of the more traditional from the more contemporary. Titon describes this as a "conglomeration of music cultures ...taking place all over the world, a fact that sometimes makes it difficult to isolate traditional styles of music" (Titon 1992, 13).

In the Tunisia project, striving for cultural relevance meant embracing a unique amalgam of both North African and European music forms and instruments. This brought to the surface issues like different tuning systems in instruments. Malm describes what

happens musically in certain instances when non-western and western tunings coalesce: “Western tempered tuning takes over and those native instruments incapable of performing in that tuning tend to drop out, often to be replaced by some similar Western instruments” (Malm 1997, 74).

Malm’s description paralleled what took place with the Tunisia projects. Melodies played with the Tunisian *ud* (lute) were limited to scales that the guitars and flutes and violins could use as well. In turn, the use of western scales eliminated the use of other local Tunisian wind instruments that had their own special tunings. But to find ways to still maintain various local and ethnic flavors, for some of the songs in the recordings, the musicians used Middle Eastern synthesizer/keyboards that generated local rhythm patterns and emulated various Arab and Middle Eastern instruments.

There are some who would not applaud efforts that limited the use of ethnic tunings. Palestinian musicologist Habib Hassan Touma, who wrote one of the definitive books on the music of the Arabs decries the trends to westernize: “the new music has irresponsibly compromised the essence of Arabian music...today’s composers prefer to use diatonically constructed maqam (scales) that are playable on Western instruments, even though the equally tempered intonation of the instrument completely adulterates the characteristic Arabian mode” (Touma 1999, 143-144). Jenkins and Olsen also speak of the encroaching nature of western music. Speaking of the resurgence of classical Arab music, they write: “we are witnessing a renaissance of the great ancient traditions though we do not know if it will be strong enough to resist the dangerous influences from the occident (Jenkins and Olsen, 1976, 9).

The inevitable clash between maintaining indigenous integrity while adjusting to urbanization challenges much of what the HSI teams attempt to do in various recording efforts.

The issue of cultural relevance links not only to the indigenous worship recordings but also to the broad picture of missions globally. Mission statesman Charles Kraft has written about the inevitability of change needed to stay culturally relevant on the mission field: “Anthropologists have been continually forced to recognize that even in the most conservative societies widespread changes have taken place during the course of their histories. Though some cultures change less rapidly than others the only questions concern the pace and nature of the changes that take place” (Kraft 1979, 77).

Dave Filbeck, however gives a strong caution against widespread change for the sake of change: “Cultural change may well come, but the way in which it comes is extremely important. Change should be introduced within the cultural system by the nationals who understand the system...Missionaries must not force culture change upon the people. Change occurs most readily when it is instigated by insiders who understand their system, rather than by outsiders who have much to learn” (Filbeck 1985, 166).

There are things that do not change however and remain timeless. Kathleen Nicholls anchors everything to the unchanging place the Word has in the midst of cultural changes:

Culture is always in flux, ever growing and shaped by the volcanoes of nature and history, ever meandering like a river flowing towards the sea. The Gospel is the norm; culture is the fluid context. In finding a cultural identity, the Gospel does not lose its Biblical identity, for the Bible is our only primary source of life in Christ (Nicholls 1999, 62).

## **AUTHENTIC MUSICIANSHIP**

Combining a desire to work with the traditions of indigenous churches, while remaining culturally relevant with those churches, flows into the next principle, striving for authentic musicianship with each project. As we do not always get to work with the best musicians in an area, the results have varied greatly from place to place. What made the Tunisia projects so unique was the opportunity to work with a very accomplished musician.

Much of the musical input for the Tunis recordings came from one local music missionary we shall rename Irma Wikstrom to protect her identity and security. Irma had an historic role to play in all that took place with both recordings. As a child, God had stirred in her a desire to do ministry among Muslims, and later pointed her to the Middle East. She studied cello and piano classically for many years in her Scandinavian country. From an early age she longed to combine music and missions.<sup>1</sup>

Irma went to Tunisia serving with Operation Mobilization. Following an audition she became a cellist in the Tunis national symphony orchestra. She then joined a professional women's orchestra that featured local ethnic music. Over several years in the country she learned to speak acceptable Arabic, and had also taken the time to learn some of the indigenous instruments. Her musicianship helped her develop an "ear" for local micro-tuned scales. As she took music lessons and played in the Arabic ensembles she gained an appreciation for non-western music across North Africa.

While playing professionally as the only westerner and non-Muslim in the orchestras, Irma also led worship at private gatherings of her fellow OM missionaries and other groups of expatriates. God began to stir in her a desire to see national believers grow in worship using their own music. She challenged a young pastor who wrote poetry to consider writing Christian lyrics in Tunisian Arabic. When the worship lyrics emerged, Irma looked for a believer to write Tunisian tunes for these lyrics. She could find no Christian composer in all of Tunisia. So she decided to write the new tunes herself. Her years of music study provided the craft to fulfill her new role in song composing.

Vida Chenoweth writes about the very role that Irma had as a trained music missionary to help birth indigenous tunes for a people group: “Another possible method for developing indigenous hymns is for the foreign (worker) to compose culturally relevant tunes. This method requires a high degree of musical and cultural training because to create in a foreign musical idiom one must either acquire the fluency of one born into the system to internalize its structure or analyze its structure objectively.” (Chenoweth and Bee 1971, 211).

Sandilands concurs, showing the critical importance of mastering the local music systems: “To compose in a foreign musical style, one must first absorb the nature of the musical system by study, constant exposure, and participation.” ...One must master scale, style, key, rhythm, harmony, accent, and a myriad of other technical musical details. Attention must be paid to the problems of stress and tone-tune correspondence” (Sandilands, 1993, 131).

Irma demonstrated authentic musicianship. The tunes she wrote, wedded to the new Arabic texts from the young pastor, quickly started to circulate throughout the house churches in the nation.

Having knowledge of the classical music styles of Tunisia and some of the local practice, Irma chose mostly a unison vocal and instrumental style for the first recording. Malm reminds us of the validity of Irma's approach using vocal and instrumental unison when performing the songs: "Islamic classical music tends to be performed in one of two ways. The first consists of improvisatory solos or duets, as may be seen in the typical Persian *susheh*. The second style uses unison instrumental ensembles and choruses that perform accurate reproductions of florid but not freely ornamented traditional melodies" (Malm 1977, 76).

Many other aspects of Irma's musicianship that emulated local classical style came through during the recording sessions. The very choice of instruments in the ensembles patterned exactly the Arab ensembles used throughout the area. Touma describes the typical ensemble:

The Andalusia "nubah" is a genre of Arabian music that belongs to the Maghreb states of North Africa, Morocco, Algeria, Tunisian, Libya. This tradition came to the Spanish cities of Cordoba and Granada from Baghdad in the ninth century, and with the expulsion of the Arabs from Spain...found a new home in North Africa. "The nubah ensemble is made up of instrumentalists playing the lute, the flute, the tambourine and the goblet drum (darabukkah)... (Touma 1999, 68).

Not only in the instrumentation, but also in the song arrangement, Irma followed local classical tradition closely. Touma also describes how many songs start with a free-

meter followed by the fixed rhythm.” Various songs on the worship recordings imitated that practice.

There were also limits as to how far Irma went in emulating local practice. Perhaps most notable was the area of rhythm. Karolyi points out the common features of African rhythm.

“it is in the field of irregular rhythm that non-western musical traditions have evolved their most strikingly acute awareness and sophistication.

rhythmic displacement

irregular time (5 and 7 beats)

variable metres

syncopation

African hemiola (Karolyi 1998, 8-16).

Apart from just a few moments, the typically classical Arabic irregular rhythms were almost totally avoided in both the vocal and instrumental portions of the worship recordings. In the early stages of church growth in the nation, the believers used western worship music with Arabic translations. Typically the rhythms in the worship music coming from abroad used mostly non-varying meter and regular regular. The recordings for the most part reflected this more westernized practice. But doubtless, in the non-vocal, instrumental portions of the recordings, more use of syncopation and irregular rhythms could have added energy.

## **PARTNERSHIP**

Another driving force of the HSI teams forged in the strategic planning of the Worship and Arts Network is partnership and teamwork. The Network manifesto states:



We believe that unity and cooperation in the body of Christ are necessary to complete the task of winning worshipers for God and seeing worshipping churches established among every people. These goals will be best accomplished in partnership with the local church because it is the church's responsibility before God to equip the saints for the work of ministry and foster and facilitate worship at home and around the world. Therefore, we will actively seek to partner with churches, mission agencies, Christian organizations and individual believers (Hall, 2000).

The principle of partnership operates on three levels. Taking its cue from the above description, the HSI teams endeavor to work in partnership with local churches and mission agencies. Much synergy has been demonstrated through agency and church cooperation. Mission statesman Phil Butler has led development of strategic alliances and inter-organizational partnerships in more than twenty countries. HSI practice linked to Butler's concepts of partnership. Butler describes an amazing story of partnership involving a Muslim man named Ahmed. He had become a believer following the hearing of the radio, receiving a Bible correspondence course and eventually talking to a Christian worker who led him to Christ. Butler states:

Five different ministry agencies deliberately coordinated their efforts over a period of several years, sharing the good news of Christ with Ahmed until he was part of a growing national church. It wasn't mere coincidence that Ahmed received a correspondence course, or that someone was in place to talk to him when he was ready. The broadcasters gave Ahmed's name to the correspondence people. The correspondence worker referred him to a missionary in the area, who passed Ahmed on to Bible teachers and national church leaders. These agencies planned ahead of time how to contact, follow up, bring to Christ, and disciple people into a local church. They agreed to "share" their ministry to Ahmed, each contributing what they did best" (Butler 1999, 754).

Even though HSI projects begin with OM connections in most areas, rather than just record for one agency, or denomination, or one isolated church, the HSI teams seek cooperation with a larger portion of the Body of Christ in an area.

The second part of partnership focuses on the teams that go out. Each project involves, when possible, two or more people working together, rather than just sending out an individual. Having only a ten-day window of time to get all the tracks recorded for each project stretches the team to the limit, and would be virtually impossible for just one person to accomplish. We often have two shifts, with some of the team working through the night to keep the project on target.

Going out as teams allows us to focus on each other's strengths and cover each other's weaknesses. Speaking of the same concept for churches, Bill Taylor reminds us: "Wise churches recognize what they cannot do, and partner with those who can assist them in their ...goals" (Taylor 1995, 751).

Writing for corporations and big businesses, Jon Katzenbach and Douglas Smith describe the effectiveness of a team that can "develop interchangeable skills, all of which reinforce mutual confidence and capability and give them greater flexibility" (Katzenbach and Smith 1999, 38). This concept has proven invaluable in mission projects with HSI as the engineers continuously switched roles and worked interchangeably, either at the recording desk, or on the floor with the singers, cooking breakfast or ordering the snacks and drinks for the break times.

Katzenbach and Smith define a team as “a small number of people with complementary skills who are committed to a common purpose, performance goals, and approach for which they hold themselves mutually accountable” (1999, 45). Due to the intense schedule that demanded we get all of the initial tracks recorded within ten days the teams usually have had no difficulty staying focused on common goals and purpose.

Sorting out the role of the team leader became the trickier issue. I had to continually aim for a balance between deferring recording decisions to the team, and trying to keep the whole ten-day event on target. Again, borrowing concepts from the corporate world helped understand the balancing act required: “Just as too much command will stifle the capability, initiative, and creativity of the team, so will too little guidance, direction and discipline” (1999, 132).

The third part of partnership relates to the strategic role that each project has with the missionary radio ministries. As a partnership ministry, the global radio ministries have demonstrated the potential of cooperation with the *World by Radio Alliance*, a consortium of missionary radio agencies. The alliance meets every six months to have ongoing development of a common set of goals, share personnel within their agencies, and also share equipment around the world.

The critical need that missionary radio stations have had for new worship music in indigenous languages has stimulated an eagerness to get each new HSI recording to missionary radio stations. Arnie Remtema, former head of *World by Radio* shared:

The biggest challenge in getting radio ministries started is finding the proper music. We always try to work with the indigenous people. We often need the help of an outside person to give guidance in this (Remtema 2002).

Within days of completing the Tunis recordings master copies went to HCJB and Trans World Radio, as well as IBRA Radio, a Scandinavia-based radio ministry focusing on the unreached parts of the world.

## **BIBLICAL WORSHIP**

The fifth principle summarizes the ultimate desire and motivation for each project, to see an increase of worship among the believers that the HSI teams serve. Missionaries continuously articulate the need in emerging church plants to have teaching on biblical worship. HSI trips generally include events with local believers related not only to music but also to worship. The HSI teams participate when possible in church meetings and conduct seminars on biblical worship with an emphasis on principles more than local practices. We try to teach trans-cultural approaches in our theology of worship. We take our cue from Martin who reminds us that “New Testament literature regarding the church at worship provides us with a set of principles rather than actual, fixed practices.” He then spells out those principles: “the centrality of God revealed in Christ Jesus by the Spirit, the Spirit as a leader of corporate praise and prayer, and the interdependence of Christians as parts of a body” (Martin 1982, 200).

Biblical worship implies the Word having a determining role in all that happens in worship. Ron Man provides us with a guiding thought in this:

God's people do not gather to exchange their own ideas about who God is and what He is like; rather worship is our response to what God has revealed Himself to be in the Bible. We gather under the authority of the Word, at the invitation of the Word, and with the guidance of the Word. We gather to learn from and respond to the Word (Man 2001a).

As music missionaries, the HSI team learned from other music missionaries who developed trans-cultural theologies of worship. As missionary musician Thomas Adelsman developed a theology of worship researching the Taliabo people group in Indonesia, he summarized this theology into clear principles: “The essential act of the Old Testament believer was presenting a sacrifice as an indication of the genuineness of his faith whereas the act of the New Covenant believer is presenting his heart, soul, and mind as a living sacrifice” (Adelsman 1992, 83).

Our teaching on worship centers upon the character of God, as expressed in his ways, attributes and actions. Throughout Scripture God self-disclosed his attributes, revealed his names, and performed deeds reflecting those attributes and names. Biblical models abound showing people encountering God’s names and attributes. Facing the overwhelming task of guiding the emotionally fickle Israelites out of Egypt and into the Promise Land Moses boldly asked God for a display of his glory. God answered Moses by pronouncing his attributes and his names. (See Exodus 33). The sum of the Scriptural self-disclosures of God is by no means exhaustive, as there will be ongoing uncovering of who God is throughout eternity.

When the curtain of time rolled back and the Apostle John was given a glimpse into

the eternal activities of heaven (Revelation 4-5). he saw the elders and living creatures continuously fall before the Throne as the actions and attributes of God were displayed over and over. Vivien Hibbert reminds us: “when God inhabits our praises or is enthroned upon our praises, He manifests, reveals, or "uncovers" Himself before us.... and there is not enough time in all eternity to complete the uncovering of this or any revelation of God's character. The depths of the knowledge of God are everlasting” (Hibbert 1999, 44).

Our worship seminars also teach that contemplating the attributes and actions of our Almighty God involves the process of biblical meditation. JI Packer, in his classic book *Knowing God* states:

How can we turn our knowledge about God into knowledge of God? The rule for doing this is demanding but simple. It is that we turn each truth that we learn about God into matter for meditation before God, leading to prayer and praise to God...Whatever God is He is completely and simultaneously in all of each attribute, all the time. God's character and attributes are infinitely limitless (Packer 1973, 20).

Spurgeon adds the link that meditation has to worship, as thought moves to appropriate expression: “Let your soul lose itself in holy wonder, which will lead you to grateful worship” (Spurgeon 1984:28).

Any theology of worship is not an end in itself, however. When the Psalmist shouts: "Give thanks to the Lord, call on His name; make known His deeds among the peoples. Sing to Him, sing praises to Him; tell of all His wonderful works" (I Chronicles 16:8-9 NRSV), we remember that until that moment when we gather eternally at the throne, worship on earth leads to mission, and praise to proclamation. When delegates

preparing to attend the Urbana 2000 missions conference clicked on the website they found stirring reminders of this:

If God is love, how can we leave worship times unmoved by the plight of those who don't know His love? After spending an hour a morning in God's presence, how can we not tell our family, our friends, or future friends, about Jesus? True worship, then, should motivate me to share the love of Jesus just as I have experienced it in worship (Urbana 2000).

Our teaching on worship also tries to show that the very act of sharing our faith can be seen as a form of worship, as we declare what God has done for us through Jesus and for us personally. Ron Man echoes this: “To the Apostle Paul, evangelism was in itself an act of worship: “For God, whom I serve [or *worship*] in my spirit in the preaching of the gospel of his Son, is my witness...” (Romans 1:9) Paul also considered it to be a spiritual offering of worship for him to present new Gentile converts to God. (Romans 15:16)” (Man 2001b, 1).

One other aspect of worship involves the crucial role the Word has as our direct source for song texts. Singing verses of Scripture set to music not only help shape a people's worship but their discipleship as well. In places where the Scriptures are banned or restricted, the singing of tunes based on Scriptures aids memory and embeds the truth in the heart. Many nations under great restriction have demonstrated that where Bibles and songbooks were banned or limited, worship still flowed from Scripture verses wedded to memorable tunes. In China many believers do not have hymnbooks, but still have a body of songs made from vast portions of the Scriptures sung in memory. The music aided the memorizing of the Word.

John Bender-Samuel, former head of Wycliffe Bible Translators stated: “the history of Wycliffe summarizes in this one statement: where the translators got the people to sing the Word, the churches in those areas grew rapidly. Where that did not happen the churches grew at a much slower rate” (Bender-Samuel 1995).



1. Irma had a debilitating problem that made her decision to go to North Africa a risky one. Over her whole life she had suffered from gluten intolerance and could not eat many foods. Thus she took a great risk making plans to go to North Africa where she could not control her diet as carefully as she could back in Europe. Just two weeks before she flew to Tunis for the first time, she attended a prayer meeting near her home and experienced a radical, instant healing from the gluten intolerance. This dramatically confirmed she should proceed to North Africa.

## **Chapter Four: The Tunis Project--Preparation Phase**

Having looked at some guiding principles and literature referencing these principles, we now look at the specifics that went into the Tunis projects, in the preparation, implementation and assessment phases.

The project traces back to 1999 when Irma Wikstrom shared with HSI leadership the desire of her Arab musician friends to record their worship songs. Her request came shortly after a ministry in the UK donated a gift for establishing a studio in a restricted nation. Knowing the dangers involved to record believers in a local Tunis commercial studio energized the HSI team to start the planning in earnest.

### **Preparations for the Recording Team**

As news of the Tunis project spread, three musicians offered to join the project. Each of these musicians had their own recording studios and regular jobs. Joining the project meant weeks of preparation and orientation on their part, giving up two weeks vacation time, raising funds for the trip as well as covering in-country costs of food, accommodation and miscellaneous expenses.

My role as coordinator of the project meant orienting the team as thoroughly as possible. We went through several phases of preparations including:

#### ***Musical Preparations***

The team began the process of orientation by listening to the music of the country via web radio. They listened to many kinds of Tunisian songs from patriotic, to classical to pop. Later, we purchased recordings from Tunisia and nearby Algeria for further orientation to North African sounds and styles.

### ***Cultural Preparations***

In addition to the listening, the team studied Tunisian culture and customs from various tourist websites and guidebooks. One member started practicing phrases from a newly-purchased Arabic phonetic dictionary and phrase book.

### ***Spiritual Preparations***

The team studied the spiritual needs of Tunisia, reading especially the material from *Operation World*. The book provided a current spiritual X-Ray of the nation. The team read about the unique openness of Tunisia as a tourist center. This led to praying that the nation's reputation as a tourist attraction would mean less hassle getting the sophisticated recording equipment through customs.

We studied the historical contribution of the church fathers that came from this part of North Africa, particularly Augustine whose writings were used by the Reformers in their belief that man bound by sin needs salvation by God's grace through faith alone. (Cairns 1981, 113). We studied the tragic results of a spiritual decline that crippled the once-powerful Tunisian and North African churches: "schism, heresy, a failure to put

roots deep in the local culture or translate the Bible into local languages, foreign invasions and finally Islam brought about its (the church in Tunisia) demise” (Johnstone 2001, 631).

The team learned about the present strong Islamic cultural control on the nation that restricted almost all Christian activity. We read about only two official church buildings in the entire nation and that believers numbered just a few hundred. We learned that many of the believers were continuously under police surveillance.

During the preparations for the trip a group of believers launched a “Pray for Tunisia” email newsgroup that went out worldwide. Day twenty-six mentioned the upcoming HSI recording project. It gave great hope to the recording team realizing unknown numbers of people all over the planet were praying for the project. Johnstone had documented that particular prayer effort stating that the email prayer mobilization “coincided with significant numbers of Tunisian people turning to Christ” (2001, 631).

### ***Equipment Preparations***

Next the recording team decided on the actual recording equipment to take to Tunisia. As most of the team had some experience with hard disk recording, we settled on the Roland Virtual Studio (VS 1680), a 16-track stand-alone unit popular at the time. Hard disk recording allowed the team “to control sound, to splice, dice, bend, fold, and trigger audio instantly from any point, with immediate location to any point in the track, saving huge amounts of recording time” (Trubitt 1993, 5).

The other advantage of hard disk recording gave the team access to what the recording industry calls “non-destructive editing”, the ability “to change things without permanently altering or erasing the original, bring back an accidental erasure” (Purse 2000, 64). Non-destructive editing also allows for several levels of undoing of changes, much like word processor software. The actual recording time in Tunisia represented only the first step of a many-step process of sending data back and forth from our American studios and Tunis. Hard disk (computer) recording provided the team with many time saving features.

Since we planned to also leave behind the complete recording studio for Tunisians to use, one of the engineers made a replica of the entire studio and thoroughly tested everything. The equipment tested included the multi-track recorder, the microphones, the headphone monitor system, and the Ensoniq TS10 synthesizer keyboard. The TS10 had a very unique feature, ideal for the Middle East--alternate non-western tunings that were built into the keyboard. This included many of the microtonal scales in current use in various Middle Eastern nations. In just a couple keystrokes the keyboard instantly morphed into a whole new instrument, and for instance became “Syrian” with 55 pitches to the octave.

As the time approached for the trip, we made equipment and travel lists confirming the fact that we would travel quite heavy to North Africa. (See Appendices A and B).

## **Preparations for the Tunisian Teams**

Before setting the dates and confirming our going to North Africa, a list of pre-arrival requirements went to the Tunis base. We made it clear that certain prerequisites had to happen before we even put the project into our calendars.

### ***The Logistics Coordinator***

First, we needed a local organizer/administrator to cover the endless logistics for the project. The North Africa media director for Operation Mobilization quickly confirmed his availability to fill the administrative slot. We will name him Norman Kurian for security purposes. Norman's role included everything from accommodations, food preparations, local transport, preparing of the studio venue, estimation of costs, setting up a budget and finding the local music stores to handle our unexpected emergencies.

### ***The Music Coordinator***

Next we needed a music coordinator. Irma functioned in that role. Her responsibilities included confirming the local vocalists and instrumentalists, deciding on the songs for the recording, making the music arrangements, getting all the local music instruments, and overseeing the rehearsals.

### ***The Demo Tape***

We also required a demo tape before committing to the project. Once getting the tape, the HSI leadership team had more assurance that the local musicians in Tunis had decided on the songs they wanted to record, had worked through the basic arrangements of the songs, had made an attempt at the instrumentation for the songs, and had started to rehearse the songs.

To accompany the demo tape we requested an English translation of each song and Irma then went the extra mile and prepared a basic music notation of each song as well. Getting these items to our Atlanta headquarters well in advance of our departure allowed the HSI team to maximize preparations.

### ***The Local Engineer***

Since we had made the commitment to leave behind the recording facilities for local churches to use, we needed a local engineer who would commit to learning the gear. Having this person identified meant a better chance that the equipment would not collect dust once the recording team departed. A Malaysian OM team member who had recently arrived in Tunis, savvy in computers as well as music became the ideal choice.

### ***The Room for the Recording***

Finally, we needed a place to record. For security reasons we needed seclusion from the general public. Also the room needed to have enough insulation from street noise and enough deadening of “sound bouncing” to give the best possible signal to the

multi-track recorder. Norman found an unused classroom in the only Christian school building in all of Tunisia.

### ***Final preparations***

After the demo materials arrived I quickly made computer notation copies from Irma's handwritten music sheets so that we could have easy to read large notation once in Tunis. Packets went to all the engineers that included the demo cassette, the music scores, and other notes. Upon listening to the recording and noting the additional instrument/orchestration suggestions from Irma, we then decided what microphones to bring and discussed microphone placement issues.

Finding the common two-week period for the North American and North African teams resembled a grueling email chess match as busy people's schedules in North America had to line up with people's schedules in North Africa. After eventually settling on a date, we planned a two-week trip with ten days to record, and with the remaining days to cover travel, rest and some in-country shopping and touring.

Living in the modern digitized world where miniaturization meant smaller and more powerful pieces of gear, the entire studio including all accessories got tightly packed into three pieces to check and one carry-on. Just a decade or two ago the recording equipment needed would have required many times more luggage, making mobile, field recording trips virtually impossible.

Once commencing the trip, we had many hassles getting to Tunis, but on arrival we were cleared through customs in just seconds. Although we had prayed hard about



this we were still astonished that we had no difficulty clearing all this technical equipment into Tunisia. Soon after our arrival the local missionaries and Christian workers came together secretly for a dedication service of the studio equipment, and Irma led in a very moving time of worship and intercession.

## **Chapter Five: The Tunis Project— Implementation Phase**

### **“Voice of Carthage” Recording**

On arrival in Tunis the engineers set up the recording base in the vacant schoolroom office located in the 80-year-old Christian school building. Norman had literally “blanketed” every square inch of the office, wall-to-wall, floor-to-ceiling with multicolored blankets, turning the room into a gigantic square patchwork quilt! We found out later that some believers experienced cold nights from giving up their few precious blankets for a few days.

Regrettably the makeshift studio faced a busy city street. While groaning inwardly the engineers said little about it. How reassuring to discover that our arrival coincided with a Presidential holiday, and on the second day of our recording the entire city planned to shut down for a whole week. Virtually no traffic noise bled through during the entire recording event.

We began to record Irma first. She recorded various instrumental tracks, moving quite effortlessly from lute to cello, guitar to keyboard, and even recorded some of the percussion tracks. She then sang “scratch” vocals to guide the instrumentalists as they recorded unison lines and drum patterns.

The vocal team included three recent Tunisian Muslim converts, one of whom was the young pastor who had written the lyrics. All three singers, the only believers in their Muslim families, had remarkable stories of their conversion.

Engineers Chuck Oakley, a Delta Airlines Pilot from Atlanta, and Stefan Youngblood, a worship leader and former missionary from California, worked tirelessly at the controls of the Roland hard disk recorder doing take after take of the vocals. The third engineer on the team, Ken Davidson, a pastor musician who had both audio and video studios in his home, had his mini digital video camera along to document the event and capture interviews of the singers. Ken also worked the 'all-night shift' several nights, continuing the audio mixes from the work done all day. I assisted as needed, recording some emergency piano parts, teaching locals the features of the Ensoniq keyboard we donated to them, and speaking at church meetings.

Within a week, the team recorded all the instrumental and vocal tracks, and post-production mixing began on the spot. When not mixing, the engineers did a mini crash course for several people, including our Malaysian missionary who inherited the digital recorder for future projects. The recording team guided the locals through a simple two-track recording for practice.

As the two weeks quickly came to an end and the team caught flights back to their homes, Chuck, our Delta pilot, stayed back to help Irma work through more of the mixes. Chuck could jump seat on any flight leaving Tunis for Paris and then Atlanta, covering the whole trip from North Africa to Atlanta for \$18.

Once back in Atlanta Chuck worked further on the mixes, and then sent a demo of the mixes back to Irma for approval. She sent back her final recommendations. The master corrected CD copy then went back to Tunis for Norman to begin mass duplicating. Norman had also prepared all of the Arabic artwork for the CD, which included a booklet with the notations of all of the songs. Distribution began immediately.

### **“For Your Glory” Recording**

During the first recording session in Tunis the team took occasional breaks and walked the streets to relax after hours of recording sessions. As they shopped for souvenirs they heard the very attractive sounds of modern ‘world beat’ music straining the small speakers strung up in tiny shops. The throbbing music blended Arabic instruments with intricate rhythms wedded to a relentless western pop/rock drumbeat. Before completing project number one, an idea emerged to plan CD number two. The second recording would target the Tunisian young person, and emulate the contemporary radio sounds. Before long we settled on the dates for a return trip to prepare a high-energy album of worship tunes that we hoped would get radio airplay.

Also during the first visit the team visited a music shop and came away quite stunned by a Middle Eastern keyboard made by an Italian music company. Using the latest computer “sampling” technology, this keyboard emulated North African instruments. The keyboard also stored various permutations of intricate Arabic rhythmic patterns. Most useful of all, the instrument had a feature to quickly alter pitches and thus

create various alternate tuned local scale emulations. For instrumental introductions, this allowed Irma to emulate not only a solo improvisation of a Tunis instrument but also its tuning. Later we figured out that the entire second recording project could be built around the sounds and rhythms of this comprehensive Middle Eastern keyboard. Live instruments and percussion would add additional local flavors of sound. We purchased the keyboard at a much cheaper price in the States and Chuck, our Delta pilot made a quick weekend trip to Tunis to deliver the new keyboard, encourage the Tunis team, and bring back a progress report for the second project preparations.

Inspired by all of the Middle Eastern sounds and rhythms of the keyboard the pastor started writing more lyrics, and Irma wrote more tunes. Within a few months following the first project, the demo of the second batch of songs arrived, and another team set out for Tunis. With all of the gear already in the country the packing and the entire trip preparations went very quickly.

Many lessons from the first project made the second recording much stronger. One lesson dealt with the way we handled the intonation of the singers. Despite our best efforts, the untrained vocalists had some brief moments with faulty intonation on the first recording. We did not come down too strongly on the intonation, wondering if the musicians were singing in local non-western modes and scales. After conferring with Irma, we concluded it was truly intonation discrepancy from untrained voices. Adding Rob Barrett, a new producer/engineer/musician to the second recording team took care of those pitch problems. He not only demanded much more from the singers, but used pitch

correction software tools to make last minute intonation corrections when the team just could not manage more grueling retakes.

Another advantage of having a highly skilled recording engineer like Rob on hand allowed for quick musical touches to the recording when the skills of the instrumentalists were also stretched to the limit. Rob had a synthesizer module along loaded with the latest Roland company “world sounds”. He easily played the few notes of the instrument needing correction using his synthesizer module and blended the sound into the mix.

## **Documenting the Tunis Projects**

Once back from the field recordings Ken Davidson, one of the three co-founders of HSI quickly culled through hours of footage he took in Tunis and prepared an eight-minute video. Hearing about the recordings and the video, churches invited team members to show or play excerpts.

Articles got published through web news outlets, with the Roland company, with *Wireless Age*, a Christian media magazine, and with *Relay*, OM’s quarterly magazine.

## **The Tunis Video Studio**

Responding to Norman’s request to also do video ministry in Tunisia, HSI expanded beyond its normal routine and took on a video phase in Tunis as well. Ken Davidson returned to set up a video editing suite for Norman and the OM media base. He and Norman then visited over forty sites from Tunisia’s Christian era in the second to

fourth centuries and prepared a 25-minute documentary on the Christian heritage of Tunisia.

Thus within a one year period the HSI team completed two audio recordings, two video recordings, and had several articles about the project published.

## **Chapter Six: Some Initial Results of the Recording Projects and Some Closing Reflections**

### **Initial Production Results**

Both the “The Voice of Carthage” and “For Your Glory” recordings were the first professionally recorded indigenous worship CDs in Tunisia. Within the first year of their release, more than a thousand of each recording were distributed. While initially produced for the Tunisian believers, as information started circulating, the recordings also spread to Morocco, Algeria, and Egypt. Copies made their way to Arab-speaking churches in Europe and in America as well. The eight-minute video of the Tunisia project had showings in churches and missions gatherings, resulting in recruits to HSI and donors coming on board. While just a small start, other early results that have been traced thus far include the following:

### **Arab Fellowships Using the Songs**

Norman Kurian wrote in the June 2002 North Africa Report, a publication of the OM North Africa Media Department, that “the songs are now sung in local churches and in Arabic fellowships inside and outside of the country, heard on-air and through web pages” (North Africa Report 2002, 1). This indicates that the recordings served a far wider purpose than the early intention of just providing the churches of Tunis with two recordings to strengthen their worship.



## **New studio built and used by several groups**

The same report stated:

The recording studio (room) is finally furnished and complete. And it has been put to use regularly by both nationals and expatriates from within the country and abroad. Over the first four months of operation five different mission agencies have recorded in the studio. This provides for in-country convenience and cost effective recordings (2002, 2).

This far exceeded our initial intention of only providing a facility for the OM media team. The studio provides a means for inter-mission cooperation among the expatriates, and for inter-church cooperation among the nationals.

## **Commitment to Ongoing Recordings in the Region**

In a recent interview, Irma Wikstrom, chief musician for the recordings shared: “I see my role to be based somewhere in North Africa, and will be happy to do more recording across North Africa. I see myself as a mediator to connect the western recording teams to the local people” (Wikstrom, 2001).

Here we see that the two recordings gave increased vision for Irma to continue to plan Arab worship recording projects into the future. In some ways this could launch a whole new career for Irma. Paul Neeley has traced this self-perpetuating role that recordings can have in birthing more songs and song projects: “the opportunity to record and distribute indigenous songs is a high motivating factor to create *new* songs. Having

the songs available on commercially distributed cassettes will increase the importance of indigenous hymns and give them a footing ...in church services” (Neeley 1995c, 3).

## **Radio and Web Coverage**

Norman emailed that IBRA radio, HCJB radio, and Trans World Radio have used songs from both CDs as part of their radio programs into Tunisia. Also, all other Arabic Christian radio stations in the region have been given a copy of the two CDs and permission to air them (Kurian, 2002).

Email came as well from media missionary Noor Fadel: “I am sending you this email to check if we could put these songs on our website and on our Christian radio. We are "Voice of Forgiveness" and we broadcast to the Middle East and North Africa with the message of Christ (Fadel 2002).

Broadcasting the two audio CDs extends the usefulness of the songs beyond the local churches of Tunis. Especially where no churches exist yet, these songs may fill a gap.

## **Satellite Cable TV**

Norman Kurian shared that one of the most far-reaching outcomes of both the audio and video projects involves plans to show music video versions of selected songs from the recordings on SAT 7, a Christian satellite cable. The cable broadcasts into literally millions of homes across North Africa and the Middle East. While SAT 7 programming

is largely pre-evangelistic, the potential of such a huge viewing audience could be part of the means for countless numbers of seekers to get exposure to the Christian message through the songs. Norman shares: “we believe this will be done rather soon (music videos) since some nationals have finally expressed their willingness to come forward and show their face on the TV” (North Africa Report. 2002, 4).

### **Local Reproduction of the Recordings**

Within the nations of North Africa distribution of Christian materials must take place very carefully. Importing huge quantities of materials has risks and dangers. To help allow in-country duplication of the CDs, a local church provided Norman and the media center with a multi-bay CD duplicator. The team now burns CDs freely without intrusion, and distributes them carefully and prayerfully. This not only provides security, but saves a huge expense compared to importing the materials from abroad. This also lowers the risk of potential customs snags and possible impounding or confiscation of the materials.

### **Songs in Print**

The songs have found their way into printed compilations put together for the house churches in Tunisia. Norman emailed that “Local churches and fellowships use the songs on both CDs in their worship sessions. The songs have now found a place in their

collection of worship songs in print form, especially the songs of the second CD.”  
(Kurian, 2002).

Having the songs available in print form helps implant the texts deeply into the memory. People without access to the cassettes or CDs, or to the equipment to play them still can learn the songs in the small house church gatherings. The spread of the songbooks has begun to popularize the songs.

## **New Teaching Opportunities on Worship**

Irma shared “the setting up of the studios has increased an awareness of the need to know more about worship. This has provided me with open doors to teach the believers about worship” (Wikstrom, 2001).

As local believers learned about the studio or visited there, the larger purpose became apparent—to provide worship materials for the believers. The entire Tunis project traces back to a desire that Irma had to teach Tunisian believers about worship. Hearing indigenous worship songs in Tunisian Arabic helped stir a hunger to know more about worship. Since the release of the recordings plans have begun to hold national worship events for the believers. Worship gatherings have already taken place in Morocco, Lebanon and Egypt.

## **Linking of the Believers**

In another part of The North Africa Report Norman stated “the recording was a landmark event in that country’s (Tunisia’s) national church history. It saw the coming together of both expatriate and national talent” (4).

As few Christian musicians exist yet in Tunisia, the projects could not have happened without the combined efforts of both the small number of national Christian musicians and the tiny community of missionaries with musical skills. The recording helped unite these two little communities with common focus and purpose.

## **Reaching the Unbelievers**

The North Africa Report continues: “In July 2001 the second CD was recorded. Its fast beats and catchy rhythms have made it more popular than the first, among both believers and unbelievers” (4).

Influencing non-believers was part of the goal of the second project. The target audience for the first project aimed more toward the believers. The direction for the second recording had an evangelistic thrust as well. Up until the release of these CDs all professionally recorded products usable in the market place came from out of the country.

The “For Your Glory” recording provides a witnessing tool for those that may feel a bit intimidated to share their faith publicly in a more hostile environment. Openly professing Christ in places like Tunisia involves risks. The strategic distribution of music recordings can be less risky.

## **Community**

Irma pointed out that isolated believers in remote areas that have no fellowship to attend can still sense community with the other believers in the nation through using the recordings. She states: “The reaction from people in remote areas where there are no house churches is that through the tape they feel they can be part of the believing community, and part of the family of God in the nation (Wikstrom 2001).

Irma’s comment shows how a CD of songs can become the shared expression of faith and trust. Singing and sharing the songs has a way of uniting the believers together.

## **Locals Control Facilities and Productions**

Relinquishing controls of leadership, giving decision making to the locals, handing ownership of equipment and facilities into the hands of nationals, all point toward the process of contextualizing missions. In Tunis the nationals eventually assumed responsibility for the high-tech audio and video equipment brought in at the time. Norman shared: “we have been able to identify a number of budding national singers and songwriters. We are trying to bring these talents together and thus produce a third Christian music album” (Kurian 2002). The local team will handle almost all of the ongoing recording projects.

This will happen not only in the audio studio, but in the video facility as well. Norman wrote about productions that have happened with local technicians:

Our productions this year include a teaching video entitled "The Perfect Love". It is a 75 min video in six sections. The message is prepared and scripted by a national believer in the local dialect. This is the very first teaching material to be produced in the local dialect (2002, 3).

In the same report he writes:

Work continues on the feature length film recording the five hundred year history of the early church in North Africa. It should be ready for sale and distribution by end of year. And the dubbed versions of the film will be available for broadcast soon after (2002, 4).

## Closing Reflections

***Distribution issues: Getting worship CDs to the new believers could play a big part in their spiritual growth***

Compared to many places in the world, Tunisia has so few believers, so few Christian books or bookstores, so few songbooks, Christian conferences and the like. Where little else exists, worship recordings with solid biblical truths can partially fill the gap by instilling truths that are part of a working theology in the heart. That need exists even more so in places cut off from major urban centers where there might be more pockets of believers and churches to attend.

In a recent email prayer alert for Tunisia, Steve Hart shared:

Many new believers remain isolated and cut-off from fellowship with others Christians. Pray that Tunisian believers would be willing...to travel to visit and encourage those who are isolated in this way. May these short visits be catalysts to further growth and commitment on the part of these new believers (Hart 2002).

***Helping isolated believers: Tunisian believers in isolated areas might find the songs of the two CDs have an exhilarating effect, emotionally and spiritually***

In discipling new converts from Islam Don McCurry reminds us of the importance of teaching new songs to the new believers: “teach... a young believer to walk in the presence of the Lord, thanking, praising, adoring, rejoicing in Him as he or she prays and is nourished by the Word of God...Singing is an essential part of this” (McCurry 2001, 318).

Along with other SIL ethnomusicologists, Tom Avery has promoted indigenous recordings over many years. One strategy SIL uses involves music workshops with native peoples guiding them to set Scripture passages to music. They then record the new songs, duplicate and then distribute them. Avery describes the Canela people’s response to one such project:

the new hymns were explosive, like pouring gasoline on a bonfire. The people gathered around eagerly to hear the new songs and learn them...Putting the biblical message in a traditional setting gave it an authority with them that it would not have otherwise had (Avery 1996, 13).

Perhaps the same could happen for isolated Tunisians.

***Influencing unbelievers: non-Christians hearing the Tunis CDs or watching believers sing the songs might be more receptive to the Gospel.***



Dave Hall reminds us of the ways that worship can influence non-Christian community.

When unbelievers experience corporate worship in their heart language, they are more open to hearing God's Word. Their stereotypes of Jesus being the foreign God of a foreign religion are removed simply by relating the Gospel and facilitating worship in culturally relevant forms. Showing interest in their music and arts validates them as a people and opens great opportunities for building relationships and hearing the Gospel (Hall 2001, 23).

Many groups have proven the effectiveness of reaching unbelievers with powerful media and the arts. *Together*, a publication by World Vision showed how drama, skits, commercials, plays, and music reached non-believers. The same issue showed the effective use of the *Jesus Film* among ethnic groups in restricted areas. There are several parallels that could convey the similar use of worship recordings in places like Tunisia.

*Safety in small group use.* While effective in large groups, among indigenous, minority people groups in high risk, limited access areas, the most effective evangelism with the film has been done in small groups. The more intimate and relaxed atmosphere of the home or small group showing creates a positive environment for the message.

*Memorization.* Many people overlook the use of the Jesus film for teaching. Repeated showing of the film serve for memorization and internalization of the Scriptures. After showing the film in its entirety several times, you may show only certain portions, stories within the story and have a short dialogue or teaching on this shorter story.

*Value the culture and language.* When the Jesus movie is dubbed into minority languages of the world, a strong message is sent to the people group. They are valued. Their language deserves a full length, beautiful movie production. This helps instill self worth and pride in the mother tongue. It is communication in the heart language. There is another subtle

communication going on. The carriers of the message are not here to destroy language and culture (Miller 1994, 56).

***Answers to prayer: The audio and video recording projects that took place recently might be a tiny part of the answer to many calls to prayer.***

In summarizing the spiritual situation in Tunisia, Johnstone mentions that several new house churches have come into being over the last few years, and he asks the reader to “pray for their growth and discipleship” (Johnstone 2001, 631). Elsewhere in the aforementioned prayer alert for Tunisia Steve Hart shared:

The church in Tunisia continues to experience remarkable growth! Praise God for those who have come to faith over the past month and pray that they would be discipled! It is easy for church groups and individuals to become so busy with other programs and projects that discipleship becomes a low priority. Pray that all Christians in Tunisia would remain committed to making disciples and not simply seeing “conversions” (Hart, 2002).

***Persecution issues: The Tunisia recordings might one day strengthen believers going through some kinds of severe trial at the hands of radicals***

Many of the Muslim governments throughout the world openly persecute believers. Particularly in the Middle East and North Africa, believers face great pressure and restrictions. Indonesian and Sudanese Muslims have openly declared *Jihad* (religious war) on the Christians. In such places, worship recordings have strengthened and given hope to the believers. Ian Freestone reports from Maluka:

“The songs are all written by people within the province of Maluku, Indonesia. These people have suffered cruel persecution for their faith over the last three years. I would call many of the songs psalms and laments, rather than 'praise and worship.' However, there is a strong message of faith and hope as well” (Freestone 2001).

After hearing the American Secretary of State refer to the Dinka people of Southern Sudan as the world’s most persecuted people, an HSI team went to the Sudan to record a Dinka choir. During the final moments of one eight-hour recording session with the Dinka, the choir squeezed into the sweltering little makeshift studio broke into dance and jubilation, oblivious to the expensive microphones and recording equipment, as they swayed and jumped with joy. When asked later what the songs conveyed, the pastor told us these were expressions of hope and love for the Lord in the midst of their trials.

## Conclusion

During the first recording project in Tunis I had the privilege of sharing in one of the two church buildings of the country. I summarized the purpose behind these studios and many more which *Heart Sounds International* hope to set up across the 10/40 Window area, stating, “Every believer should worship our Awesome God in an awesome way that reflects their own culture.” May these worship CDs be the first fruits of Tunisia contributing their small part toward that great moment when “the Kingdoms of this world

have become the Kingdom of our Lord and of His Christ, for He shall reign forever and ever.”

## **Appendix A: HSI Equipment List**

step-down transformer (240/220 to 110V :200 to 500W depending on equipment)

UPS/surge protector

power strip(s)

plug adapters

extension cord

"wall-wart" space savers

microphones

mic cables (25' minimum length)

pop filter(s)

mic stands

mic clips/mounts

phantom power

XLR/Phone(1/4") adapters

headphones

headphone amp/distribution

cables to connect with DAW

desktop monitors

DAW (digital audio workstation)

Roland VS system, laptop and breakouts as determined

small mixer (for extra preamps, phantom power, etc.)

storage/data back up (external hard drive)

SCSI cable(s), connectors, cables as necessary

data disks

keyboard (pedal, power supply, cables, etc.)

sound module and controller as necessary

midi cables/interface

aux percussion

music stands

various adapters

track sheets

masking tape

utility knife

super glue

guitar strings

tuner

recording handbooks as necessary  
magic markers

#### Miscellaneous planning review

- what type of recording is best suited to the situation (multi-track overdubs, multi-track live, stereo live, etc.)
- room size and acoustic properties (layout, doors, windows, floor type, walls, ceiling height, outside noise, etc.)
- sonic treatments available (thick blankets, mattresses, carpet, ways to install it, etc)
- equipment available onsite-less to carry in (transformer, mic stands, keyboard controller, etc.)
- recording information (type instruments, number of vocalist, number of songs, music director, demo tape)

## **Appendix B: HSI Travel Checklist**

Internet/email access numbers?  
Contacts info  
Embassy info  
Flight details  
spare batteries (AAA and AA)  
Passport (plus copy in wallet/shaving kit)  
visa  
cash  
country info file  
medicine (antibiotics, first aid, etc.)  
gifts for local contacts  
electrical adapters  
personal transformer  
powdered juices, snacks, etc.  
tea, mug, water heater.  
Camera and film  
Video camera for documentation  
short wave radio  
tissue paper  
towels, sheets, soap, shampoo, laundry detergent  
small flash light  
alarm clock  
bug spray  
dictionary  
(online translation dictionary)  
<http://translator.dictionary.com/cgi/translate>

## **Appendix C: A sampling of the Tunis Tunes**





















## **Appendix D: The CD Recordings and Artwork of the Two Tunis Recordings**

### **Voice of Carthage Recording**

## **For Your Glory Recording**

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