

International Council of Ethnodoxologists (ICE)

... a network for culturally appropriate Christian worship

A Tribute to Tom Avery

Tom helped promote indigenous principles of music in Wycliffe and SIL in many ways, teaching missionaries how to have a positive attitude toward local music styles and how to analyze those styles. He showed them that instead of translating western hymns, they could do simple research projects and encourage indigenous composition that often led to the development of an indigenous hymnody.

Frank Fortunato gave this tribute to Tom: Tom Avery pioneered so much of what we in music missions now see as fundamental to our identity and work. I got to know Tom through countless conference calls and committee meetings preparing the Global Consultations on Music and Missions. He usually had a measured, balanced and insightful approach toward issues. He was a gentleman, and an unstuffy scholar who found ways to make ethnic music concepts very accessible in his teaching. He clearly showed that he was in tune with God's desires by his instinctive honoring of people from the Global South and the Two Thirds world. His work with the Canela Indians of Brazil has a very special place in missions history and in the ethnic worship movement. One snapshot of Tom's incalculable legacy is deeply chiseled into the memory of many of us, captured in a now classic quote from the Canela about Tom: *"The translators gave us the book in which God speaks to us, and Tom gave us the songs in which we can speak back to Him."* There are unknown numbers of people singing back their song to the Lord as a result of Tom Avery's pioneering efforts in music missions.

See video clips of Tom leading worship at the Global Consultation on Music and Missions 2006
- <http://www.youtube.com/watch?v=Y5Vnu3Rlefs>

Web Resources

The Garland Encyclopedia of Music Online:

This ten-volume full-text reference (**free for those with a five-year or lifetime membership in ICE**) now includes the 9 companion albums with 271 audio examples. Users can link to and listen to audio examples from the full-text notes section of each chapter as they read, or browse and listen to the complete collection of recordings by album, track title, performer, or date. This collection has also been updated with browsable indexing fields, an expanded advanced search, and all audio tracks from the accompanying CDs for each volume. Users can now browse by Person, Cultural Group, Place, Audio Tracks, Audio (CD) Volume, Subject, Genre, Instrument, and Ensemble. Each accompanying CD with liner notes and track information are browsable and play using our standard audio player. The Advanced Search fields have been expanded to include subject specific fields including instrument, person, genre, ensemble, organization, place, language, subject, and cultural group. There has been roughly 6,000 new terms added to the controlled vocabularies in indexing these volumes, used over 100k times across all 10 volumes.

For a great glimpse into field-based ethnodoxology ministry, see the short video clip *Project 'Sounds of the Jungle'* from the Henrys in Panama - <http://www.nationswillworship.blogspot.com/> - and read their amazing stories of field work at <http://soundsofthejungleadventures.blogspot.com/> -- these are real ethnodoxology heroes!

Interested in teaching about world musics to schoolchildren? Check out the multitude of lesson plans prepared by Smithsonian Global Folkways

at http://www.smithsonianglobalsound.org/rss/itunesU/lesson_plans/rss.xml. The list gets updated frequently; the current 20 items include materials on music in Afghanistan, Colombia, Thailand, Argentina, India, Texas, Ireland, Brazil, Turkey, Mongolia, Japan, Zimbabwe, Egypt, the Caribbean, and more.

If you were at the SEM 2007 meeting, you may remember this panel discussion: "Music from the Virtual World: Opportunities and Challenges in Distributing Ethnographic Music Collections Online." Important points: "Hear leading experts in the digital music business and music museums debate the opportunities and challenges in working with online music, from issues of digitizing to rights to cataloguing. How do digital music distributors acquire recordings and collections and how do they present them in an increasingly crowded marketplace? What is the future of online music stores regarding video, images, and other field research and educational materials? How can ethnomusicologists and archivists play a role in this new marketplace?" Download a recording of the panel discussion as a mp3

at http://www.smithsonianglobalsound.org/rss/itunesU/talking_music/rss.xml Many ICE Associates are involved with online distribution of music; consider this an essential guide for your thought.

<http://www.wec-int.org.uk/cms/trek/musical-internship-programme> - See WEC's Trek musical internship program and the new ministry - "Resonance"

Worship Notes

The August issue focuses on the theme of competing tastes in worship, and includes:

- * Theme article: another Tapescrew Letter to his under-demon nephew Woodworm
- * A Parable
- * Quotables: Quotations on the issue of taste in worship
- * "Global Worship": focus on a past event and a future one
- * Info on important upcoming worship events

Please click [HERE](#) to open PDF (left-click) or to download (right-click, "Save link as..."). Or go to the [Worship Resources](#) website.

**The ICE network exists to encourage and equip
Christ-followers in every culture to express their faith
through their own heart music and other arts.**

**We facilitate online networking and provide resources
for the development of culturally appropriate Christian worship,
utilizing insights from ethnomusicology, missiology, worship studies and the arts.**

[This ICE Newsletter was edited by Paul Neeley, with Frank Fortunato and Robin Harris]