



JOYFUL REUNION

One of the joys a traveling missionary has in his work is returning to a place where friends have been and getting to see them again. The Kingdom is built through the fellowship of the saints, and Christ-centered relationships develop as the seeds of the Gospel are planted and nourished.

At St. Peter's Lutheran Church in Medina, Ghana, I was pleased to make music again with Kenensua Yenu pang LANBON and Elijah MUNANKAN. You may remember Kenensua (above left) from a previous newsletter. He is one of the talented keyboardists whom I gave copies of the *LSB* Guitar Edition to last year. I give the Guitar Edition to electronic keyboard players because they play off chord symbols like guitar players do, rather than play the more intricate harmonies and counterpoint found in the regular organ edition.

Elijah is the lead singer at the parish and, together, they do a commendable job of leading and teaching. But there is so much more they could — and want — to learn. One day, I hope one of them will get to study church music at one of our Concordias. Imagine what a catalyst he would be upon his return!



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Édition Africaine Preview



Participants in the final field test of « Édition Africaine »

Front, from left: Emmanuel NTAHOMVUKIYE (Burundi), Dimitri NDAYIZIGA (Burundi), Jacques ZOUMOUTSA (Congo-Brazzaville), Roger POBA NKOUNBA (Congo-Kinshasa), Rév. Albert KOUTIA (Congo-Brazzaville). Back: Rév. Arnel OUADIKA (Congo-Brazzaville), Phillip Magness, Rév. Joseph TCHIBINDA MAVOUNGOU (Congo-Brazzaville), Aventin NSHIMIRIMANA (Burundi), Bonaventure NTIRANDEKURA (Burundi). Not pictured: Rév. Benjamin TALANTSKY

My eyes may be a bit closed here as we faced the bright African sun, but the rest of the group looked great, and they are what this work is about. Pictured above are most of the participants in the 10-day workshop I led this past January at the *Centre Luthérien des Études Théologiques—Congo* (CLETCO).

The goal of this workshop was two-fold: introduce the mission edition of the francophone *Lutheran Service Book, Liturgies et Cantiques Luthériens (LCL), Édition Africaine (ÉA)* to four students from Burundi and three from Congo, and review all the contents of the book with the African advisors to the project: Rév. Albert KOUTIA, Rév. Arnel OUADIKA, and Rév. Joseph MAVOUNGOU.

Here is a translation of what Rév. OUADIKA had to say about the event:

“We had a very good time together in liturgy and song. It was a real plus for the students and for us as teachers. We improved our singing of music we had previously learned, including correcting some mistakes in how we were doing Matins. Cantor Magness also presented several African songs being included in the new *Édition Africaine*. Similarities and differences between this edition and parent edition of *Liturgies et Cantiques Luthériens* were identified and their purposes explained. Another very enriching experience was learning to read the notation of the psalm tones in *LCL* so that we could see how many more we could sing to tones we already knew! This exercise helped us master the musical scale and has made retaining hymns easier. Above all, we appreciated the warmth and skill he brings to his teaching. He knows so much, yet never loses his patience. We are very thankful for our time together and for all we are adding to our celebrations.”



PLEASE PRAY FOR:

- Rev. William Boateng (pictured above) and his congregation, St. Paul's Lutheran Church—Kanda, as they take a lead in planting the Lutheran Service Book (LSB) in Ghana.
- The seminary in Dapaong, Togo, as they navigate difficult times due to increasing violence from Islamic extremists making incursions into their country.
- Safe travel during my upcoming deployment to Canada, and for successful opening workshops there with *Édition Africaine*.
- Preparations for rolling out *Édition Africaine* in Burundi, Rwanda, Côte d'Ivoire, Togo, Congo-Brazzaville, and Congo-Kinshasa (DRC).

GIVE THANKS FOR:

- Safe and productive trips this past winter to Pointe-Noire, Congo and the Greater Accra area in Ghana, and for the pastors and musicians there nurturing good hymns.
- Lutheran Heritage Foundation— Africa, and their Coordinator in Nairobi, Rev. Tuomo Simojoki, for their work in publishing and distributing *Édition Africaine*.

LSB Brought to Ghanaian Parishes



Sharing the joy of the Lord's song at St. Peter's Lutheran, Medina, Ghana.

After my trip to Congo, I headed north to Ghana to teach introductory workshops on the *LSB* to four parishes in the Greater Accra area. The main goal of this trip was for the Ghanaians to have Divine Services using Setting I from the *LSB*.

The setting was adapted to the context and is forming a pattern the Rev. John Donkoh, bishop of the Evangelical Lutheran Church of Ghana, is leading them to follow as they work toward producing their own hymnal. The approach mirrors that of *Édition Africaine*: the order of service from the parent hymnal is followed, with musical adaptations.

So we followed the hymnal liturgy with the following musical changes: in place of the Alleluia and Verse we used a more rhythmic Alleluia paired with the Verse from Divine Service IV ("These things are written that you may believe that Jesus is

the Christ, the Son of God" (John 20:31). We used local songs for the Offertory, the Sanctus from DSIV and a setting of the Nunc Dimittis by a Ghanaian composer.

The first Sunday, two of the parishes worshiped together. It was a glorious celebration, after which Bishop Donkoh said, "That was the best Divine Service I have participated in here in Ghana!" The following week I proceeded to Medina. The group pictured above is only about half of the participants. I snapped this picture when the class was divided into two groups for a musical game (most of the women joined this group). Then I returned to St. Paul's—Kanda, where I have taught twice before, and prepared them for a similar celebration that was also a great success. They are ready to learn more!



Students at CLETCO using international hand symbols to learn music notation.

From Rote to Note

On the left you see a class working with Orff-Kodaly hand signals. Pictured here is the note "ti", the leading tone to "do" — hence the finger pointing upwards. We apply these signals to songs the students already know, connecting their bodies with their hearing and then introducing new music that uses the same sounds. Because the mind works by association, this helps everyone learn to read music more quickly.



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