

# Pentecostalizing Sound



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## An Ethnography: The Aesthetics and Politics of Pentecostal Sound Within the Pentecostal Revival Movement of South-East Amsterdam

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15<sup>th</sup> August 2017  
Word Count: 19,654

**Ethnographic 3-Month Case Study: Aesthetics and Politics of Pentecostal Sound in the Pentecostal Revival Movement of the Kandelaar building in South-East Amsterdam.**



Photo: Pentecostal Revival movement is housed on the third floor of the Kandelaar Building.

Address: De Kandelaar, Bijlmerdreef 1239, 1103 TX Amsterdam

## **Foreword & Thanks**

First and foremost, I would like to thank the Pentecostal Revival International Church for allowing me to conduct my anthropological field research within their extraordinary confines of their church located in Bijlmer arena, south-east Amsterdam. I thank Pastor Emmanuel Koney for being so warm, open and encouraging, always available when I have those anthropological prying questions. I also thank the Pentecostal women and men of the church, for without them there would be no research and the supposed charismatic space of sonic worship would be far from hot, warm and powerful. And lastly but definitely not the least, I would like to thank my supervisor, Dr. Annalisa Butticci, for without her motivating guidance, extensive knowledge within Pentecostalism, and moral support, this thesis could not have fared so far.

August 15h, 2017

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## **Abstract**

This is an innovative and new approach to critically study the aesthetics and politics of Pentecostal sound within the church halls of the Pentecostal Revival Church International in south-east Amsterdam. The aesthetics and politics of Pentecostal sound surround the Pentecostal religious experience of meeting and communicating with the divine entity; one that can charismatically inspire, empower and liberate them. The aim of this thesis explores and analyses the aesthetics of Pentecostal sound, the way in which sound is mediated, produced, heard and audibly perceived by Pentecostals and their charismatic response, and the politics of Pentecostal sound, the way in which Pentecostal sound shapes and reshapes power and authority upon the congregation of Pentecostals. This thesis provides an in-depth analysis on the charismatic aesthetics of Pentecostal sound and its imbued charismatic politics on-the-ground. Further, as this is a soundful thesis the research also offers audible soundscapes to be heard in the digital folder, ‘Pentecostal soundscapes’, to audibly accompany the reader.

**Keywords:** Pentecostalism, Migrant Church, Christianity, Sonic Charisma, Pentecostal Revival, Pentecostal Sound, Charisma, Charismata, and Perceived Real Presence, Sonic Worship,

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## Chapter 1, An Introduction

*“Ai weiii! Saka-wa, namabadee, ooohh, laaa-laa-laaa!, Oh lord! Give me strength, oh lord Jesus. Give me mercy, oh lord!, Je-sus. Your name is power, oh lord! Jesus. Sakabawa-la-la”*  
*Tthump thump thump, bam-bam-bam, tring, tring, tring, tring, tring. Of music, of beat, of garbled words, and voices crying out loud “HALLELUJAH!”, “AMEN!”.*

*“I bless you all, in the name of Je-sus- I bless you all, in the name of Je-sus – I bless you all in the name of Je-sus!”. Bam-bam-bam. Tring-tring-tring-tring-tring.*

Before each Pentecostal service within the Kandelaar Building in south-east Amsterdam, ethnically west-African men and women meet before the church doors, chattering away, shaking hands, updating each other on their lives, and wishing one each their God sent blessings before taking a seat within the church. They meet Sunday night to mark the beginning of the working week and Friday night to mark its end. I turn the handle of the church doors to enter the fluid, sonic, and sacred space of melodic music, prayer, speaking in tongues, instantaneous shouting, and emphasizing the immediacy of soulful preaching.

A congregation of a hundred or more men and women gathered in charismatic prayer to worship God. The Pastor invites everyone to stand up again and meet their singing brothers and sisters in the church. Each service begins with a warm-up and ends with the Pentecostals feeling empowerment and revelations. I observe and hear them voice their daily marginalized struggles and concerns through sonic irruptions and out-loud prayer, or singing a song unto their lord for his glory, for his mercy, and for his blessings. The community expects to congregate together, to sing together, and to embody the holy spirit together.

This three-month long ethnographic case-study focuses on the charismatic sonic migrant community of the Pentecostal Revival Church international in south-east Amsterdam and observes and participates in the making-of religious Pentecostal charismatic sounds within their sonic church halls.

The aesthetics and politics of Pentecostal sound revolves around the Pentecostal experience of perceived real presence. Pentecostals experience the divine aesthetic moment of spirit baptism, or *Perceived real presence*, which is the aesthetic moment of experiencing the divine entity, which in this thesis comes about through sonic worship (Butticci 2016, Orsi 2016, Arkette 2004, Meyer 2006). To congregate with and in the Holy Spirit within the church halls means to mediate the Holy Ghost from the immaterial to the material world, creating a liminal transformative period. Pentecostals experience the Holy Spirit that comes down from the supernatural world and merges with natural world in which Pentecostals can perceive in matter such as the Eucharist tradition, or sonically by shouting the power held within the word of “Jesus!”.

This liminal realm is produced by the making-of Pentecostal sound wherein Pentecostals can perceive the Holy Spirit, by which they can hear, communicate with and through, touch and be touched, and experience a divine moment of empowerment and liberation stemming from perceived real presence (Butticci 2016, Oosterbaan 2009, Wariboko 2014). And so, sound is part of this very process of materializing the immaterial, turning the transcendent superfluous divine entity into a tangible real entity, one that can be taken hold of and gain spiritual and political power through (Arkette 2004, Oosterbaan 2009, Wariboko 2014). This thesis then focuses on the soundful process of sonically materializing the holy spirit and what kind of aesthetics and politics are involved.

As I witnessed the making-of charismatic Pentecostal sound, I realized that Pentecostal sound holds religious and charismatic aesthetical properties that moves the



Pentecostal believer into an ecstatic state of Holy trance; one which empowers the individual within the politics of their everyday life. The way in which Pentecostals create charismatic sound and their charismatic response captured my attention, and thought, ‘this soundful religious experience is in dire need of a charismatic explanation!’.

At the end of every service, the Pentecostal revival church declares itself a *charismatic* church, one who only uses the substance of Jesus Christ to experience the Pentecostal perceived real presence (see Appendix III. In this thesis, I argue that Pentecostal sound aesthetics are inherently charismatic. However, what kind *charisma* are we talking about and can it be applied to the materiality of sound?

Charisma according to Weber is held within an individual that is perceived to be an extraordinary and even superhuman trait, one that can capture an audience’s full attention, that drives them with emotion and inspiration, encourages them to push social boundaries of hegemonic constraints and offers feelings of empowerment and liberation against these (Butticci, Thomas 1969).

Butticci and Oosterbaan support the notion that Weber’s conception of charisma is not exclusive to individual attributes but to material ones as well, such as sound, space, symbols, and images that already have pre-conceived temporal notions, bodily sensations, and spatial understandings that evoke charismatic feelings of empowerment and transformation (Butticci 2017, Oosterbaan 2009). And so Weber’s conception of individual charisma can be applied upon the materiality of Pentecostal sound.

In light of sound being also an attribute of Weber’s charisma and charismatic power, this is also supported by the Pentecostals perceiving and hearing Pentecostal sound as charismatic. The leadership aspect of charisma parallels the way Pentecostal Pastors oratorically preach their verses, but most importantly the way in which the Pentecostal sound sonically captivates the audience by the irruptability of sound, its high frequency and

amplification levels, the sudden exclamations and unexpected vocal irruptions throughout the soundscape and calls for a heightened sonic attention which meets the needs of the Pentecostals migrational context and their religious pious lives. Pentecostal sound is expected to be heard by Pentecostals on their retreat to their sonic worship in which charismatically and soundfully fulfils the Pentecostal needs in a time and place, and in can otherwise be conceived of as *sonic charisma*.

In addition, I argue that Pentecostal sound also holds religious charisma as sound aesthetically mediates perceived real presence. It makes Pentecostal sound all the more powerful as even uttering the word, “JESUS!” means power, and power means Jesus. This religious charisma makes Pentecostal sound even more sonically powerfully because of the perceived notion that the Holy Spirit is within sound and is perceived to the same as Weber’s conception of charisma, sound holding the extraordinary and supernatural charismatic power to change, to transform, and to liberate those oppressed by hegemonic power structures and of their marginalized position (Butticci 2016).

Charisma or charismata in the religious sense is described by Apostle Paul in the New Testament (Muthiah 2010). ‘Charism’ means ‘grace’ in Greek, or ‘gifts’ which are bestowed by God upon a congregation which Pentecostals perceive through sound. The charismatic ‘gifts’ from the Holy Spirit manifests itself within the body of the believer encourages them to seek other possibilities within their political realm.

This perceived real presence, or the ‘baptism of the Spirit’ then, has not really much to do with one’s status of holiness but has everything to do with the ‘penetration of life’, the actualization of the Holy Spirit’s dynamic wherein the whole person, body and mind, is ‘energized to fulfil new possibilities’ (J. Williams 1997, p.2). Through this ‘penetration of life’, the same charismatic aesthetic event as Weber describes, Pentecostals gain political access to the supranatural realm of the divine, where the impossible becomes possible. New

supra-natural possibilities and realities are forged that are beyond what the rational and natural world could offer. These new magical possibilities are offered in petitionary prayers, prophecy, deliverance, and enchanted expectations of miracles, healing and protection (Wariboko 2014, Butticci 2016, Butticci 2017, Kalu 2008).

Pentecostals are migrants in the Netherlands, and have assumed the Dutch nationality being the second and third generation, still live a marginalized life within south-east Amsterdam. Being black in a white Dutch society comes with the usual migrational discrimination and marginalization of peoples according to race, material and financial status, and their social and political connections (Aalbers 2003, Arkette 2004, Hackett 1998). Pentecostals as the Other in Dutch society, finds a sanctuary within the community as the Pentecostal Revival church is not only a meeting place and is considered to be an aspect of home as when they worship together, they feel the most powerful (Meyer 2014, Meyer 2006).

To end, the often muted and marginalized voices of Pentecostal's throughout the working week, meet to congregate on Friday to mark the end of the working week together where they ecstatically, vibrantly and charismatically produce sonic soundwaves that capture both the aural space and the believers within. They retreat to the sonic community to voice their concerns, worries and beliefs through petitionary testimonies all the while holding enchanted expectations that God will perform miracles of healing and transformation upon their lives (van Dijk 1997, Kalu 2008, Oosterbaan, 2009, J. Williams 1987).

### **The Ethnographic Thesis on the Aesthetics and Politics of Sound**

This ethnographic work is an innovative and critical study on the aesthetics and politics of Pentecostal sound that surround the Pentecostal religious experience of meeting and communicating with the divine entity; one that can charismatically inspire, empower and liberate them (Oosterbaan 2009, Butticci 2016). The aesthetics of Pentecostal sound is the

way in which sound is mediated and, perceived and heard by Pentecostals. The politics of Pentecostal sound is the way in which Pentecostals sonically respond and phenomenologically feel after experiencing the sonic Pentecostal experience.

To begin, a soundful study on the aesthetics and politics of Pentecostal sound, regarding its sonic process in mediating a divine religious experience and its political effect of empowerment, is currently absent within the interdisciplinary study of Pentecostalism. With only a few studying the dynamics of soundful politics within public space but does not study the charismatic nature of the aesthetic and politics of Pentecostal sound and its soundwaves in depth (Arkette 2004, Butticci 2017, Meyer 2006, Oosterbaan 2009, de Witte 2008).

To do this, I adopt Steven Feld's approach of acoustemology or sonic habitus, which means "one's sonic way of knowing and being in the world" (Feld 1996) which is captured by sound recorders when in-the-field, creating what Feld also calls a 'soundscape' (Feld & Brenneis 2004, Hiramatsu 2004). The concept of soundscape holds a part within the aesthetics of sound (*ibid*). The soundscape of a Pentecostal sonic service provides the reader with an aural description of sound, which complements the occularcentric representation of the Pentecostal environment (Pinch & Bijsterveld 2012, Pinch & Bijsterveld 2014). What I further add on to the concept of soundscape is a visual illustration of sound in the form of soundwaves, which gives the researcher the ability to visualize sound in order to understand the presence peaks, fluctuations, dynamics and signal processes that contribute to the aesthetic moment of perceived real presence (Samuels et al. 2010). Further, the notion of musicking, which Trevor Pinch defines as 'how any form of music or sound demands a set of listening practices' and its own set of material performance can be deduced from Pentecostal and the way they perceive, hear and listen to Pentecostal sounds (Pinch 2004 p.636, Pinch 2012).

Chapter 1 introduces the Pentecostal sonic world, provides the notions and concepts most important to this thesis, its aim and research question and a discussion section on the ethnographic method used within this thesis, its benefits and limitations. The following question of this topic of thesis, *what are the aesthetics and politics of Pentecostal sound within the charismatic sonic environment of the International Pentecostal Revival Church in Bijlmer Arena, Amsterdam? And in turn, how do the aesthetics and politics of Pentecostal sound shape the Pentecostal believer's experience of perceived real presence and behavioural relations among each other and God?*, and will be answered in chapter two and three.

Chapter two details the aesthetics of Pentecostal sound, which proves to be vital to the study of Pentecostal history and listening. The aesthetics of Pentecostal sound is defined within as the *sonic* process by which Pentecostals mediate the materialization of the Holy Spirit within their aural space of worship. This resolved by first questioning what kind of sounds Pentecostals hear on every day or every week, what sonically surrounds the believer, and how the believer responds to sound by way of sound attaching itself to temporal notions and bodily sensations of time and place (Feld & Brenneis 2004, Oosterbaan 2009, Hiramatsu 2004).

The aesthetics of Pentecostal sound is shown to be inherently charismatic by both applying Weber's conception of individual charisma upon the materiality of sound, and Paul the Apostles inherent religious charismata notion found within the Holy Spirit that is termed the sonic charisma of the church. Further, the Holy Spirit's aesthetics of materialization complements and even mirrors the loud and bolstering amplified sounds, the dynamic fluctuations of peaks and lows, the irruptability of speech, the stressing of syllabus and unexpected exclamations at unpredictable times, and this eventually forms the sonic charisma of the church, leading us to its charismatic imbued politics on-the-ground in chapter three.

In chapter three, the politics of Pentecostal is revealed by the imbued politics of the aesthetics of Pentecostal sound within the everyday life of the Pentecostal sonic community in south-east Amsterdam. The politics of Pentecostal sound is defined within this thesis as the charismatic socio-political power and authority, stemming from the aesthetics of Pentecostals sound, which shapes, maintains, and reshapes charismatic power relations among the Pentecostal community, God, and those belonging outside of their worship halls (Butticci 2016, Kalu 2008, P. Williams 1987, J. Williams 1972). The charismatic aesthetics of Pentecostal sound, its democratic irruptability, spontaneity, and bolstering amplification and frequency levels is what imbues political consequences of sharing charismatic authoritative power and empowerment felt within the church.

The politics of Pentecostal sound argues that through producing and listening to Pentecostal sound, creates the divine aesthetic moment where the ‘penetration of life’ occurs, and the impossible becomes possible (Kalu 2008, J. Williams 1987). The charismata or the gifts given to all Pentecostals is a certain spiritual authority, a certain spiritual charismatic power held by all (Muthiah 2010). Through sonic worship and the charismata given by the Holy spirit upon its congregation, fosters new political realities and possibilities that extend far beyond the confines of the natural and physical world (Butticci 2016, Butticci 2017, Thomas 1967, J. Williams 1987). By Pentecostals tapping into sonic charismatic worship, they tap into a supernatural realm of possibilities which would otherwise not be possible, empowers the individual with a spiritual authority that releases them from political constraints, restrictions, societal norms and ills.

Chapter four is the concluding chapter and gives critique on this thesis and further recommendations for future research. To end, the aesthetics and politics of Pentecostal sound reveals sound’s religious properties of turning the transcendental into a tangible and perceived real being, and sound being an attribute of charismatic power in structuring socio-

political identities and relations among Pentecostal members and their relationship with God. The socio-political relations of charismatic power and authority demands a certain democratic freedom to all within their amplified sonic worship halls which complements the charismata in-built authority within their theology (Kalu 2008, Muthiah 2010). This is place and time where Pentecostals go to feel 'powerful' and empowered with the sonic community all under one God. To be transformed through the baptism with and in the spirit (J. Williams 1987). To connect and to communicate with, to be with and in the Holy Spirit who loves them unconditionally, who makes a way and path for them within this life and the next life to come.

## Research Questions and Methodology

With a sounded approach, grounded in the mentioned theoretical framework, and in combination with field-experience in the Pentecostal church, the research question and the following subsidiary questions are formed.

**Central Research Question:** *What are the aesthetics and politics of Pentecostal sound within the charismatic sonic environment of the International Pentecostal Revival Church in Bijlmer Arena, Amsterdam?*

*And in turn, how do the aesthetics and politics of Pentecostal sound shape the Pentecostal believer's experience of perceived real presence and behavioural relations among each other and God?*

Subsidiary Questions and problems to be resolved:

**Subsidiary question (1):** *What are the Aesthetics of Pentecostal Sound?*

- What does Pentecostal sound, sound and look like?
  - o Visual illustration; what is the rhythm, frequency, amplitude in which Pentecostal sound is sonically expressed?
- What are the characteristics and attributes of Pentecostal Sound?
- Through what technology and instruments is sound mediated in Pentecostalism?
- How do Pentecostals sonically respond to Pentecostal Sound?
  - a. To whom does Pentecostal sound belong?
  - b. Which actors make use of Pentecostal sound (source of sound-making)?
  - c. Who has the authority to make audible Pentecostal sound?



## **Subsidiary question (2): What are the Politics of Pentecostal Sound?**

- How does Pentecostal Sound form and maintain identities and communities?
- How does sound act as a religious tool to that materializes the Holy spirit and shape the experience of perceived real presence?
- How does Pentecostal sound shape and reshape power relations among its community, pastors, God and the outside world?
- How does Pentecostal sound empower the community of believers?

### **Aim of the Study**

The aim of this study is to provide the reader with an aesthetical and political understanding of Pentecostal sound and the socio-political power it holds within the Pentecostal worldview of the Pentecostal Revival Movement in south-east Amsterdam. It wishes to provide the reader with an audible understanding of what Pentecostal sound might sound like, what its imbued aesthetics and politics are, and, how these aesthetics and politics of sound are in relation with and undergirded by the aesthetics and politics of the Pentecostal Holy Spirit. Ultimately, after grasping the aesthetics Pentecostal sound and its relation to the Pentecostal theological worldview, the question posed remains, how does Pentecostal sound shape and reshape the politics of power and authority on-the-ground and enhance the phenomenological experience of perceived real presence?

Choosing sound as the particular focus of this thesis means focusing on the audible sounds produced and the mode in which Pentecostal sounds are produced and mediated. This means excluding any analysis of the occularcentric representation, only referring to visual illustrations of Pentecostal sound to reveal signal processes and to have a visual understanding of how Pentecostal sound might look like as soundwaves (Feld & Brenneis 2004, Pinch 2012). After the theoretical understanding is established, case studies from the

three-month long in-the-field ethnography, which includes written observations and MP3 format audio recordings which are transcribed and analysed (See Appendix II) qualitatively. From the qualitative analysis, common themes are derived as well as frequent words and references, and the signal processes of the soundwave. The analysis will be explored at the end section of each ethnographic chapter where the research question and subsidiary questions are answered via data triangulation of theory, literature examples, the content and audible listening terms from in-the-field case studies within the Pentecostal Revival movement in South-east Amsterdam. In addition, the soundscapes of this thesis can be heard to place the reader in a similar sonic environment.

Further, what I wish to add to the academic study of Pentecostalism is adding a valuable interpretation of Pentecostal sound through visualizing its soundscapes and taking away from it the signal processes and dynamics, such as its amplification, frequency level, fluctuations, presence peaks or climaxes, and so on. Pentecostal sound to be analysed and archived as a resource for later historiography and cross-analysis research of the particular Pentecostal sounds emitted from particular Pentecostal Revival Movement south-east Amsterdam. To end, this ethnography also develops the theory of sonic charisma further by delving into Pentecostal sound's aesthetics and imbued politics, which in general allows for the Holy Spirit to flow and to be mediated within sonic spaces and perceived to be a very real and material divine presence (Oosterbaan 2009, de Witte 2008).

## Ethnographic Approach

Ethnography is key to understanding phenomenological events of time and place within history, seeking to describe the lives of people other than ourselves. For an anthropologist, ethnography means to come out of our own shelled doxa and the taken-for-granted world, and enter a foreign one, one where ideology, theology, place-making and meaning-giving is shaped differently and under a different context, historiography and circumstances (Bourdieu 1992, Covington-ward 2015, Ingold 2011). And so, by spending three months in the sonic worship halls of the Pentecostal revival movement and immersed in a cacophony of loud, dynamic, and amplified sounds in the Pentecostal sonic church halls, this is an ethnography of participant-listening (Forsey 2010). This thesis is a soundful ethnography providing the reader with a history of listening, a timeless moment captured in time that reveals the sonic process of charismatic worship by which Pentecostals sacralise space, blur the distinction between the supranatural world and the natural world, and mediate the materialization of the immaterial that empowers the individual who is currently undergoing the extreme loud sonic experience of Pentecostal worship (Butticci 2017).

Martin Forsey (2010) introduces *Ethnography as Participant Listening*, a new way of reproducing recorded soundscapes and listening to them in an *engaged* way in order to write a soundful ethnography, one method I adopt to provide the reader with visualized audible soundscapes, audible descriptions of the time and place, and how individual within that sonic community responds to sound (see appendix VII for audio vocabulary).

Participant-observation is the ethnographic method by which the researcher adopts and mimics participating practices in order to embed oneself in the subject's habitus and life-world, or positioning oneself in-the-field (Feld & Brenneis 2004, Forsey 2010, Samuels et. al. 2010). In-the-field case studies is source of ethnography and the phenomenological method. Written observations are in-the-field experience notes whereby previous academic theory

helps ground Pentecostal sound. By participant-observation and writing down notes, observing the subjects and sound comes as a strength, the Pentecostals are not wary that I am there and are happy to see a newcomer come to their church to experience what they experience with an open mind. A limitation is that, they might emphasize certain aspects of their practice, but because of my longitudinal stay at the church and because their worship is such a surround-sound aesthetical moment, that they forget that I am there to study them. Further, literature on charismatic sounds and embodied behaviours are abundant to support my ethnographic observations while in the Pentecostal Revival church of south-east Amsterdam.

An interview allows for the questioning of and prying into Pentecostal sound (Feld & Brenneis 2004, Forsey 2010). Semi-formal interviews, and unformal interviews are used to allow for justification of prior research assumptions. Semi-formal and casual interviews were conducted. Semi-formal included questions but left an area for dialogue and conversation. Informal or casual interviews were not recorded but listened to and after recorded down in the written observational notebook. The strength of informal interviews is that the participant is introduced to an audio recorder which may influence their response, maybe in line with what a researcher would like to hear. A weakness of informal interviews is that they are not recorded audibly, but as this is an ethnography, and written observations of casual interviews suffices (Forsey 2010).

The types of data collected from the Pentecostal participants are audible records in audio format of the soundscape of their space of worship, written observations from participant-observation strategy, and semi-formal and informal interviews. The strengths and weaknesses of each data collection method are outlined as follows. Audible records of the soundscape of the environment provides the researcher material to analyse (Forsey 2010, Hiramatsu 2004). The recorder samples all sounds and noises emitted in the Pentecostal

space of worship. A weakness would be trying to isolate for example, rattling noises, or the charismatic irruptions of the preacher but as that is not the topic of this thesis but the overall production of charismatic sound that is emitted all at once, soundscape recordings of the total sound at once suffices.

### The Pentecostals and South-East Amsterdam

The subjects of concern in this ethnography are the Pentecostal believers that come to congregate, to worship, and to occupy the third floor of the Kandelaar building in in Bijlmer Arena, south-east Amsterdam. Pentecostal believers are in affiliation with this International Pentecostal Revival Church. The reason as to why the researcher choose these subjects to be the topic of the research is because of the long temporal establishment of the church and their west-African relations of home and community. Further, Pastor Emmanuel Koney, the man who established all Pentecostal churches around the Netherlands, resides and is chair of this very Pentecostal congregation. Having studied theology in Ghana and committed to the evangelical global spread of Pentecostal Christianity (Robbin 2014), the interviews held with Pastor Koney, allow for research assumptions derived from in-the-field experiences to be affirmed, and any other interest in other Pentecostal churches to be examine. The snow-ball sampling method of participants is used as through meeting Pastor Koney, I met the church.

Bijlmer arena in south-east Amsterdam as a location itself holds an interesting background in comparison to centralized Amsterdam. The Bijlmermeer. the neighbourhood, which in its design was a social housing project and construction in 1975, and still this day houses over 100,000 people in identical high-rise buildings (Bruijne 2002). Bijlmermeer has experienced high-crime rate and robberies in 1995, and fortunately continues to go down since 2005. The population in Bijlmermeer is ethnically diverse, many economic migrants came from Suriname and those others in need of social housing (Aalbers 2003). Since 1975

to today, Bijlmermeer has experienced major renewal by the government seizing the opportunities possible in the southwest of Amsterdam. The Pentecostal devotees from all around the Netherlands to come to pray at the Pentecostal Revival Church in order to witness the Sermons lead by Pastor Koney. To end, the geospatial location of the Pentecostal church is also where I draw the line of my single-sited ethnography.

The Pentecostal believers are charismatic worshippers within their singing and sonic church. They produce sound not in a monotone fashion, but with great use of oratorical skills make way for the production of charismatic sound. The Pentecostal believers usually participating are Pastors, church members divided into the men's movement, women's movement, youth movement, children's movement, the musicians, and the choir. It is these subjects that emit charismatic sound that are observed and recorded. The age of the target subjects begins at a 6-month-old baby to an elder of 80 to even 85. The gender compilation is equal, although more women seem to attend the church than men in the span of the three month in-the-field research. They see themselves as a migrant community as their relatives came for labour in the 1970s to Holland from west-Africa. Comprising of Nigerian, Ghanaian, Sierra Leoneans, and Surinamese descent. They hold strong affiliation to both Africa and Holland both as a nation they call home.

The choice of the setting and site of research was mainly due to Pastor Koney's involvement in the Pentecostal Revival Church International, located in the Kandelaar building near the Gazenhoef station in Bijlmer arena. The setting in which the church is located is in the migrant neighbourhood of south-east Amsterdam where predominantly west-African ethnicities live, work and send money back to their home countries, Suriname, Ghana, Liberia, Nigeria, Sierra Leone, and elsewhere. The participants come to worship at this church either from the surrounding location or from neighbouring cities in the Netherlands.

The Pentecostal events witnessed will be Sunday church event from two to five in the afternoon, and Friday's concert of worship or 'all-night prayer' from eight to ten. The events observed included a cacophony of charismatic sound surrounding the researcher and the subjects alike. The subjects charismatically create a charged environment in order to create a sense of flow for the holy spirit to move through and be present. This is done through the amplification of sound through loudspeakers, preaching through a microphone, melodic piano music playing in the background, and the continuous rattling of the tambourine and Africa traditional rattle instruments produced by the crowd.





## Chapter 2: The Aesthetics of Pentecostal Sound

*“Voices crying out the name Jesus, of garbled words, of thumps”*  
- Annalisa Butticci (2016 p.7)



(© Photos by Anne Dolman)

This chapter explores the aesthetics of Pentecostal sound which is the sonic way Pentecostals produce Pentecostal sound and the way in which it is heard and listened to. This thesis does not explore the isolated sounds but rather the whole cacophony of sound-making all at once to understand how Pentecostal sonic surround sound holds such a charismatic influence upon the minds and bodies of the believers.

As I enter the doors of the Pentecostal Revival Movement's church in south-east Amsterdam, I am met by a cacophony of highly amplified sounds cascading throughout their sonic church halls. Such an extreme sonic environment makes the sensory experience to a newcomer surely overwhelming, and after three months in the field it has only furthered my curiosity of the role that sound holds within the Pentecostal space of worship. The different sounds emitted from different sound sources, such as loudspeakers or by the bodies of believers, overlap and interfere with each other, creating a chaotic audible scene. These sounds merge and flow into in the Pentecostal sonic space of worship as one full body composed of soundwaves that surround me in its totality; a charismatic surround-sound that engulfs both the Pentecostal crowd of a hundred men and women and the atmosphere in which they worship.

The testing of sound of the microphone begins with the sound director exclaiming "hallelujah, hallelujah, HALLELUJAH!" and the live band improvises, each playing to a beat of 0.5 per second, and eventually transforming into their favorited Gospel music. The high-volume sounds from the live electric band and the singers are amplified through loudspeakers, making up the largest part of amplified sound in the environment. The music is composed of drumming with a frequent use of china cymbals, two electric guitars hooked onto amplifiers, singers and Pastors with microphones connected to loudspeakers, a trumpet, banjo drums being played on the side, and the piano playing melodic and mystical music is mediated through the loudspeaker.

As I make my way to the back of the church room, I can feel the density of the aural space, produced by the live band, the Pastors and the audience as it touches upon my skin. It is warm. I proceed to take a seat next to Hannah, Grace, Sarosa and Trina situated in a crowd of a close to a hundred ethnically African people, all in a full swing of prayer, speaking in tongues, singing, dancing, whistling, clapping and rattling their tambourines either to the beat of the music or in a constant motion. I look around and notice that the Pentecostals wrapped in prayer are closing their eyes while repetitively moving from side to side, repeating the words “Jesus” over and over again, explicit and out loud in prayer. I then also close my eyes, mimicking their movements in order to participate in the full auditory sensational experience of Pentecostal charismatic prayer. I close my eyes and shut the visual world out. And yet, I still hear everything.

My hearing perceives the sound far more intensely and its power can be felt through its sonic amplification taking precedence over any other sensory abilities. Every sound produced comes across as more vibrant, ecstatic, energetic, dynamic and spontaneous as my selectivity of the senses focuses on the auditory. It is overwhelming, such a large body of sounds produced in unison and taken hold by the whole of the community. This overwhelming sensation is inescapable, as the sound also feels quite invasive. When closing the eyes, the selectivity of the auditory sense is heightened. I can also hear the singer sing passionately and dynamically, fluctuating his or her vocal chords, increasing the volume by pressing the microphones upon their lips and stressing the syllables when referring to Jesus and the Holy Spirit. I hear, at a closer distance, African tambourine rattle instruments ringing from the audience. I can hear the drummer tap frequently on its china cymbals. I hear the Pastor and his great oratorical skills preaching to the musical beat, “bam, bam, bam” with “PRAY!, PRAY!, PRAY!” through the microphone, fast paced and in motion whilst the audience further enhancing this beat by rattling their tambourines in accordance. He captures

their attention, “You! Are you Listening? Show me that you are BLESSED?”, sending shockwaves of unexpected irruptions and pops of breath throughout the church halls and are met with unexpected amplified irruptions from the audience “hallelujah!”, “amen!”, “GOD IS GRE-AT!”. I hear the crowd moved with emotion responding to the Pastors charismatic teachings, with loud irruptions of sound and exclamations of speech, “YES JESUS!”, “OHH LORD!” and “Hallelujah!” spontaneously throughout the service, In essence, I can hear the Pentecostals sonically breathing the glory of life into their space of worship.

As the climax of the song approaches, the Pastor sonically explodes while standing front-centre on the stage with a microphone held very close to his lips. with pops of breath, “PPFF, RRAA!, Ahhh!” and explosive outbursts of “HALLELUJAH!” and “AMEN!”, stressing the syllabus of each word. My head perks up and I immediately stop writing down my observatory notes as the explosive and highly amplified irruptions from the Pastor, stops me in my tracks as my attention refocuses upon the Pastors voice. The audience responds to the Pastor’s great oratorical skills with a of loud and vibrant sounds including with whistles and clapping, and voicing their explosive outburst by shouting “hallelujah!” “JESUS I LOVE YOU”, and “OH LOOORDDDD!”.

When the audience is wrapped in prayer, and the Pastor encourages the liberty of space within the church, they produce irruptions, explosive exclamations of “PRAISE JESUS!”, “Hallelujah!”, “Bless the lord!”. Then when called to speak to the lord, they repetitively produce the words, “oh je-sus, oh lord, oh je-sus,”, stressing the syllabus of Jesus. When wrapped in full prayer, and the climax of the pastor reaching his presence peak by releasing pops of breath sporadically into the microphone, the Pentecostals begin to speak to the lord, “haa-wei! Kasa, nouva, la-la-la, elaboo-ra-ra, AI WEIII!, Jevovah oh lord, kasa latimasiiii- la-la-la,” and so on. The words except for Jawei and Jevovah can be understood, while the rest is only comprehensible to their one triune God.

The climax, presence peaks and dynamic fluctuations, as well as the Pastor and audience's valued approach of explicit and explosive outburst and irruptions within the aural space, produces a frission that is felt all over my body. The unexpected beautifully sung songs by the singers, the climaxes, and the presence peaks by which the Pastor stress the syllables when making a reference to the Good that Jesus has done, makes me feel a certain elevation, an uplifting of my mood and the tone by which I make sound audible. These goosebumps make the hair on the body prick up, and I am overcome with shivers.

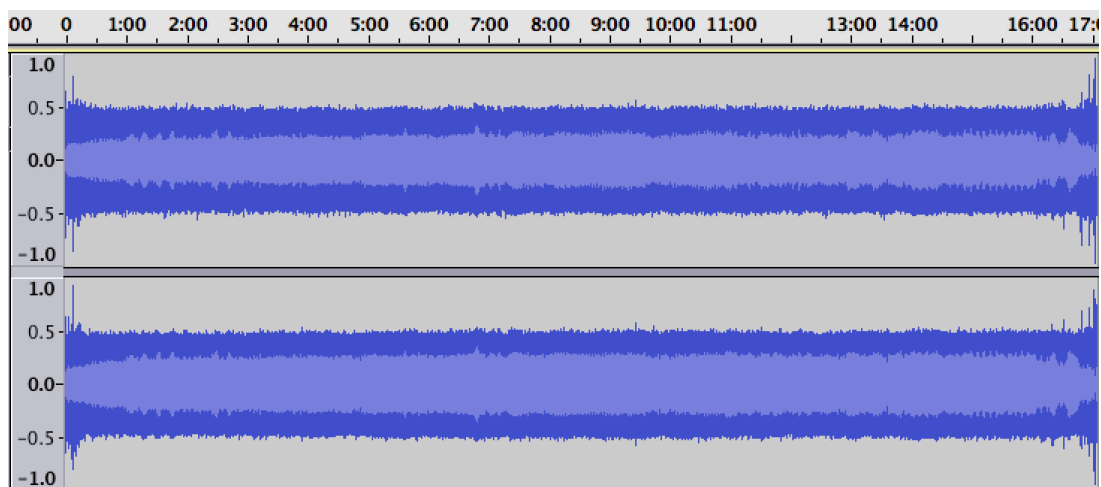
Sound's power can be felt by the overwhelming auditory sensation I feel, and when the song and prayers reach the unexpected climax of the song and reaches 1 on the amplification level, I am overcome with frission. This frission is called goose bumps and gives me a shiver whenever unexpected and beautiful sounds are introduced within the soundscape. The audible and out-loud prayer of the audience of which I am currently standing in becomes louder and louder, and the people around me are sweating, crying, and vicariously praying and sonically embodying the Holy Spirit.

## Pentecostal Sound, a Visual Illustration:

Sound creates material soundwaves that cascade throughout the sonic environment taking up aural space within the church. Through *Audacity*, a digital modern-day technology system that allows for a visual illustration of sound, reveals the specific amplitude and frequency level of that particular Pentecostal soundscape (Feld & Brenneis 2004, Samuels et al. 2010), which in the Pentecostal context is around an amplification of 0.5 to 1. Frequency level recorded of Pentecostal sound is at a usual baseline of 12k to 15k and reaches peaks of 17k. The visual illustration of Pentecostal sound includes passive music-making, active music-making, preaching, and speaking in tongues. Active and passive music-making describes the how they sing the lyrics, as in the active song it can be described as a fast, chopped up manner of singing, with each beat having its own word to be emphasized, and in passive music-making, the lyrics of the song as well as the sounds produce by the band are held longer, and are elongated and fully sung out in a passionate manner (see Appendix VI for audio vocabulary).

### Active Music-Making

***Song: 'We Worship You'***



(Figure 1: 'We worship you' refer to soundscape 'we worship you' 21/03/2017 )

The above visual soundwave can be heard by playing the soundscape "we worship you" song 21/03/2017.mp3. Amplification at 0.5 at a steady rate, with fluctuations and peaks reaching 0.7. The frequency is stable at 13k but reaches peaks at 16k.

Aural Description: Full body of sound taking up the full sonic environment and are the climaxes of the song which can be seen from 1:00 to 3:00. Repetitive verses sung in unison

"we give you ALL the GLORRY", "We worship you my lord, you are worthy to be praised. we worship youuu – You are alpha and Omega, we worship you my lord" x5

"All I have to say is thank you, what should I say unto the lord, all I have to say is thank you lord" x 5

"thank you lord" – singer

"thank you LORD!" – Audience (x10)

The song is played in an upbeat tempo where transients, fluctuations in beats occur (see Appendix VI for listening vocabulary). The ringing of the tambourines is to the beat of the song (0.5/s), however during the climax the tambourine ringing is in a constant motion. The singer sings the first verse, and the audience reproduces the verse sung in the same oratorical charismatic and dynamic manner "Everywhere I go, I will lift him up higher!", repeated and repeated till the singer changes the discourse of the music;

"Oh lift him up" - Singer

"higher" - Audience

"Oh lift him up"

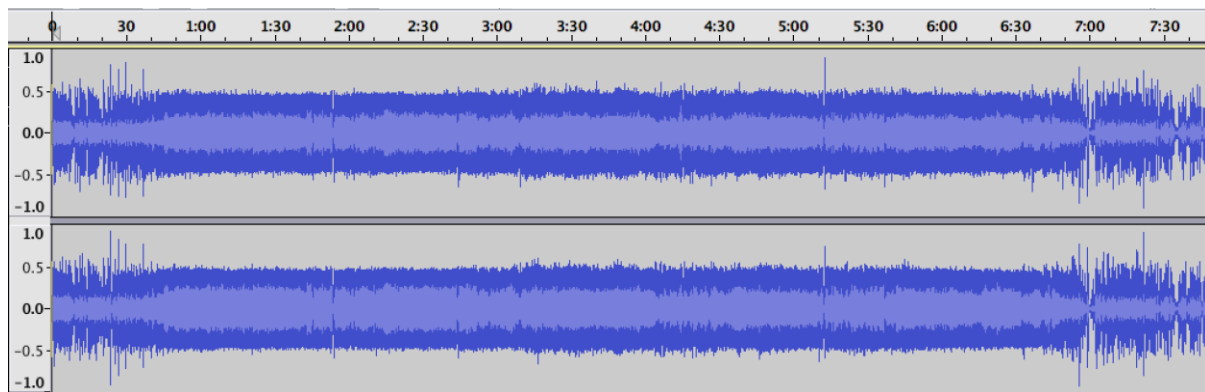
"Higher" x 20

After the repetition there is an intermission of the singer again repeating the above sonic scene, "Oh lift him up" by the singer, "higher" by the audience. At 7:00 minutes, a climax, constant tambourine rattling music, everyone responds joyfully by shouting, clapping and

whistling, ending with an “hallelujah!!!”. Repetitive rhetoric of the song, the tempo increases in its beat and pace, and as the rhythm increases, a sense of urgency is understood by the way the singers voice quickens, becomes louder, becomes explosive creating an upbeat, alive, energetic, makes the audience elevated as they fully participate in the sonic environment.

***Song: ‘Turning Around’***

Below a visual soundwave is provided and can be heard from the soundscape: “Turning around” song 19/03/2017.mp3.



(Figure 2: ‘turning around 19/03/2017’)

Amplification at a steady rate of 0.5, and the frequency level when the woman singer sings is at 10k reaching 14k, and as the audience joins in, the frequency level increases to 15k with peaks reaching 17k.

Drums make use of china cymbals with the same high pitch of the tambourine with the audience makes use of according to the beat of the song (beat 0.5/s). Climax reaches at 2:00, audience sings in unison, a full body of sound, along with the singer, “turning around, my life is turning around!”, becomes faster, more urgently expressed, quickening its tempo and pace, upbeat and makes you move to the beat, side to side;

“Somebody, listen to me, you’re life is turning around” – Woman lead singer (0:00-1:00)

“Turning around, turning around” Singers

“Oh god my life is turning around” x 10

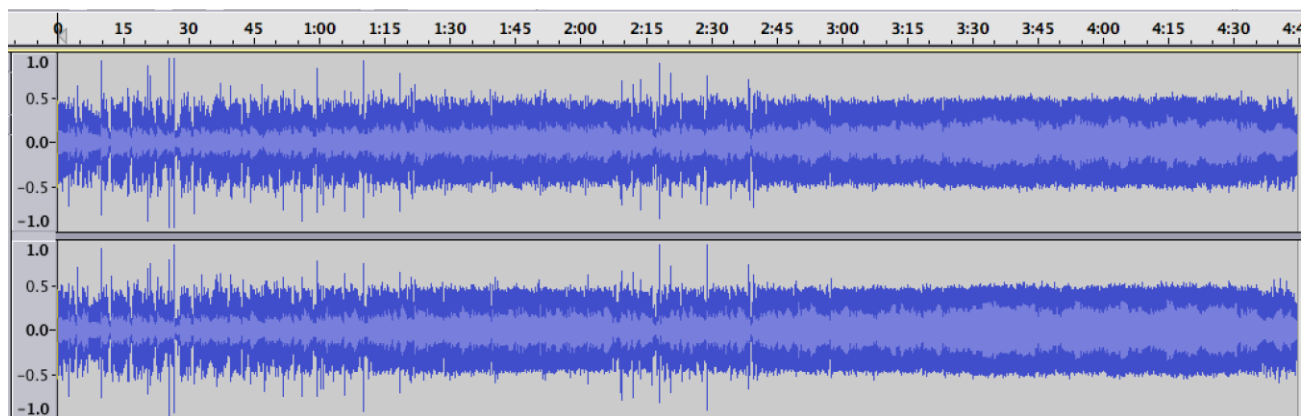


Such joyful music, the dynamic fluctuations makes the music I hear sound active, with the amplification level at a steady base of 0.5, and the light blue soundwave from 0.3 to 0.4. Pastor Koney reiterates the Joy that the Gospel brings each and every service (Appendix II). The sound is repetitive even more so when it reaches the climax, and the audience enthusiastically yowls, whistles, and shakes their tambourine instruments to the beat of the music. End of the music, everyone claps, yowls in appreciation and the tambourine shakes continuously, the pastor reiterates “life is turning around, say it to your neighbour, life is turning around. It is the turning point, it is the turning point, life is turning around” Rhetorically repetitive, reaffirming beliefs, norms and values, strengthening their community’s identity and way of life.

### Passive Music-Making

#### ***Song: ‘My Hallelujah Belongs, to, You’***

Below a visual soundwave is provided with a description of its signal processes and can be heard from the soundscape: “My hallelujah belongs to you” song 26/03/2017.mp3.



(Figure 3: ‘my hallelujah belongs to you’)

Amplification level at 0.5 steady base with peaks reahing 1.0. Frequency level at 14k base level reaching 17k in its peaks.

Aural Description:

“My hallelujah belongs to you” – Pastor

“My hallelujah belongs to youuuu” – Audience (x10)

“You DESERVE IT” – Pastor and Audience

“you deserve!” - Pastor

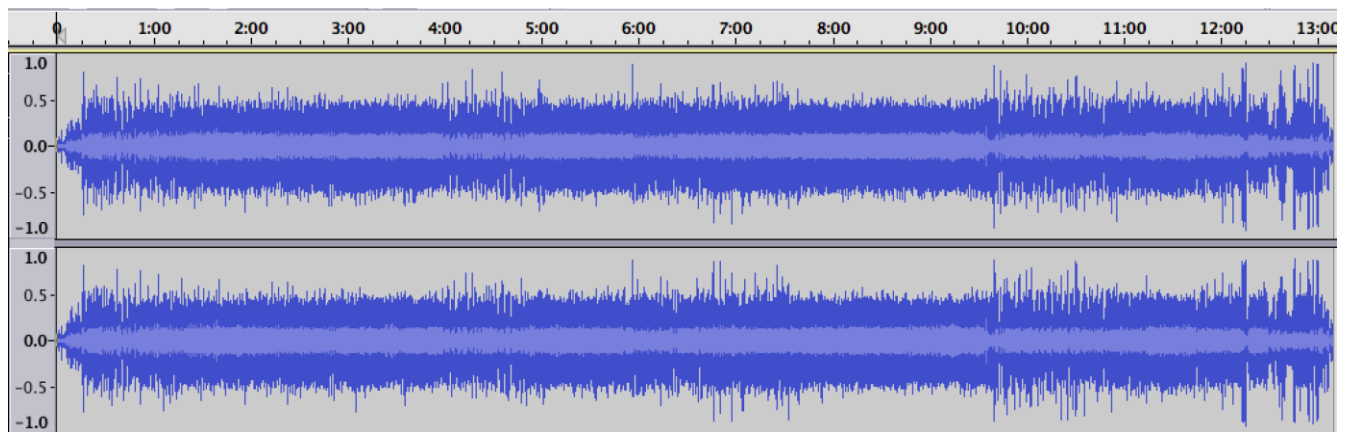
“You deserveeeee it” – audience x5

“All the glory” – Pastor

“All of my glory belongs to youuuu” (x5)

Frequent use of china cymbals creates a high pitch similar to the audiences use of tambourines. Continuous rattling of the tambourines in a constant motion, then in the beat of 0.5 per second. The space between the fluctuations and increase in peaks is when the singer or pastor sings explosively. Then around 1:00 and later at 2:45 minutes, the audience fully joins in, creating a full body of sound in the aural space. Passive, elongating each verse, “You derserveeeee itttt!”, “All of my glory, belongsss, tooooo, youuu”. Even though the song starts out as a passive song, sung by elongated the words of the song, after 3 minutes into the song, it turns more dynamic. The beats of the drums are louder, the Pastor sings and expresses the songs louder, and the rattling of the tambourines are at 0.5/s. However, ending again with a slower tempo, “All of my gloryyyy, belongsss, tooooo, youuu!”.

*Song: 'Here in Your Presence'*



(Figure 4: 'here in your presence')

The above visual soundwave provided can be heard and played from soundscape “here in your presence 25/03/2017.mp3.

Amplification level at base line 0.5 with peaks reaching 0.7. Frequency level at base line 10k with peaks reaching 16k.

Aural Description:

“Now that we are here, here in your presence, speak to us now. Now that are here, here in your presence, we wait to give you...” x5

‘We are open, speak to us now, we are opennnn, we are oppennn!’

“we are open” – Lead singer

“we are open” – Back-up singers

“Our hearts are wide open:” – lead singer

“we are open, speak to us now” – back-up singers

“We can change the world! Say it! We can change the world!”

“We can change the world!!!” – Audience participates

Beautiful melodic and passive piano plays at the beginning at a slow pace. Use of the china cymbals of the drummer is used at a high pitch. The lead singer begins to sing, and the

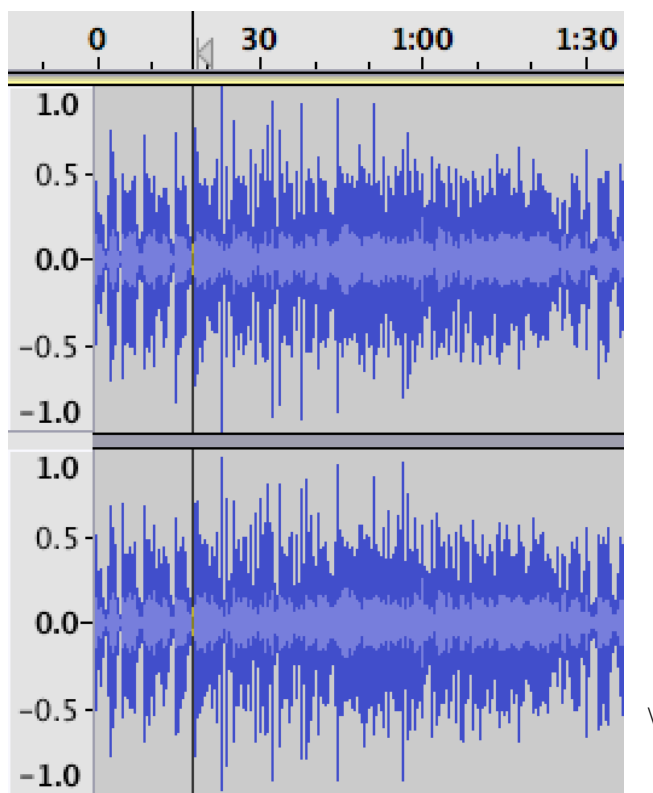
audience can be heard speaking in tongues, and praying. Slow and passive music, the back-up singers sing along and the audience joins in at 1:30 minutes into the song. This is more a passive performance than the audience joining in fully energized and charismatic in their endeavour. This song is the perfect example of a fluid, passive, emotional, outing of the want and need to belong to the Holy Spirit, “we are here in your presence, we are open, speak to us nowww!”.

At 5:00 there is an increase in tempo, an increase in volume, producing a thicker body of sound because of the cacophony of sounds that interfere and overlap with each other. At 7:00 it increases, “Pull us in, the light goes out” x 10, and the drumming increases its tempo to a beat of 0.5 per second. A sense of urgency towards the end of the song after the climax, “we can change the world!” x 10. Intermission at 10:00, fading into a slow pace again. Use of china cymbals by the drummer, “we, can, change, the woorrlldddd” with a beautiful melodic piano plays to end the song.

**Song: ‘Jesus I want more of you’**

On the right a visual soundwave is provided with a description of its signal processes and the response from the audience and can be heard from the soundscape: “Jesus. I want more of you 26/03/2017.mp3.

Amplification level at base line 0.5 with peaks reaching 1.0. Frequency level at baseline 10k with peaks reaching 15k during the full body of sound from 0:30 to 1:10 minutes.



(Figure 5: ‘Jesus I want more of you’26/03/2017)

Aural Description:

“You make my life so beautiful.” – Pastor Koney introduces the song

“As you are, there is nothing greater than this. That is why I love you, foreverrrrr moreeee!”

audience joins in.

“I want more of you – JESUS!” – Pastor

“I want more of youuuu Jesssuuss!” – Audience and Pastor sings

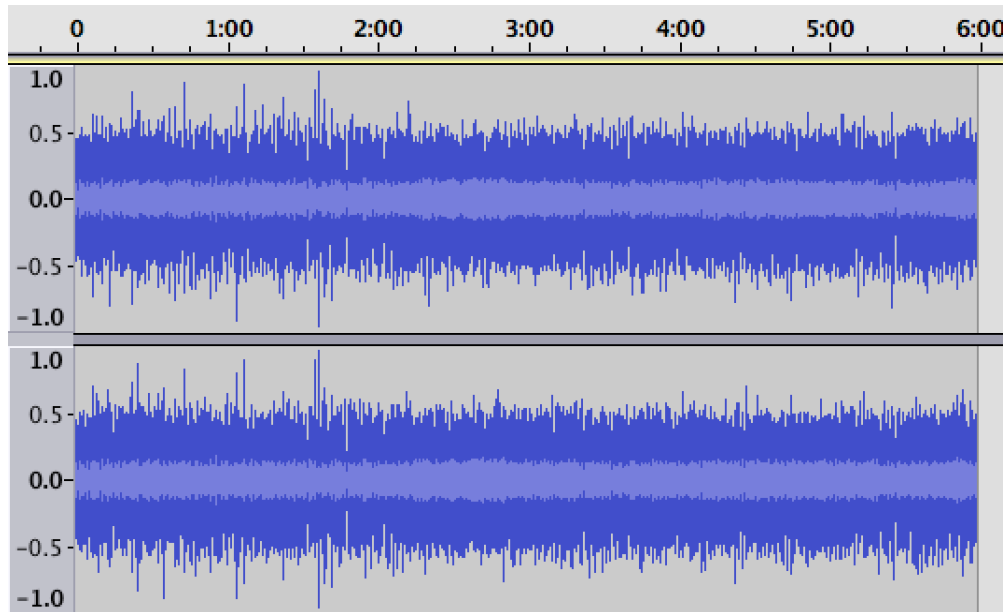
“Jesuss, Powerrrr” – Pastor Koney

Pastor Koney makes use of explosive exclamations of “Jesus”, quick and relaying the power of the word “jesus!” The audience joins in and repeats it by reproducing the song in the same oratorical charismatic manner with the same fluctuations as the Pastor (Riesbrodt 1999). Repetition in Pentecostal sound is key to enhancing the charismatic atmosphere and for the Pentecostals to reach a state of ecstasy, a holy trance-like state of hypnosis of which sound plays a large role in.

## Preaching

### ***Pastor Waterbeek Preaching and its Reproduction by the Audience***

Below is a soundscape of Pastor Waterbeek charismatically preaching and can be heard via the soundscape called ‘Pastor Waterbeek preaching 17/05/2017’.



(Figure 6: 17/05/2017 ‘Pastor Waterbeek Preaching’)

Amplification level at 0.5 base line with Pastor Waterbeek’s voice reaching 1.0. The frequency level is at base line 12k, and increases to 15k when the tambourines with its high pitch are introduced at 3 minutes into the soundscape.

Aural Description: First the Pastor preaches not a sentence, but parts of the sentence to be repeated by the audience in the same charismatic oratorical manner and is illustrated as follows:

“Thank you father, for being faithful, to me, everyday, thank you lord, for being loyal, to me and my family. Every spirit of pride, working in me, DIE! In the name of JESUS. Every spirit of jealousy, working in me, DIE, in the name of JESUS. Every spirit of competition, working

in me, DIE! In the name of JESUS! Every spirit of selfishness that is working in me, DIE! In the name of Jesus. Every spirit of Sabotage that is working in me, DIE, in the name of  
JE-SUS!”

“By the blood of Jesus, any evil witch, any evil deeds, that I support, I break A-WAY, TO-DAY-, I break-away, TO-DAY, in the name of Jesus”

“Oh LORD! Help me, to be committed, and loyal, all my services, to you. OH lord, help me, to be committed, and loyal, to all my services, unto you. Oh lord! In my days of challenge, help me, to be loyal, to my colleagues, help me, to stand fast, to my colleagues. Oh Lord, any sea of disloyalty” and it continues.

Pops of breath by the Pastor through the microphone ‘PFFF, FIRE!’, ‘BBB-BEWARE!’,  
“AH! OH!”

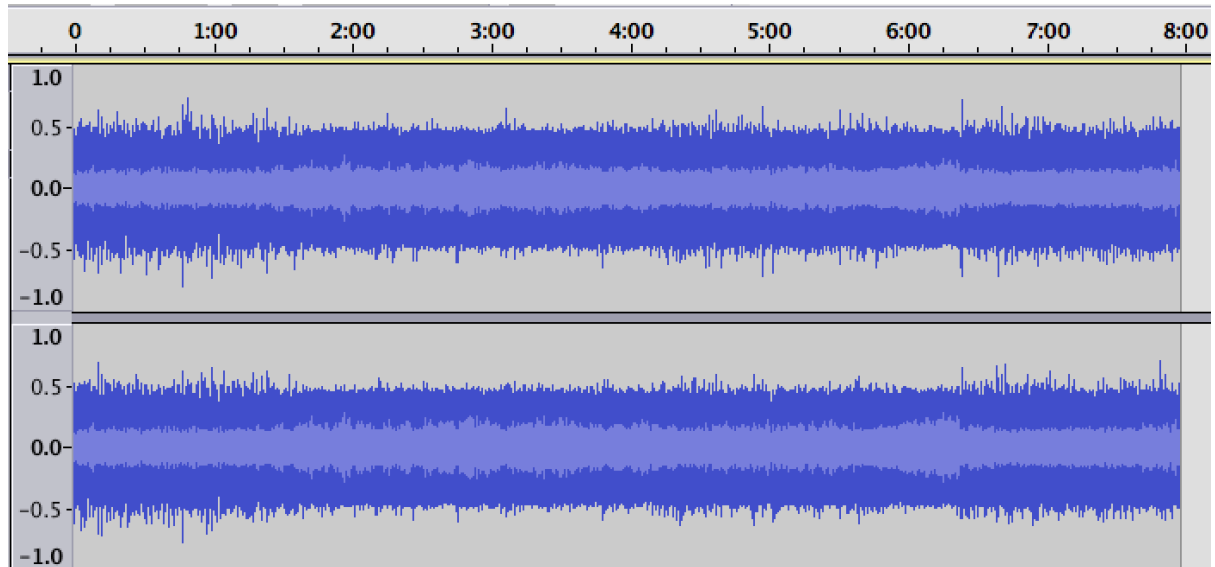
The audience repeats the sentence and expresses unexpected pops of breath and irruptions as well, “OH jesus! Hallelujah! RRraaa! Revival!!!”.



## Speaking in Tongues

### *Speaking in Tongues, i.e. Speaking to the Lord*

Below is a soundscape of Pastor Waterbeek charismatically preaching as well as the audience praying, and speaking in tongues (speaking to the lord). It can be heard via the soundscape called ‘Speaking in Tongues 17/05/2017’.



(Figure 7: ‘speaking in tongues 17/05/2017’)

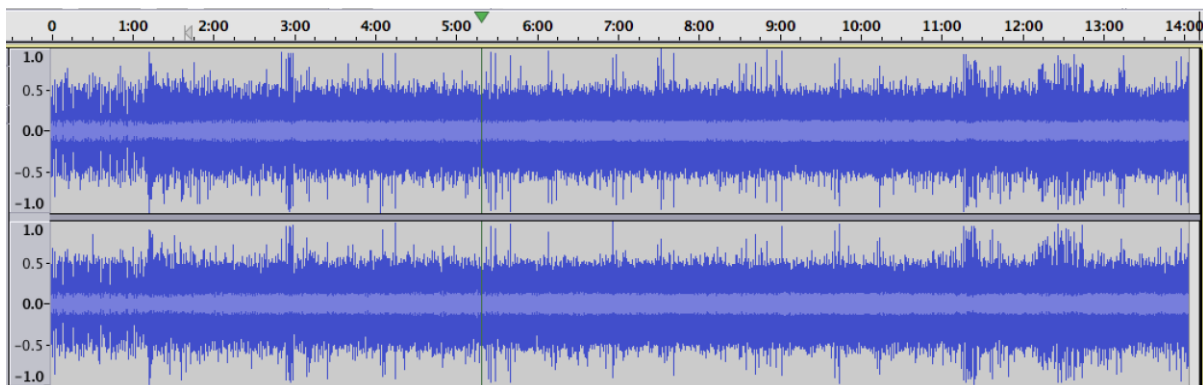
Amplification level is stable at baseline 0.5 with peaks reaching 0.7 to 1. The frequency level is at baseline 14k with peaks reaching 17k.

The cacophony of sounds produced in the aural space of worship is chaotic. Pastor Waterbeek’s repetitive preaching with the same fluctuations, in the same charismatic dynamic, and the same amplification level induces the audience to speak to the lord, meaning speaking in tongues. Pastor Waterbeek repeats, “lord make me loyal, make me loyal” and “Make me hope” “give me the spirit Oh lord!” x5 “make me speak!”. The Pastor’s voice overlaps with the sheer loudness of the audience’s chatter, communication with the spirit.. I can hear people speaking in tongues, the whole audience is in full hypnotic trance and praying vicariously and ecstatically. The soundscape sounds as if people are communicating

to each other, chatter when generalized even though the sounds they produce is incomprehensible, even to the devil, as speaking in tongues is the heavenly language.

### *Speaking in Tongues II*

Below is a soundscape of Pastor Waterbeek charismatically preaching as well as the audience response to sound by praying, and speaking in tongues (communicating with the lord). The soundscape can be heard via the soundscape called ‘Speaking in Tongues 03/03/2017’.



(Figure 8: Speaking in tongues 03/03/2017)

Amplification level is at 0.5 baseline with (presence) peaks reaching 1. Frequency level base line 15k and peaks at 17k.

The distinct rattling noise shaken at a constant rate is the high-pitched noise overlapping with the Pastor preaching in a rhetorical and repetitive manner, and the audience in communication, sounding like chatter, with the divine, which is speaking in tongues. Volatile, dynamic and charismatic atmosphere, the pastor can be heard preaching, “Oh lord. Surround me with loyal people. Brings me higher. Oh lord, Loyal people. Loyal people”. The audience is in full prayer, speaking in tongues in an erratic, ecstatic, spontaneous, and dynamic manner. It sounds as if they are conversing with each other, a sort of large gathering, except the sounds heard are incomprehensible. Clapping can be heard at one beat per second. Yowls and yells, shouts of joy but also of suffering can be heard by the interruptions and outbursts by the Pentecostal worshippers and also reveals the emotional undertone of such

Pentecostal sounds. Over the course of the 14 minutes' soundscape, the climaxes induce a rapid increase in production of speech, the pastor encourages this sonic charismatic endeavour, and the background improvised piano music is still audible but does not form the largest body of sound. It is the community, in sonic and explicit prayer, filling the church halls with dynamic, charismatic, energetic, and joyful sounds.

### **Pentecostal Sound's Charisma and its Divine Aesthetics**

The concept of sound, elaborated with the support of theory, shows that there is much more to sound than just its materialization and audibility within space. First, sound holds aesthetic qualities that are ephemeral, tactile and invasive (Arkette 2004, Larkins 2014, Oosterbaan 2009, Wariboko 2014). This gives sound the ability to give an immediate sense of the here and now, to touch and permeate bodies, and to traverse physical space (Attali 1985, Oosterbaan 2009, de Witte 2008). Second, when sound is made audible, it takes hold of the environment, and affects the individuals response and feelings felt within that aural space (Larkins 2014). The materialization of sound begins by the vocal production of oral exclamations by use of the body, and sounding objects such as instruments, amplifiers, microphones and loudspeakers, that takes up acoustic space and extends the capable distance of sound (Attali 1985, Arkette 2004). Sound is therefore aesthetically mediated by physical sounding objects within a time and place that can create a rich and dense atmosphere of sound and motion and of which expects an immediate response (Larkins 2014, Oosterbaan 2009, Wariboko 2014). This immediate response by the build-up leading to the climax, instigates a holy trance that can be explained by the notion of perceived real presence.

Third, sound is part of what mediates a process of materializing *real* presence, or the Holy Spirit, within their space of worship and the bodies of the believers (de Wiite 2008). This is what Annalisa Butticci describes as the aesthetics of *real* presence, which are the

“practices, objects, images, substances, *sounds*, and bodily sensations by means of which human beings generate and give material form to real presence” (2016, p.10). And so, it is through the sonic process of emitting religious sound which instigates the process of materializing the immaterial, and is what the Pentecostals perceive as *real* presence within their space of worship (de Witte 2008). Simply put, sound brings about a charismatic and spiritual atmosphere in which the holy ghost can enter through and become materialized within time and space (de Witte 2008, p.698). Through the materialization of the immaterial through sound, Pentecostals can perceive, touch, feel, smell, hear, and communicate with an accessible supra-natural entity as the boundaries between the supra-natural world and the natural world overlap. And so, within the context of Pentecostal sound, its aesthetics mediates not just the sonic charismatic environment (of which the Holy Spirit is also dependent upon) but also the process of materializing the Holy Ghost through the making-of Pentecostal sounds and thus the making-of a religious experience (Meyer et al. 2010, p.208).

Fourth, the aesthetics of Pentecostal sound in reference to its qualities of ephemerality, tactileness, invasiveness and materiality, also complements if not mirrors, the aesthetics of perceived real presence. The aesthetics of perceived real presence are the Holy Spirit’s ephemeral, tactile invasive and material qualities (Butticci 2016, Wariboko 2014). Such a mirror between the two reveals that the holy spirit is dependent upon sound to make its presence to be heard, known, and felt through sounds materiality (Arkette 2009, Wariboko 2014). Therefore, such a structure of sound complementing their theological belief plays a large role in how Pentecostal sound affects the individual’s response to sound and how it is felt when being immersed within the aural space of worship. Sound is therefore not only heard and felt by its soundful qualities, but also conveys a deeper theological understanding of the holy spirit that affects the believer emotionally and moves them into a state of ecstatic transformation (de Witte 2008, P. Williams 1997, R. Williams 1972).

Fifth, Pentecostal sound is charismatic. An introduction of the concept of charisma is needed before understanding how charisma and charismatic power found within Pentecostal sound mediates the religious experience of the divine, and how it turn expects a charismatic response of empowerment and liberation. Charisma in the Weberian sense is a personality-trait of an individual that excitingly captures an audience's attention and fill them with a drive of emotion, and all the while holding a sense of authority (Butticci 2017, Thomas 1969, Riesbrodt 1999). This Weberian concept can be applied and is sufficient to describe the Pastor's charismatic almost celebrity-like status, with their great dynamic and charismatic oratorical skills, to preach to the audience while maintaining their attention and making them go 'wild' with emotion (Thomas 1969) but does not suffice how Pentecostal sounds sound and are perceived as inherently charismatic. Butticci and Oosterbaan argue that charisma and its charismatic power is not exclusive to an individual attribute but can be applied upon any material concept such as sound, space, and symbols that already have pre-conceived temporal notions, bodily sensations, and spatial understandings that evoke charismatic feelings of empowerment and transformation (Butticci 2017, Meyer 2006, Oosterbaan 2009).

Religious charisma within Pentecostalism stems from Paul the Apostle, where 'charism' means 'grace' or gift, and is understood as gifts/talents bestowed by God upon a community and of which must function interdependently among its congregation (Muthiah 2010). Charisma is then perceived to be inherent within Pentecostal sound as Pentecostal sound also mediates the materialization of the Holy Spirit, in which creates the aesthetic divine moment of perceived real presence (See Appendix III). This is where the charismatic sonic process of producing Pentecostal sound fills the Pentecost in and with the spirit and lifts up their spirits to higher-grounds, consolidating the feelings of liberation, authority and commitment to follow God's path that he has made for each Pentecostal individual "God makes a way when their backs are against the wall", empowering the Pentecostal which is

much needed within their migrant and often marginalized condition (R. Williams, Butticci 2016)

To end, both the charisma of the Pastor and the charisma created by the audience within the sonic environment contribute to the sonic charisma of and within the church (Oosterbaan 2009, Arkette, Larkins 2014). The charismatic sound present of and within an aural environment is a means to uncover and reveal how sounds influence an enthusiastic and ecstatic response to sound and the hearing of that sound, and is what Steven Feld terms 'acoustemology'. This sonic charisma of place and time creates a sonic habitus which describes one's sonic way of knowing and being-in-the-world (Feld & Brenneis 2004, Samuels et al. 2010). For the Pentecostal's sonic habitus, Pentecostals know and expect there to be a charismatic loud, charged and charismatic space of worship through which the Pentecostals can touch, feel, hear, and communicate with the divine (R. Williams 1997).

## **The Aesthetics of Pentecostal Sound and its Charismatic Response**

The aesthetics of Pentecostal sound is the way in which sound is heard and how the individual within that sonic environment responds to that particular body of sound. This section will analyse in-the-field ethnography introduced at the beginning of this chapter to combine ethnography with support of theory, including my own observations in the field, to capture what it is like to hear Pentecostal sound and how individuals who are Pentecostals respond to Pentecostal sounds.

### **Pentecostal Sound and the Sonic Process of Worshipping Christ**

*“The live band improvises, each playing to a beat of 0.5 per second, and eventually transforming into their favorited Gospel music... The music is composed of drumming with a frequent use of china cymbals, two electric guitars hooked onto amplifiers, singers and Pastors with microphones connected to loudspeakers, a trumpet, banjo drums being played on the side, and the piano playing melodic and mystical music is mediated through the loudspeaker... I can also hear the singer sing passionately and dynamically, fluctuating his or her vocal chords, increasing the volume by pressing the microphones upon their lips and stressing the syllables when referring to Jesus and the Holy Spirit. It is overwhelming, such a large body of sounds produced in unison and taken hold by the whole of the community. In essence, I can hear the Pentecostals sonically breathing the glory of life into their space of worship.”*

The Gospel music is either passive or active and both still pertain to a beat of one or half a second. When gospel music plays, the audience responds sonically by way of utilizing

the distinct ringing of the tambourine shaking it to the beat of the music or on a constant motion. The music is far from boring as it moves the crowd energetically from side to side, swinging in their prayer to the beat of the audible sounds creating a charged charismatic environment (Arkette 2004, Oosterbaan 2009, de Witte 2008). The singer and likewise the Pastor makes use of moving the microphone closer to their lips to emphasize certain words sung, encouraging the audience to reproduce the fluctuation and dynamics while singing along (see figure 1 under visual illustrations). The way Pentecostal sound is mediated is through sounding objects which are through bodies or instruments and of which can be further amplified by sound-enhancing technology (Arkette 2004).

Further, the ephemeral quality of sound produces a sense of the 'here and now' creates a sense of immediacy and urgency expressed and observed within Pentecostal sound (Butticci 2016) For example, the quickening of beats, the increase in tempo and a faster shaking of the tambourines builds up to its eventual climax, holding holds a sense of urgency to experience the divine. When the climax occurs, the charismatic response from the audience is met with charismatic irruptions, sudden outbursts and explosive exclamations. Such use of irruptions and explosive outburst heightens the ephemerality during the climax which increases the amplification and frequency level, and right after by the reduction in volume and irruptions. This is the sonic process of feeling, hearing, and touching the Holy Spirit, by a reduce in volume, which repeats itself, and of which this thesis defines as dramatic, dynamic, and charismatic (Arkette 2004). These dramatic and dynamic fluctuations within Pentecostal sound gives an immediate sense of the here and now, as well as the presence of the Holy Spirit becoming materialized through the sonic process, all in turn heighten the moments of perceived real presence of the Pentecostal believer (Oosterbaan 2009, de Witte 2008).



## **Pentecostal Sound and the Charged Charismatic Environment**

*“As I enter the doors of the Pentecostal Revival Movement’s church in south-east Amsterdam I am met by a cacophony of highly amplified sounds cascading throughout their sonic church halls... The different sounds emitted from different sound sources, such as loudspeakers or by the bodies of believers, overlap and interfere with each other, creating a chaotic audible scene. These sounds merge and flow into in the Pentecostal sonic space of worship as one full body composed of soundwaves that surround me in its totality. A charismatic surround-sound that engulfs both the Pentecostal crowd of a hundred men and women and the atmosphere in which they worship... As I make my way to the back of the church room, I can feel the density of the aural space, produced by the live band, the Pastors and the audience as it touches upon my skin. It is warm.”*

In this excerpt, the sonic space is filled with joyful Gospel music coming from different sounding objects and holds a certain Pentecostal charismatic twist. This Pentecostal twist is characterized by the distinct Pentecostal feature of shaking tambourines and improvisational drumming. An example of this is when the Pentecostals sing a Dutch birthday song which held the same lyrics except Pentecostalized in the way of increasing its tempo, loudness, and adding sonic features of chaotic drumming and the ringing of the tambourines (see Appendix II). This charismatic endeavour is the opposite of producing a monotone sonic experience, as experienced within Protestant and Catholic mainstream churches (R. Williams 1997). The Pentecostal sonic twist make the sounds heard vibrant, volatile, ecstatic, dynamic, and charismatic which saturates the aural environment.

This charismatic twist is what Steven and Jonathan describe as “hot” and “charismatic”, sounds that creates a dense, “humid” and thickly saturated sonic environment, more so they claim than any other Evangelical church (see Appendix II). Such a dense environment created from the soundful sensations is what Pastor Koney calls it making it “Hot” and “breathing Fire!”. The density of the charismatic atmosphere is coined in the Pentecostal worldview as ‘fire’, ‘hotness’ and ‘warmth’ which alludes to the Holy Spirit. As sound and the Holy Spirit both hold the aesthetic quality of tactileness when heard, known and felt (Attalli 1985), the density of the aural space could be felt upon my skin and even permeating through it, as sound can also traverse physical space.

The density, warmth, and charismatic atmosphere is the *sonic habitus*, which is the sonic way in which one comes to know and be within the world (Feld & Brenneis 2004, p.461). ‘Musicking’ of the Pentecostals means to capture the sounds and music that demand a set of listening practices as well as material performance (Pinch 2004, p .636). Sound is forceful whether paid attention to or not, and so when payed attention and listened to, sound instils a haptic practice that forms the sonic habitus of their worship (Larkins 2014, p.994). Within their sonic habitus is the way Pentecostals hear and expect Pentecostal sound, in order to be baptised with and in the Holy Spirit, to rid oneself of emotional turmoil and to transform into a new fullness of life in and of the Spirit (Feld & Brenneis 2004, R. Williams 1975).

Further, the sound within the Pentecostal church is always amplified at extremely high decibels. When asking Pastor Koney why sound within the Pentecostal space of worship is amplified at such high decibels, he responds to my question by asking, “Why do you go to concert and discos? To feel the energy from the music, to have it as loud as possible so that the sound is the only important sense that one focuses on and drives one with excitement, energy and happiness. Do you see how I respond to the joy that Gospel music brings? It fills

me with energy more so than any other fifty-year-old man who doesn't come to church" (see Appendix I).

Such an amplification of Pentecostal sounds produce charismatically takes over the sonic aural space in its totality, including all those who are present, driving them to a charismatic form of worship. The amplification creates a charged environment which refers to the sonic space being filled a cacophony of dense soundwaves. The believers, including Steven, pace back and forth, or succumb to their knees while in deep prayer and speaking in tongues. Believers moving to the beat of the music, dancing, and charismatically embodying the Holy Spirit by raising up their arms, creating irruptions in the soundwaves of the soundscape by shouting "Amen!" and "hallelujah!!!".

### **The Pastor's Charismatic Oratorical Skills, its shocking sensation and its Charismatic Reproduction**

*"I hear, at a closer distance, African tambourine rattle instruments ringing from the audience. I hear the flow of the current within the Gospel music. I can hear the drummer tap frequently on its china cymbals. I hear the Pastor and his great oratorical skills preaching to the musical beat, "bam, bam, bam" with "you, must, PRAY!" through the microphone, fast paced and in motion whilst the audience further enhancing this beat by rattling their tambourines in accordance. He captures their attention, "You! Are you Listening? Show me that you are BLESSED!!", with pops of breath, "Hooo, HAA! PPHF!" sending shockwaves of unexpected irruptions and pops of breath throughout the church halls and are to met with unexpected irruptions from the audience "hallelujah!", "amen!", "GOD IS GRE-AT!"*

Pastor holds a charismatic role in reproducing the charismatic way of oratorical Pentecostal endeavour. Each beat is accompanied by a word, urgent and fast in tempo, stressing every

syllable of each word, “to-day, Je-sus” or even adding them onto them, ‘n-o-w’. Such stressing of each syllabus enhances the perceived value of the word, such as Jesus, power, loyalty, commitment, exclaimed at far higher decibels. The explosive pops of breath and irruptability of sound within the Pastor’s preach alludes to his charismatic outing of sound. The fluctuating voice by way of moving the microphone closer to his lips, enhancing the explosive pops of breath that capture the audience’s attention via shock. This shocking sensation produced by the unexpected irruptions of sound, stops one in their tracks when not paying attention, or when already paying attention, further delve ones into the charismatic endeavour.

Further, the unpredictable irruptions produced by the Pastor’s oratorical skills mirror the unpredictability of the spirit (Butticci 2017, Thomas 1967, R. William 1972, Wariboko 2014). The charismata produced by the charisma of the Pastor, produces an energetic vibe within the charismatic atmosphere which invites all Pentecostals to reproduce the speech of the pastor as well as the authority of producing irruptions of speech whenever possible (refer to figure 6: 17/05/2017 ‘Pastor Waterbeek Preaching’ under visual illustrations). These irruptions cause ephemeral and tactile moments, as sound is immediate when heard with no barriers to avoid it, and which touches the Pentecostal believer profoundly (Oosterbaan 2009). This is also one of the aesthetical qualities of the Holy spirit itself, where it is believed that the Holy Spirit is truly present within the space of worship and baptizes the individual “with or in the Holy Spirit” (J. Williams 1997 p. 2).

## **A Heightened Auditory Sensory Experience**

*“I look around and notice that the Pentecostals wrapped in prayer are closing their eyes while repetitively moving from side to side, repeating the words “Jesus” over and over again, explicit and out loud in prayer. I then also close my eyes, mimicking their movements in order to participate in the full auditory sensational experience of Pentecostal charismatic prayer. I close my eyes and shut the visual world out. And yet, I still hear everything... My hearing perceives the sound far more intensely and its power can be felt through its sonic amplification taking precedence over any other sensory abilities.... This overwhelming sensation is inescapable, although the sound feels pleasantly invasive. When closing the eyes, the selectivity of the auditory sense is heightened and it produces goosebumps, a frisson, that can be felt all over my body arising from the unexpected irruptions, climaxes and presence peaks during the service..”*

The audience close their eyes during the extremely loud climaxes and sonic moments throughout the services and I mimic them as a participatory-observant anthropologist would do. The audience acutely listens to the chaotic scene of sounds that surround them and by closing their eyes the sound, thereby shutting the visual world out, sound becomes to be perceived much more distinctly, loudly, chaotically, as each sounding source is deciphered. The Pentecostals hold a sonic habitus, one that envelopes the whole community as a sonic community, one that expects a charismatic charged sonic environment and one that understands the spiritual power that sound holds to make the immaterial material (Meyer 2004, Butticci 2016). This power expressed within sound, the urgency and immediacy by which Pentecostals make their sound audible. The Pentecostal response to charismatic Pentecostal sounds is an emotional, vibrant, and ecstatic experience of perceived real presence. As when unexpected climaxes occur, or the irruptions of speech, and the

unexpected beautiful sounds sung and heard, makes my hair prick up, creating goosebumps all over my body, and making me shiver with delight and emotion in response to the extremely charismatic and sonic environment in which these Pentecostals come to congregate on a weekly basis.

To end, as Butticci (2016) and Orsi (2016) understand it, the abundance of the sensations activated in the sensorium of the human body, and it is this very ‘aesthetic moment’ of sonic sensation and sound that elevate the spirits up ‘higher’, and ‘higher’, as the Pentecostals sing and pray to God while closing their eyes.

### **Sonic Prayer, Speaking in Tongues**

*“When the audience is wrapped in prayer, and the Pastor encourages the liberty of space within the church, they produce irruptions, explosive exclamations of “PRAISE JESUS!”, “Hallelujah!”, “Bless the lord!”. Then when called to speak to the lord, they repetitively produce the words, “oh je-sus, oh lord, oh je-sus,”, stressing the syllabus of Jesus. When wrapped in full prayer, and the climax of the pastor reaching his presence peak by releasing pops of breath sporatically into the microphone, the Pentecostals begin to speak to the lord, “haa-wei! Kasa, noouva, la-la-la, elaboo-ra-ra, AI WEIII!, Jevovah oh lord, kasa latimasiii-la-la-la,” and so on. The words except for Jawei and Jevovah can be understood, while the rest is only comprehensible to their one triune God.”*

The build-up towards the climax is accompanied explosive sonic outbursts by the Pastor and the audience alike. During the build-up of the song, the energy of the audience increases, and when the song releases this by the climax, it moves the audience into a state of perceived real presence by continuing the repetition of the word “Jesus” over and over, and speaking in tongues of which I cannot discern, “bahda! Wasa, LA-LA-LA, JAI WEI! OOHHH,

SMMU,SMMU, LA-LA, BAHH saaawaa WEI, haba-dapasaaa” further moving them into an holy and ecstatic state of hypnosis or trance. In general, speaking in tongues sounds like people communicating, a large chatter that takes over the room while still in the background having melodic music playing with slow increase in the beat, emphasizing certain climax and presence peaks (see Appendix VII for audible vocabulary). These presence peaks are the moments in which the aesthetic experience of the divine is mediated and materialized within aural space. The repetitive exclamations of “oh jesus”, “oh lord!” during their prayer moves them further into a state of trance or hypnosis by singing together in a state of communal unison.

The feelings that accompany speaking in tongues is answered by asking Pastor Koney what he feels when the Holy Spirit is present within the room and within their bodies. He responds by saying, “I feel a tingling sensation all through my body. In my stomach, in my hands, in my feet. It creates an energy that only God through his grace and glory can bring to us” (See Appendix I). And so, when the Pentecostals close their eyes they heighten and enhance their sonic experience of the Holy Ghost, moving them into a static state of prayer and worship.

## **Personal Phenomenological Experience of Pentecostal Sound**

*“The climax, presence peaks and dynamic fluctuations, as well as the Pastor and audience’s valued approach of explicit and explosive outburst and irruptions within the aural space, produces a frission that is felt all over my body. The unexpected beautifully sung songs by the singers, the climaxes, and the presence peaks by which the Pastor stress the syllables when making a reference to the Good that Jesus has done, makes me feel a certain elevation, an uplifting of my mood and the tone by which I make sound audible. These goosebumps make the hair on the body prick up, and I am overcome with shivers. Such beauty! Such glory! Such emotional expression of longing for the divine, for the afterlife, for the personal relationship with God, for all the sufferings and challenges they meet, as they applaud and praise Jesus for all that he has done.”*

When finding myself completely immersed within the aural space of the Pentecostal Revival movement’s worship halls, I am mostly overcome by the unexpected irruptions and the climax of the song. The build-up of passionate or active music-making, alongside the beautiful voices of the singers, and the audience charismatically embodying the Holy Ghost during prayer, I am met by goosebumps forming all over my body. The frission produces a shiver and then another shiver. For a moment, I can feel the emotional weight of the music, of the pastors preaching and of the audience wrapped in prayer. My eyes water like the other Pentecostals do, except they have white tissues or handkerchiefs at hand. I wipe away the tears on my cheeks as the second build-up to the next climax of the song takes place. To become enveloped in the motion of such a highly amplified and extreme sonic environment, lifts me away from the normal world where evil things happen to a world where there is only Good to be expressed, joy to be expressed, compassion to be expressed and love.



## Conclusion

Pentecostal sounds are much more than just soundwaves, they reveal a charismatic structure which is vibrant, chaotic, dynamic, and the opposite of boring as described in the visual soundscapes. Sound that is made present within the aural environment of the church affects an individual's response to sound and the feelings felt by hearing such sounds. These charismatic, dynamic and volatile irruptions of sound are the weekly sounds the Pentecostals hear during their services and which are expected to be present when entering the church.

From analysing the Pentecostal aural space of worship, Pentecostal sound can be said to be expressed charismatically, meaning in a dynamic and unpredictably kind of way, unlike the monotone Christian expressions of service like the Catholic and Protestant liturgy's. From analysing signal processes and fluctuations in soundwaves, the dynamic vocal expression and oratorical skills of the pastors and Pentecostal members, the singers, creating a charged sonic charismatic environment is what I term in this thesis as the *sonic charisma* of Pentecostal sound, meaning the charisma that is already embedded within the Pentecostal structure and production of sound of Pentecostal sound within their charismatic sonic habitus (Feld & Brenneis 2004, Oosterbaan 2009).

To end, all Pentecostals in unison and wrapped up in prayer and singing, creates a community that feels charged, inspired and participatory in creating an atmosphere that surrounds the Pentecostal community, creating a *charged* charismatic sonic community, one that liberates and empowers them during their daily challenges. Themes and notions found within the aesthetics of Pentecostal sound are, irruptability, spontaneity, unpredictable, shocking, improvisational, explosive, emotional, active, passive and always dynamic to account for the charismatic dynamics of the Holy Spirit that is perceived to be within Pentecostal sound. The following chapter three delves into the politics of the charismatic aesthetics of producing and listening to Pentecostal sound.





## Chapter 3: The Politics of a Sonically Empowered Community

*'He is a fellow without any collective significance, barely an individual.'*

– Jean Paul Sartre, *Nausea* (1963)

*“Sound is an attribute of power in all its forms”*

- J. Attali (1985 p.8).

This chapter explores the imbued politics of the charismatic aesthetics of Pentecostal sound. The politics of Pentecostal sound is defined within this thesis as the charismatic socio-political power and authority which shapes, maintains, and reshapes charismatic power relations among the Pentecostal community, God, and those belonging outside of their worship halls (Butticci 2016, Kalu 2008, R. Williams 1972). Further, the politics of sound also mediates the feeling of power and empowerment within the Pentecostals themselves and offers a religious sanctuary, a home away from home (Butticci 2017, Hackett 2017, Kalu 2008, Oosterbaan 2009).

The Pentecostal Revival Church Movement of south-east Amsterdam welcomes over hundreds of followers each week. Before each Pentecostal service, men and women meet before the church doors, chattering away, shaking hands, updating each other on their lives, and wishing one each their blessings before taking a seat within the church. The Pastor invites everyone to stand up again and meet their brothers and sisters in the church. Friday's Pentecostal service from eight to ten in the evening marks the end of the working week, while Sunday's service from two to five marks the beginning of the working week. Each service begins ecstatically and ends ecstatically. I observe and hear them voice their daily struggles and concerns through sonic irruptions and out-loud prayer, or singing a song unto their lord for his glory, for his mercy, and for his blessings. The community expects to congregate

together, to sing together, and to embody the holy spirit together, forming strong solidarity bonds and relationships between each other (see Appendix II)

Sheila is one of the Pentecostal women I met, who did not grow up in the Netherlands but migrated from Ghana when she was younger, tells me she loves to join the weekly services because praying by herself is lonesome, and that praying together with her fellow Pentecostals elevates her mood much more than praying alone. And I pry further to ask if she feels empowered, and she ends by stating “So much! So much power!” describing how she feels after each service as rich, powerful and strong. The positive feelings generated from their charismatic mode of worship, and its subsequent creation of a charismatic aural environment, fills the Pentecostal audience with elevated emotions, joyful and warm feelings that empowers them and maintains them until the next Pentecostal worship service.

Within this Pentecostal church, there are members dedicated to a specific calling, such as the evangelical movement, and are also divided according to their skills, their age, and their gender, making up the children, the youth, the choir, the band, the women’s movement and the men’s movement. The sections of the church and its members can overlap groups as there is freedom and liberty to anyone whom chooses to participate. During the thanksgiving of the Women’s service, all Pentecostal groups of the church sang a Gospel song to applaud and praise the women for the efforts of bringing the community together. The head of women’s movement gave a speech with a focus on having a purpose in life; a purpose in life through God’s grace. They focus their purpose on the priorities of being a Good Samaritan during the challenges in their daily life, of being a Good mother, a teacher, a supporter of Christ and the Pentecostal community here and abroad in west-Africa.

During a special Saturday night, a Pentecostal concert worship event is held, called *Outglow*. The hosts of *Outglow* and the Pastors of the church encourage their fellow Pentecostals to *outpour* their spirits onto the lord of Jesus through sonic and charismatically

performed worship. They encourage loudness in volume of sounds emitted, constantly reminding the crowd to be free and liberal when speaking to him, to help encourage the hotness of the room, to sing loudly, and to express Him and all his glory which He so righteously deserves in light of all that he has created and done for the community (see Appendix II). The Pentecostals begin to pray out loud, shaking their tambourines to the beat of the music while calling out to God to sublimely persuade Him to be present. When Pentecostals congregate to praise the lord, it creates a special charismatic aural space or environment for the Holy Spirit to be sublimely persuaded to enter their church halls and into their bodies, as they sing “we are here, here in you presence”, and “Lift him up higher” (see appendix II). By the sheer volume of sounds produced within the church, with a hundred people actively participating and giving voice to their concerns to God, the sound within the church is perceived as far more powerful.

On the 26<sup>th</sup> of May, the Sunday service was accompanied by two Priests from a 160-year-old Catholic church as part of an exchange program. Pastor Helmond, the Catholic Priest, gave a warm welcome speech, praising the charismatic atmosphere, the liveliness of the room, how this joyful rendering of the gospel is brought out in such charismatic, explicit, and sonic mode of worship which he says “can only inspire to join and to experience the Joy that the Gospel must bring” (see Appendix IV). Then Pastor Helmond then reminds the audience of the unity and communal blessings that Christ brings, referring to each Christian as one body of Christ worshipping him and spreading His word. He makes a reference to the skin colour as the majority of people are all ethnically black except for me, the video group, and the two Priests as Priest Helmond says, “looking around this community, I can see that I am in the minority, and that might be the first time and that is so great. We are all one in the sight of God, as brothers and sisters within this life”, and the Pentecostals laugh, so does Koney, and so does Pastor Helmond.

The Pentecostal democratic liberty of spontaneous, unpredictable and unexpected sonic eruptions and exclamations of ‘hallelujah’ heard within the Pentecostal church was confronted by Pastor Helmond during the exchange. As Pastor Helmond probably heard the many unexpected shouts of ‘hallelujah’ during this service, he makes a point to share with them the difference between Pentecostals and the Catholic tradition, which he says is not bad, it is just a different way of praising the lord. Pastor Helmond tells the audience that the Catholics only shout ‘hallelujah’ during Easter. The Pentecostal audience hearing this, laughs and laughs, ending with some questioning well why? Pastor Helmond said in response, “we save our ‘hallelujah’ for Easter so we can express it like you do, very loud and very explicit. But that is why we save our ‘hallelujah’s’ and say it extra loud and joyful during Easter” (See Appendix IV).

Pastor Koney from the Pentecostal revival church, thanked Pastor Helmond and ushered him off stage to be seated. Then Koney takes the microphone and proclaims that “within this Pentecostal Charismatic church, there is freedom and liberty to express yourself however you see fit”, meaning anything that is praise-worthy of God is valued. All the Pentecostals applaud Pastor Koney’s remark and shout “hallelujah!” vibrantly and in unison, with cheers and yowls followed thereafter.

The Pentecostals find themselves in a migrant condition, working full-time and part-time during the week to make ends meet, and to send a little back to their homelands in Africa. When they come to church at the end of the working week, I ask them how they are doing and how their work was. They tell me there are tired but never tired enough for God. During the testimonies of the church service, Pentecostals take the stage to profess, call witness to, or pray for a miracle of healing and transformation from the divine upon their bodies here on earth. They charismatically repeat the words “oh Jesus”, and “oh Lord” throughout their testimony. These petitionary prayers serve to remind those of the miracles

that God has already professed and given to the community, as well as sublimely asking God to ‘create or make a way’ for them, to give them strength in their time of need, to give them solace when there is none. For God to create a Good path, they come together to worship him in all his might and glory, which moves me as an observer to a state of emotional response. For an aesthetic moment, Pentecostals place the natural world in their periphery and focus on the supranatural world, whereby they become filled with and in the Holy Spirit where anything is possible (Butticci 2017).

Pastor Emmanuel Koney, the head of the Pentecostal Revival Movement of Bijlmer-arena ends each service like this, ‘We are Pentecostal and we are Charismatic, we are Christians, we are Christ-centered, and only use the substance of Jesus Christ.... Accept the lord as your personal savior... Anybody that tells you there is no heaven. He is a liar. Heaven is real and hell is real’ followed by a loud and ecstatic “AMEN!!” from the audience (see Appendix II).

### The Charismatic Sound of Spiritual Power and Authority

As discussed in chapter two, charismatic power is an attribute of sound, as aesthetics of Pentecostal sound instigates sonic charismatic process of mediating a charismatic atmosphere and the materialization of Holy Spirit within the aural space. Pentecostal sounds politics is then how the Pentecostals respond with such feelings of empowerment liberation and freedom, of which will be explored within this chapter. I refer to Attali’s summation of sound as “an attribute of power in all its forms” (1985, p.6), I argue in this thesis that sound is also an attribute of charismatic power (Butticci 2017). So, what is it about charismatic sound that in turn provides power and empowerment to the Pentecostal? And how does sound become a political tool of spiritual authority and social power within Pentecostalism?



First, sound is political. Sound is what puts flesh on the structural bones of society. Sound is a medium and tool of political, spiritual and social power. And sound, through its aesthetic and material qualities as discussed in chapter two, structures social boundaries, seizes physical and spiritual spaces, and of which the distinction of these two, is further blurred by the religious processes of materializing of the immaterial or *perceived real presence* (Arkette 2004, Oosterbaan 2009, de Witte 2008). Religious sound can seize a social and political landscape, it naturally follows political formations such as reshaping relations of power between community members and God, and forms and maintains these religious identities, and of their listening practices and material performances (Arkette 2004, Attali 1985, Butticci 2016, Oosterbaan 2009, J. Williams 1987, de Witte 2008).

Further, in the case the religious experience of sound, Pentecostal sound is perceived as charismatic, as inherently holding charismata or ‘gifts from the spirit’ that holds the power to heal, transform and empower individuals (Muthiah 2010, J. Williams 1987). Charisma within sound is sonic charisma which becomes a tool of spiritual authority as charismata, or the ‘gifts of the spirit’ is shown to baptize the Pentecost, which charismatically “energizes the individual to fulfil new possibilities” that are not limited to the natural realm (J. Williams 1987, p.3). This is done through Pentecostal sound and the Pastors great charismatic oratorical skills, where Pentecostals embrace a new transformative life, and the religiously experience a baptism of and in the Holy Spirit. This baptism is not so much to do with the holiness of the individual becoming fulfilled, but is seen rather as the penetration of life, to seek new possibilities far beyond the scope of the natural world, accessing the power of spiritual that empower them daily, this is the politics of Pentecostal sound (Butticci 2016, Butticci 2017, J. Williams 1987).

In addition, the politics of sound is power and authority gives each Pentecostal member the spiritual power to negotiate power relations and to mediate the Holy Spirit into

any space through sonic worship. This baptism along with the baptism of the whole congregation likewise makes Sheila feel empowered and ‘powerful’, more so than praying alone. Experiencing sonic worship and being baptized with and in the spirit, perceived real presence, is not an absolute fulfilment but seen as a progression. The baptism is a ‘progressive transformation’ of the spirit and must be fulfilled each service (Kalu 2008, J. Williams 1987, p.4, R. Williams 1967) Pentecostal sound meets the charismatic needs and religious desires of the Pentecostal, to be re-transformed and re-fulfilled at the end and the beginning of every working week.

I adopt Steven Feld term of acoustemology or sonic habitus which means “one’s sonic way of knowing and being in the world” which provides a particular history of listening of Pentecostal sound from a migrant church in Amsterdam (Attali 1985, Feld & Brenneis 2004, p.462). Pentecostals are a sonic community, and they attach preconceived notions of charisma to their sonic space. Sound itself also binds and attaches its sensual knowledge to temporal notions of bodily sensations to a specific time and place, which for the Pentecostals is the end of the working week on a Friday, and the Sunday marks the beginning of that week (Oosterbaan 2009).

Second, with the understanding of the sonic habitus, sound gives insight on how sound forms, structures, and maintains the political identities of the sonic community at large (Feld 2004) as sound can touch us and evoke a sense of social boundaries that are not merely symbolic but also physical’ (Oosterbaan 2006, p.105). For the Pentecostals and its sonic habitus expect a large congregation of like-minded believers to unite against their troubles in daily life and to come together to worship and be baptized with and in the Spirit. (J. Williams 1987) .

The sonic habitus fosters and promotes a specific religious identity, and in the case of this thesis, a Pentecostal identity (Hackket 2017, Oosterbaan 2009). Sound thus forms and

maintains such a clear religious identity in the already established and organized community, where the charismatic theology and ideology of Pentecostalism takes hold. This new generation of Pentecostals are committed to a Christ-centered and charismatic understanding of the Gospel (Kalu 2008). Those that are Pentecost's or evangelicals are 'born-again', transformed in light of the baptism that takes place within their sonic worship while other mainstream Christians are perceived by Pentecostals as 'dead' or the 'unsaved' (Hackket 2017, p.262).

Third, sound reveals the politics of spiritual power and authority. Spiritual authority can be defined as 'being in touch with the source and channels of power in the universe' and this charismatic power flowing from the Holy Spirit allows for such an access (Arkette 2004). While in other mainstream Christian religiosity, the moral universe is set on power and status linked to material wealth and political connections, such as when Catholic Priests ordained with special biblical knowledge (Kalu 2008). However, within the Pentecostal worldview, these categories are reinvented, where power and status are linked to spiritual authority and revelation, such as speaking in tongues signifies a Pentecostals full baptism in the Spirit (Oosterbaan 2009, Hackket 2017, R. Williams 1972). Charismatic churches advocate the freedom from strict doctrinal authority and power by giving each Pentecostal a direct personal relationship with God. It is through the historical rejection of the established hierarchy of power and status within mainstream Protestant and Christian churches that Pentecostals achieve spiritual power and authority based on spiritual authority, speaking in tongues, and revelations (Kalu 2008).

Fourth, as sound takes hold of physical space, it can too be used as a sonic tool to claim spiritual space in order to connect to and access the effective power of the Holy Spirit (de Witte 2008, p.692). This spiritual authority also allows for the materialization of the immaterial, turning the invisible entity to a visible one (Meyer 2004, Butticci 2016).

Charismatics perceive the Spirit of God at work beyond physical and material space and thereby, through sonic worship by all Pentecostal believers, any space can become a worship space. Pentecostal sound is therefore a power in all its attributes, whereby it plays an important part in the claiming and reclaiming of sacred space (Butticci 2016, de Witte 2008, p.699)

Fifth, the democratic and liberal themes expressed within Pentecostal sound with its volatile irruptions and valued exclamations of ‘PRIASE JESUS’ whenever possible, is undergirded by Apostle Paul’s notion of charisma which is at the heart of Pentecostalism. The notion of charismata introduced by Apostle Paul undergirds the equal foundation of spiritual authority and power given to each Pentecostal member. Charismata are the multiple talents/gifts from God given to a community on congregation and functions interdependently among its sonic community (Muthiah 2010) and the Weberian understanding of charisma is one of the talents demonstrated by Pentecostal Pastors as they mediate and remediate the charismata of the Holy Spirit to the believers, which “profoundly touches them” (Oosterbaan 2009, p.91). Pentecostal sound can capture an audience’s full attention, drive them with emotion and inspiration, encourages them push the social boundaries of hegemonic or traditional constraints and offers feelings of empowerment and liberation against these (Butticci 2016, Butticci 2017, Oosterbaan 2009).

Sixth, the Pentecostal belief system is wrapped up in their phenomenological being-in-the-world, where the supernatural and natural world are one, where Good and Evil exist and of which can sway an individual’s decision and path in life (Kalu 2008). So, what kind of worldview is constructed from the perceived accessibility of both the supernatural and natural realms that exist for the Pentecostal in which they can actively feel, hear, touch and communicate with the immaterial turned material?

Michael Jackson (1983), Tim Ingold (2011) and Covington-Ward (2015) explain this monism worldview of both the mind, where mind, body and spirit are conflated into one singular entity, opposite to the Cartesian dualism in Western societies, where still today there is a separation of the mind and the body. Covington-Ward (2015) explains how the body is the lived experience of social interaction and phenomena and how cultural practices and performances play a legitimizing role in the everyday life of the Pentecost. Ingold (2011) explains the monism worldview is where the mind and body is interlinked and connected forming the ‘neutral medium’ of the entire body by which the bodily sensations, spiritual feelings, and mental states are experienced as one and the same (Covington-ward 2015, Jackson 1983, p.329).

The Pentecostals holy ecstatic response comes about due to the saturation of the auditory sense and the overlapping of sensations that simultaneously transforms the Pentecostal and God; the individual becoming a little bit more Holy, and the Holy Spirit becoming a bit more human (Butticci 2016, Kalu 2008, Orsi 2016). It is this very ‘aesthetic moment’ of perceived real presence underlying the monism ‘neutral body’ worldview where a liminal realm created through sound where the divine and the human being are on equal playing fields, and one that fills the human body with divine presence (Butticci 2016, 140; Orsi 2016). In this thesis, the politics of Pentecostal sound is conceived to be a meditative function of Pentecostal spirituality that generates *perceived real presence* as “a being here and now through the wholeness of the body” (Butticci 2016, p. 80).

And lastly but definitely not the least is the migration condition of Pentecostals within predominately white societies and of which particularly defines the Pentecostal Revival Movement International of south-east Amsterdam (Aalbers et al. 2003). Marginal communities are often left silent, muted, or unheard within the majority politics (Attali 1985). The needs of the migrants are heard within this church where Pentecostals turn for “spiritual

help and protection in their transnational' level (van Dijk 1997, p. 143). One of the bible studies I attended I witnessed a 16-year-old boy asking the Pastor what to do if they are discriminated against because they are black. The pastor replies “do not think like that, if you show them a trustworthy attitude there is no need to think that you are black that is why you do not get the job”. The silence, discrimination, and neglect because of their migrational condition holds them at bay from expressing their full identity throughout their working days (Butticci 2016, R Williams, de Witte 2008). Yet at night during the church services, sound and its politics within the Pentecostal migrant condition reveals how the Pentecostals challenge the status quo, feel empowered, and cope with the discriminatory position he or she finds herself in within a white society. Sound and political charismatic power constantly reshape the relations of power between the community and God but also of spiritual well-being which follows the subsequent analysis of this thesis.

### The Politics of Pentecostal Sound

This section provides insight into how the aesthetics of Pentecostal sound holds an immediate political response with a sonic environment will further our understanding of authority, immaterial and material power, and empowerment of the politics within the charismatic aesthetics of Pentecostal sound. The politics of Pentecostal sound is defined within this thesis as the charismatic socio-political power and authority which shapes, maintains, and reshapes socio-political power relations among the Pentecostal community, God, and those belonging outside of their worship halls (Butticci 2016, Kalu 2008, R. Williams 1967).

## **Pentecostal Sound and its Shared Politics of Spiritual Authority Within the Sonic Community**

*“The pops of breath, “Hooo, HAA! PPHF!” sending shockwaves of unexpected irruptions and pops of breath throughout the church halls and are met with unexpected and amplified irruptions from the audience “hallelujah!”, “amen!”, “GOD IS GRE-AT!”*”

One of the politics of Pentecostal sound is its shared spiritual authority given by the power of charismata, or the ‘the gifts of the spirit’ upon the congregation. This demonstrated by Pentecostal sound’s democratic and liberal irruptions, sudden exclamations and amplified peaks at unexpected times by all Pentecostals. The aesthetics of sudden vocal irruptions, unexpected exclamations, and amplified peaks, and the undertone of urgency (see soundwave: Preaching figure 6), complements the political theology of *sharing* spiritual power given by the Holy Spirit and that is claimed and reclaimed by every believer during each service. This shared spiritual authority *equates* the pastor and the audience as one whole, participating and engaging with each other together on an equal field instead of the audience being a still and quiet bystander entertained by the Pastor alone.

The value of unexpected and unpredictable irruptions of vocal speech or of garbled words is highly welcomed because Pentecostal charisma gives each Pentecostal member their own right to perform sonically at whatever time, and “without constraints or limits” as there is no “limit of what God can do” (see Appendix II). By the democratic outing of sound of all members, its politics distributes spiritual power and authority *equally* to the pastors and members of the congregation, reinventing status and power within the church not connected to any individual but to the whole of the congregation (Hackett 2017). This is the politics of Pentecostal sound, they speak in a time and place where traditionally you are not supposed to, and they hold a direct power of spiritual authority where traditionally only the Pastor held

such authority (Butticci 2016). So, they confront the imposed static role and assignment of hallelujah during a specific time and place by riveting within the sonic charisma of their space of worship, giving them the spiritual authority to shout charismatic exclamations such as “hallelujah!”, “Ja-wei!” and “Amen!!!” and feel empowered through the very outing of Pentecostal sound.

### **The Sonic Charismatic Power of Suspending the Politics of Catholic Traditional Power Structures**

*“Pastor Helmond tells the audience that the Catholics only shout ‘hallelujah’ during Easter. The Pentecostal audience hearing this, laughs and laughs, ending with some questioning why? Before sonically bursting out in ‘hallelujahs’ Pastor Helmond said in response, “we save our ‘hallelujah’ for Easter so we can express it like you do, very loud and very explicit. But that is why we save our ‘hallelujah’s’ and say it extra loud and joyful during Easter”*

In the above excerpt, the politics of Pentecost sound suspend both the spiritual authority and socio-political power of the Catholic traditional power structure. Although the Netherlands is a Calvinist country and Catholicism is not perceived as a ‘hegemonic’ majority force, I argue that it is still a traditional force that might even be perceived to be more competitive towards Pentecostalism over the dominion of Christian rituals and practices. For example, in Pentecostalism no hierarchy of spiritual power exists for the Pentecostals as each Pentecostal holds a spiritual authority. In contrast to Catholicism and Protestantism, the status of the Pastor is consummated by his material wealth and political connections which is rejected and utterly despised within Pentecostalism, reinventing the politics of spiritual authority not linked to the Pastorate but to all that welcome the lord as their personal saviour.



The aesthetics of democratic liberal outing of Pentecostal sound, especially exclamations of ‘HALLELUJAH!’, came into a political confrontation with the Catholic traditions. Pentecostal sound, in the liberal and democratic way of making sound audible, suspends both the spiritual authority and socio-political power of Catholic traditional structure by expressing ‘hallelujah’ more explicitly and with emphasis, reasserting their power in the control and materialization of the Holy Spirit. Further, from what I have observed and listened, especially the catholic priest Helmond referring to his whiteness which for him is a special occasion, being in the minority.

The blackness of Pentecostal daily life means that they already feel restricted within a predominantly white society in which they face long working hours, discrimination and marginalization based on their socio-political condition. For Pentecostals, the outing of charismatic sound, especially ‘hallelujah’, empowers them to defend their rituals in confrontation to Catholic power structures, and the sonic setting where all liberal amplified charismatic outing of sound necessary to engage with the Spirit.

### **The Soundful Negotiation of Charismatic Power and the Sonic Mediation of the Sublime**

Any sonic space can become a sacred place if accompanied by preconceived temporal notions and bodily sensations that are recalled when one enters a space that was once sacralised by the charismatic power of sound (Arketts 2004), Butticci 2017). He or she can persuade the divine through the charismatic emission of sound to sublimely come down and fill them and to be with His presence (Butticci 2016, Oosterbaan 2009) and this can be observed in the event of *Outglow*, where the outpouring, or “coming/falling of the spirit” occurs (J. Williams p. 3).

The Holy Spirit comes with a forcefulness as the Holy Spirit is not a passive entity but a decisively dynamic one where the “endowment of power and energy” is given to the Pentecost through aural worship. When the outpour happens, life can never be the same again as a ‘penetration of life’ occurs where the Pentecost is re-transformed with the gifts of charismata from the Spirit, of power, of empowerment and of energy and motivation to continue to resist conformity to traditional or hegemonic norms and constraints (Butticci 2017, J. Williams 1987). One that further fills them up with political supranatural possibilities which Pentecostals expect, of healing, of prophecy, of miracles and of deliverance, ridding oneself of evil spirits.

During the Outglow event, the singing church sings this excerpt at a high volume, high frequency, and with a sense of urgency to negotiate the sublime within their space of worship (see Appendix VI).

*“Now that we are here, here in your presence, speak to us now. Now that are here, here in your presence, we wait to give you...” x5*

*‘We are open, speak to us now, we are opennnn, we are oppennn!’*

*“we are open” – Lead singer*

*“we are open” – Back-up singers*

*“Our hearts are wide open.” – lead singer*

*“we are open, speak to us now” – back-up singers*

(See under *visual illustrations* ‘Here in your presence’ figure 4)

Through sonic worship, Pentecostals can mediate the materialization of the sublime, by charismatically calling out for him to be ‘present’ with their ‘hearts wide open’, ready to receive the spirit. This dynamic movement of the Holy Spirit results in a new sense of God’s

power and presence and gives Pentecostals access to a supranatural realm which would not be possible without the event of Holy Spirit or perceived real presence. Further Jesus Christ when uttered holds power within the word “Jesus”, the Pentecostal Revival Church centres its practices around the substance of Jesus, nothing else, and so continuously refers to the baptism or the spirit or the *outpouring* of the Spirit through vocal and sound productions of Pentecostal sound (J. Williams 1987).

By the outing of Pentecostal sounds, Pentecostals perceive both a supranatural and natural world, and so the human experience is activated by a sonic divine reality (J. Williams). This is exactly what the aesthetics of Pentecostal sound does, as the Holy Ghost becomes materialized through sound, and he is with and in the spirit of the believers, it produces a charismatic transformative period for both Pentecostals and God; where the Spirit makes the Pentecost a little more divine and God a little more human (Butticci 2016). The Pentecost gains political power and spiritual authority through effectively accessing the divine through sonic worship, makes the Pentecostal feel powerful and empowered as they sing and produce Pentecostal sounds along with a hundred or more men and women in order to be re-filled with the power of Jesus Christ each week and who is with them as a protective spiritual force all throughout their Pentecostal lives.

## **Sonic Charismatic Power on the Daily Empowerment and Transformation of the Sonic Community**

*“Don’t let your parents beg for money. Action before asked to do something, that is love”-*

*Pastor Koney Preaching (see Appendix II)*

“It always starts with humility, it always starts with humility. We as people of God, we have prayed before we have humbled ourselves. The idea of God is to call us to the point of humility to address our limitations. IF the continent of Africa is the spiritual foundation of the world, how come... the countries are counted among the most corrupt. The devil drives. IF Africa still has the spiritual oversight and heavy weight in the world. How come we are among the least developed? It is time to call on our own. It is time to humble ourselves and tell the world we have fought. Not time to address our spiritual pedigree, it is time to humble ourselves and address the situation where we have cracks in our foundations. In the 60s, in the 1800s, it was slave trade that was the j of our society. In 60s God gave us independence as nations struggled to have freedom. In the 90s democracy raced through our continents. In 2000s, combat power and things toppled over, we had a parade of HIV aids plaguing the continent. At this hour, we feel nations want to separate one another, people pull apart and form their own foundations. Today the preachers are being sold as slaves to the nation of Sudan. Christians are tortured in the nation of Nigeria. Today we have come as people to seek the face of God. We have not come to seek his hands or legs for a spiritual movement. We have come to seek his face, which we may, hallelujah. The lord is Jehovah is still interested in nations”

– MC John (See Appendix II).

The Pentecostal revival church of south-east Amsterdam is defined by Pastor Koney as, is a ‘charismatic migrant church that serves to only complement Christianity in the Netherlands’ (see Appendix IV). The migrational and marginal condition that Pentecostals find themselves within south-east Amsterdam, being black in a white society, accompanies such a condition

with discrimination, a lack of audible and heard voice in the public arena, a lack of attention in the public scope, and facing economic hardships (Butticci 2016). Hannah, a Pentecost, does just that by working nightshifts after Friday's Pentecostal service at McDonalds at the Amsterdam central train station. The Pentecostals that come to worship work full-time from Monday to Friday, make enough for their daily living and send the rest back to their families in west-Africa. The praying for Africa as a continent, shown by MC John in the above excerpt, demonstrates the emotional weight that is carried with them as migrants within a Dutch society, and how they pray for peace and prosperity for Africa throughout many of the Pentecostal services.

The Pentecostal voice is on mute during the working days, but at night when all congregate together to worship the glory of God, loud sonic irruptions and praise-worthy exclamations are vibrantly, dynamically and charismatically heard.

*"My hallelujah belongs to you" – Pastor*

*"My hallelujah belongs to youuuuu" – Audience (x10)*

*"You DESERVE IT" – Pastor and Audience*

*"you deserve!" - Pastor*

*"You deserveeeee it" – audience x5*

(See under *Visual Illustrations*, 'My hallelujah belongs to you' figure 3)

The charismatic aesthetic and political event of the holy spirit, or known as the baptism of the spirit, has nothing to do with the holiness of the Pentecostal but has everything to do with the penetration of the politics of power and empowerment within the everyday and life of the Pentecostal (J. Williams). The human becoming more divine allows for access to the spiritual realm of enchanted and new possibilities and realities as demonstrated by

enchanted expectations and petitionary prayers of healing, transformation, of re-birth, performed sonically by the Pentecostals.

*“Thank you father, for being faithful, to me, everyday, thank you lord, for being loyal, to me and my family. Every spirit of pride, working in me, DIE! In the name of JESUS. Every spirit of jealousy, working in me, DIE, in the name of JESUS. Every spirit of competition, working in me, DIE! In the name of JESUS! Every spirit of selfishness that is working in me, DIE! In the name of Jesus. Every spirit of Sabotage that is working in me, DIE, in the name of JE-SUS!”*

(Each comma is a pause, and reproduced in a similar oratorical fashion as the Pastor; See *Visual Illustration Preaching, figure 6*)

The politics of repeating aesthetically Pentecostal sounds in a charismatic manner, empowers the individual (Butticci 2016, Oosterbaan 2009). The charismatic belief in enchanted expectations and performing petitionary prayers, where gifts of the spirit are in operation. By asking God to come down to bless them, to rid them of evil and tempting spirits, can be seen by the reciting of verses, ‘Every spirit of Jealously, - Die! - In the name of Jesus!’.

The charismatic manifestations occur as the sonic power flows from the Pastor to the audience and back which reaffirms prior beliefs and assumptions about their world, empowering the individual believing that these petitionary prayers and song-making recited charismatically will bring them protection, healing and strength for the days to come. And so, coming to church to explicitly and ecstatically worship God, to be able to express themselves fully in the light of God through sonic worship, they retake control over their lives by

believing in the authority of God, that He has ‘made a path for us, when our backs are against the wall’ (See appendix II).

Further, this charismatic power cannot be taken away from any Pentecostal and is accessible at all times. Nothing, absolutely nothing can deter the Pentecostal attitude of empowerment and liberation when it comes to the Holy Ghost and His ultimate divine word. Pastor Koney reiterates this, “Jesus authority reigns over the earth. The king and queen only hold authority over the physical land, but Jesus, Jesus holds authority over all domains, over the heavens and over the earth!” (see Appendix II).

## Conclusion

In conclusion, this chapter provides an understanding how the aesthetics of Pentecostal sound holds an immediate political response with a sonic environment, giving Pentecostals the access to *shared* spiritual authority, an immaterial and material power, and the feeling of empowerment of their own politics within their daily marginal lives as west-Africans living in a Dutch Calvinist country. The politics of Pentecostal sound is thus shapes, maintains, and reshapes socio-political power relations among the Pentecostal community, God, and those belonging outside of their worship halls (Butticci 2016, Kalu 2008, R. Williams). As well as provides charismatic empowerment that can transform, liberate, and empower the Pentecostal.

By the sheer emission of religious sounds in the Pentecostal context accompanied by the experience of perceived real presence, religious sounds produced within worship allows individuals to sonically tap into accessible force that lies beyond the natural world. The direct personal relationship each Pentecostal member has with God gives the Pentecostal member authority and power to spiritually mediate the Holy Spirit, so that he or she can touch, feel and communicate with the divine on spiritual authoritative grounds, and access the spiritual

power of charismata (Oosterbaan 2009). This extraordinary access to divine charismatic power, fills the Pentecostal spirit with the Holy Spirit, and in turn liberates and empowers them from their often mundane circumstances of migrant daily life.

To end, Pentecostals retreat to their charismatic sonic church halls as a charismatic aural space to express themselves fully and sonically, which for the majority of the Dutch population does not partake in. This Pentecostal sonic space of worship is then a religious and personal sanctuary for Pentecostals to meet the divine, to be lifted up by the divine and to feel powerful and empowered which essentially fulfils them throughout their working week until the next Pentecostal sonic worship service.





## Chapter 4, Closing Remarks

### Answering the Main Question

To summarize and conclude this ethnographic thesis on Pentecostal sound, I will refer to the main research question, *‘What are the aesthetics and politics of Pentecostal sound within the aural space of the International Pentecostal Revival Church in Bijlmer Arena, Amsterdam? And in turn, how do the aesthetics and politics of Pentecostal sound shape the Pentecostal believer’s experience of perceived real presence and power relations among each other, God and the outside world?’*

The aesthetics of Pentecostal sound is highly amplified, loud, and highly charismatic when produced in aural space of the Pentecostal Revival International. The soundful dynamics are made-up of a cacophony of sounds, ranging from tambourine shaking, electric guitar and piano, the charismatic oratorical preaching by the Pastor and its reproduction by the Pentecostals, the active and passive music, and the participation of Pentecostals releasing loud bolstering exclamations of ‘hallelujah’, ‘amen!’, ‘Ja-wei!’ and ‘oh lord, Jesus’ which makes up the soundscape of Pentecostal worship.

The soundscapes of Pentecostal sound when analysed through *Audacity*, reveals its charismatic aesthetics. It’s rapid irruptions, unpredictable sonic outbursts, dynamic fluctuations with a high frequency, a heightened sense of audible sounds for the believer, and a build-up of Pentecostal sounds to its climax, creating presence peaks further enhancing the sonic experience of perceived real presence. These loud and bolstering amplified sounds, the dynamic fluctuations of peaks and lows, the irruptability of speech and unexpected exclamations, mirrors weber’s conception of charisma as found also within the Pentecostal Pastors great oratorical skills, in Pentecostal sound and music-making, and within the vocal

reproduction by Pentecostals. Sound is thus an attribute of charisma and of charismatic power. The outing of such a charismatic aesthetics of Pentecostal sound captures an individual's attention, meets the needs of peoples in a time and place, and evoke feelings of encouragement, liberation and empowerment within the Pentecostal daily lives.

Further, the charismatic aesthetics of Pentecostal sound – also known as sonic charisma – mirrors the Holy Spirit's aesthetics as both are unpredictable, material, dynamic and forceful when perceived, heard and listened to. Sonic charisma plays a role in the process, the sonic process, of materializing the presence of the Holy Spirit for the Pentecostal to undergo the spirit baptism of transformation (Oosterbaan 2009, Kalu 2008, J. Williams 1982). And so, Pentecostal sound holds the ability produce the Pentecostal experience in which moves the believer to a state of holy trance and which transforms them.

The heightened sonic experience that comes because of the loud concert-like charismatic aesthetics of Pentecostal sound enhances the experience of perceived real presence. The heightened sonic experience is when Pentecostals close their eyes during prayer, enhancing their auditory sense and makes the sound perceived louder, more vibrant, dynamic, and sonically overpowering as it saturates the auditory sense completely (Attali 1985, Butticci 2016). Where there are prior conceived notions that Pentecostal aural space of worship is a charismatic by way of their sonic habitus, it becomes a 'hot' and 'powerful' aural space to mediate and meet the divine entity which elevates their mood, liberates and empowers them. The feelings of power, empowerment and liberation instigated by charismatic sonic worship follows the imbued politics of such a charismatic aesthetic of sound (Butticci 2017, Muthiah 2010, Oosterbaan 2009, Thomas 1969, J. Williams 1997).

The politics of Pentecostal sound is how aesthetics of sonic charisma within Pentecostal sound is perceived and phenomenologically responded to and how it shapes and

reshapes socio-political and supranatural possibilities within the bodies of the believers and relations among them, the Pastor, God and the outside world.

Pentecostals are migrant communities whom faces discrimination, marginalization and lack of attention in the wider public scope of the Netherlands on a daily basis. The politics of Pentecostal sound shapes and reshapes these power relations through the negotiation the sublime mediation of the Spirit and the endowed charismatic gifts manifested in the bodies through sound, gives Pentecostals an unmediated access to spiritual authority, energy and power as well as inducing feelings of liberation, freedom, empowerment against traditional or hegemonic forces, resisting conformity through the baptism of the Spirit or perceived real presence.

The imbued politics of the *sonic charisma* aesthetic of Pentecostal sound reveals how Pentecostals perceive charisma to be in sound and how Pentecostals phenomenologically respond to such sound within their monism worldview (Ingold 2011, Jackson 1983). The sonic release of charisma through Pentecostal sound is utilized as a religious tool to mediate materialization of the Holy Spirit, blurring the perceived distinction between the natural and the supernatural world, which is where Pentecostals gain access to the supra-natural political realm that fosters out-of-this-world possibilities that politically and socially empower them (Butticci 2017). Such an unmediated human-divine connection that is politically and socially shared among the community, gives the Pentecostal an undeterred charismatic power gives which cannot be taken away as God's authority is perceived to be above and beyond the physical and territorial realm of the natural world (Arkette 2004, Oosterbaan 2009). In this way, Pentecostals sublimely persuade God to come down by the simultaneous production and listening to Pentecostal in order to feel a change of transformation, of power and empowerment within their daily lives by the manifestation of charismata by the spirit into the bodies of the believers during dynamic event of perceiving the Holy Spirit through sound.

In conclusion, the aesthetics and on the politics of charismatic sound as explored and analyzed in this thesis thus instigates, enhances and heightens the sonic Pentecostal experience of perceived real presence and the manifestations of charismata that seep into their bodies. Pentecostal sound also charismatically takes part in inspiring, encouraging, transforming and liberating Pentecostals from strict traditional practices and imposed traditional or hegemonic power structures as tis a migrational need for a supportive community seek spiritual help and protection upon their transnational level demonstrated by petitionary prayers, enchanted expectations and the performance of divine miracles. A sonic liminal transformative period merging the heavens and the earth where by the Holy Spirit fulfils the Pentecostal with power, empowerment and liberation until the next Pentecostal service where they come on a weekly basis to be again re-fulfilled in the baptism of the Holy Spirit through sonic worship.

### **Critique and Recommendations for Future Research**

This thesis is an innovative and a new acoustemological approach to studying the aesthetics and socio-political dynamics of the Pentecostal sonic worship. By using the soundscape method of analysis, Pentecostal soundscapes offered new insights on how charisma is also found to be inherent within sound and can be an attribute of sound which promotes the feelings of encouragement, liberation, empowerment and power to meet the challenges during their daily migrational lives.

Because the topic of this thesis is fairly novel within the study of Pentecostal sonic worship, the research material available is within a limited scope, with only a few scholars actively engaging with Pentecostal sound and charismatic sounds (Arkette 2004, Butticci 2017, Oosterbaan 2009, Meyer 2004, J Williams 1987.) However, by use of the acoustemological method of the soundscape (Feld & Brenneis 2004), this thesis contributes to a history of listening and sound-making which is vital for a later research, either in

worldwide Pentecostal acoustemology and/or a longitudinal study on Pentecostal sound and how it evolves throughout time and space.

Another insightful remark to be made, considering that the researcher partook in the sonic space of worship for over the course of three months is, how might this sonic study benefit the Pentecostals? First, the researcher aims to send the academic version of this thesis to Pastor Emmanuel Koney, and also second write an article for the Pentecostals themselves so that they too can read what I've been studying in their sonic realm. Further, I told the Pentecostals the objective of the study and asked the Pentecostals what they thought of my study and what they expected from it. And most were happy about my position of studying the sounds emitted during their service. Many said 'well now you can bring more awareness of Pentecostalism, and its place in Holland!'. It is true that, through this exploration of charismatic sound, and its aesthetics and politics upon the daily lives of the Pentecostals, academically calls for more awareness and further exploration of Pentecostalism within the Netherlands and that of Europe as it is one of the fastest growing religiosities around the world (van Dijk 1997, J. Williams 1997).

Another point to be made is that, from the researchers point of view, this is an anthropological ethnography that observes and notes down the aesthetics and politics of Pentecostal sound. While from the Pentecostals point of view, it is the researcher's subjective experience of witnessing their charismatic endeavour. This is true, that ethnography is subjective. However, ethnography is subjective with an academic supportive scope which is crucial to understand daily phenomena at a more personal and in-depth level (Feld 1999, Feld & Brenneis 2004, Pinch 2012). Ethnography and a history of listening explores how 'everyday cultural performances of the body such gestures, dance, [sound], material textiles, and spirit-induced trembling are used to create confirm and context authority in daily life''

and which “legitimize and inspire the large social movements” (Covington-ward 2015, p.3-4, *my insertion*).

Further, through the ethnographic selective process of this ethnography the focused on the relevant soundscapes to the overarching topic, and leaves out perhaps other unnoticed details that might otherwise play a large role in enhancing the aesthetic divine moment of perceived real presence. However, as this research focused extensively on sound within its place in Pentecostal presence-making, with transcriptions on twenty soundscapes, each two to three hours, this research on Pentecostal sound does justice by contributing to a Pentecostal history of listening. In response, I call for more studies partake in studying the religious process of Pentecostal sound and the politics thereafter on power, liberation, and empowerment that they carry with them until the next Pentecostal service and any other charismatic images, symbols, and spaces that revolves around the Pentecostal divine experience.

To conclude, this thesis bridges the semi-large gap between Pentecostal rituals and practices and acoustemology, which provides a history of listening, such as this thesis revealing the charismatic sonic habitus of the Pentecostal aural space of worship. Pentecostal sound is found to be a sonic tool to mediate perceived real presence, but also a political tool of evoking feelings of empowerment and liberation to challenge social norms and constraints, which proves vital to understanding the aesthetics and politics of the sound that always surrounds the Pentecostal believer in worship. Religious Pentecostal sound is perceived to be a charismatic, supranatural and extraordinary spiritual medium which heightens and enhances Pentecostals perceived power within the natural world, as they enchantingly expect and pray to God to perform miracles of divine healing, deliverance, prophecy, revelations, and to be always with them during their migrant daily lives in south-east Amsterdam.





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## Appendixes

### Appendix I: Interview with Koney

13/4/2017

After almost two months in the field, I have gained enough experience to ask questions to prior theoretical assumptions I have had while being in the field and doing continuous academic research on my subject of sound. Conducting an interview after so much time spent in the field and asking questions with an ‘ethnographic imaginary’ (Forsey 2010) allows me to conduct an interview while asking the important questions such as how, why and what does it mean, how do these past experiences impact you?

The beginning of our conversation was great. He asked how I found the services and I told him I had “my hallelujah belongs to you” in my head last night and was singing it over and over. He laughed and said great, and begins singing “my hallelujah belongs to you” and answers a phone call and we all sing. “My hallelujah belongs to you (x3)... You deserveeee it. You deserveeee it”. It was great, we laughed and then I asked if it were okay for me to record and he said yes and I turned my recorder on.

Data file number: interview\_koney\_12042017

- Anna: “I would like to know what role a Pastor has and what role you have to the community”
- Koney: “I am a Pastor being a Shepard to the community and I am not just a Pastor to believers, I am a Pastor to everyone. Everyone who falls into the category to be a ‘human being’. That is my duty to, if I see them in need, or, I can be of help, I can be of help.”
- A: “With the Police and you have established a dialogue?”
- K: “Yes I was the first to establish a dialogue between migrants and the police. I am more a community leader”.
- A: “I would like to know a little bit more about your background. Were you parents Christian? You come from Accra?”
- K: “Yes, I came from Accra. I am a Ga”

A: “Yes, you are or were a Ga traditionalist? Yes I have heard about the spiritual warfare there”

K: “Yes I am Ga traditionalist. Have you never been to Africa?”

A: “I have never been”

K: “Then I will take you to! The youth are going in August they are going for two weeks to Ghana. Because you are part of the church, feel free.”

A: “That would be lovely. Yes. ”

K: “Both my parents are Christians. When I was born, that is why they named me Emmanuel, Emmanuel means ‘God with us’. I was then the only boy out of three girls and then later on my parents, my mother died nearly 20 years ago, my grandmother died 2 months ago. Next month I will go and bury her. My Father is still alive. My father is a medical doctor but he follows polygamy and has a lot of wives. That is my background.  
I have three children. About 6 years ago I am a widower. I have had the demands of my wife 6 years ago, so December this year then it is 6 years. I have three children, adopted one officially. The first one was Macia, adopted her officially and then my biological, Grace is also medical doctor. I think you know Grace,”

A: “Yes I do. She is in Ghana now isn’t she? An Internship?”

K: “yes she is in Ghana now, in clinics. She sent me a whatsapp picture, the women who come in for help, a day, wow I was shocked. I will show you a picture”

A: “Yes please!”

K: “The amount of women that come in a day. It is just appalling. The amount of women that come every-day. Hospital when it happens. So I was proud of (Grace), we have a family group chat. Hahaha you know”  
Shows me a photo on his family whatsapp group.

A: “Yes, lovely, nice to see the photo. Hahahaha yes I do know family chat”

K: “So, Junior, you know my son plays the drums. At first I said, ‘I want you to be a Pastor’, he said, ‘no I want to be a business man’, so he is doing business, and I said, ‘well you can do business and still be a pastor’. Hahaha.

A: “Yes I am sure I am sure. It works, it works. So how did you come to Pentecostalism, what was your first...?”

K: “I was young, and in college we have a church of Pentecost was my first inauguration.”

- A: “In the 1970s?”
- K: “In the 1970s, and through that, you know, they saw the giftings so when I finished college they put me in the Pentecost university. The Pentecostal university in Accra. “
- A: “How did your parents, you parents were Ga traditionalists, was there a problem?”
- K: “No, I just transcend. It was just difficult, I was able to win my mother to my side, but you my dad was not, uh, and my background you know. Because of my parents, Koney, we have a lot of land. And I was supposed to be the next in King to my father, but I rejected it.”
- A: “Really?”
- K: “Yes I rejected it because a clan in Accra that is a powerful clan, Koney family is a powerful family. Generally just because let me choose the side of the people, be there for them rather than... My dad has a hospital in Accra, a private one. All those things do not attract me. I want to be there for the people, and I still do. I believe in human beings than anything else. Human beings are sweet, you can eat them. The passion. By the early 70s, most of the Ghanaians who are coming here, the first generation who are coming to study, and in the early 80s there were political refugees, middle 80s then the economic refugees. Most of them their attitude changes when they return back. I do not know whether a liberal society, some of them fall into the prostitutes and things and all that. And I felt well, there is a passion to reassure and put them in the right path. So I said ‘Young man, I volunteer myself that I will come and just be there and make sure I put things right. And that is what happened. That is what happened.’”
- A: “Yes, The church for the sick, for the people who are prosecuted, not the church of the prosecutors”
- K: “For the sick, the first church I started, I bought a building. The church of Pentecost. That was my first church in February 1958. I started in my home. Church of Pentecost is roughly 29 years old. Then I started a new branch in the Hague for Church of Pentecost. I went to Rotterdam, I went to Breda, doordrecht, all, Utrecht, Almeren.
- A: “Yes in Utrecht they are establishing one as well”
- K: “Yes but that is Pentecostal Revival. But I am talking about Church of Pentecost.

A: "So that's two different?"

K: "that's two different churches. My first one--"

A: "But, how are they different?"

K: "Oh they are the same--"

A: "same wavelength, same approach?"

K: "The same everything. But the Church of Pentecost has more tradition, they speak Chi, they speak Banabula. They were not trying to chain, to win, the youth of Holland."

A: "Okay so they were more closed, elders, traditionalist"

K: "Elders, traditionalists. I left them to start Pentecostal Revival, so we can, because"

A: "Revive"

K: "So we can REVIVE!"

A: "Take the youth back?"

K: "Get the youth back, let them take over. Train them, yes you see"

A: "Yes I see in the church a 9-year-old with her two little brothers sitting there with no adult"

K: "Yes over power to them. They were born here. Sarosa, loyals. Things are improving with them. We have to change but our doctrine do not have to change. That is the vision. We are bringing them in, but we maintain the same doctrine."

A: "So its like the day of the Pentecost. So the change, the healing,"

K: "Yess. That is Pentecostalism. Mhm".

A: "And How about the two other movements situated in the kandelaar building?"

K: "Yes. Jesus Christ foundation, and the other one they are psanish ones, they are sister churches. They have a lot of philipinos, Spanish. Its like something domingo, most are Spanish people."

A: "Same wave length"

K: "Yeah no it is Pentecostalism."

A: "Evangelicalism"

K: "Evangelical you can say, yeah."

A: "Differences is culturally?"

K: "Yes the differences is culture, but you know I am using polyne stragety of evangelicalism. They are polyn stragety of evangelicalism. You know Rabi Paul?"

Paul was a great teacher and being a Rabi and a teacher of Judaism, and you go through any city and you want to run to church, you first go to the synagogue where the Jews are and you preach Judaism, and then launch Christianity. And I was this, this is my profession, this is my credentials but I have in contact with the lord and I am transformed into this. By so doing, you have one trinity to follow him and then you start the church. So the same thing, let the people associate themselves with their ethnic groups because when you do that it helps.”

A: “yes Identity”

K: “yes you know, you cannot do empowerment without identity.”

A: “Yes a woman Sheila told me, the reason why she comes here. That it is empowering to be with her people and strengthens it”

K: “and I give them that. Empowerment you start with identity, after you see your identity, then you can take initiative, commitment, results will come. If we do not identify ourselves by the way we worship, then ..”

A: “you cannot be open enough to receive”

K: “yes yes yes”

A: “I see. Okay so you perform the polyn stragety-“

K: “The polyn strategy of evangelism, that is the strategy I took. I associate with it, so if I want to open a new church, I first look where some Africans is and then I go there, because then I they associate identity with ethnic groups, culture, the barriers”

A: “language”

K: “yes! You get it! Then you launch it”

A: “Yes I see. Yes because first you have to look at the logistics of course, what does the community need and how to put them in the right path.”

K: “yes, it is how you are able to influence them, you can give them a gateway to  
13:20 (R) peoples hearts. You can influence them.”

A: “Yes it’s a positive thing”

K: “mhm”

A: “As I am studying sound of the space of worship, how do you describe sound?”

K: “Well, you know we express our, ch-“

A: “powerful”

K; “Yess yess... Let me use the word, Pentecostal is a charismatic movement. That



does it. The charisma, and in Greek it is charismata, so it is you gift-things. Sometimes you feel it in your belly, you feel in your hands, you feel it everywhere. Someone who does not have the experience I have sometimes will think I am 54 years, yeah, and they see me so energetic, its nothing! I am just myself. The passion, the fire bearing in your heart, the fire bearing, you want to express it!”

A: “Charismata, as like people can, as the role of the pastor you kind of mediate between the supernatural power and the audience right? That is kind of through sound, rhetoric, the charismatically spoken, embodied, acted out, first power is power”

K: “Yess you get it yes haha you get it! You get it!”

A: “Using basically what God has created and given you, use that energy. The colors in the room and the aesthetics of presence. Like the colorful scarves, it doesn’t get cold but people bring them anyway, I wondered why, and its because they want to, maybe brush the space with color?”

K: “Yes that is awesome. Yeah.”

A: “Use of instruments the rattles. Also I noticed the band is all electric, or almost all electric, hooked up into amplifiers and loudspeakers and I wanted to ask why amplify the music so loudly. I know there is reason.”

K: “yes the reason is, I already said. It is life-bound. It is life-bound. Take for instance ,any musical or party hall and you are going there to party and there are doing cool music and you feel, no, you went there to an atmosphere that is charged.”

A: “yes charged. Charged. It is true. Sound. Yes I said to ‘bath in God’s glory and all that is created. What is it like to be touched profoundly by the, if I can ask, the phenomenological experience of the Holy Ghost”

K: “The phenomenological, is you have a vivid knowledge about the holy spirit. Let me lecture you on the death and resurrection of Jesus Christ. Holy spirit came into the decibels and transformed them. And people who were timid, be there are like handicaps, but after they were transformed-“

A: “They were immobile but now they are mobile”

K: “Yess. Then they immobile but now thre are mobile. So they ride under the

wheels of the holy ghost. And Peter can lay hands and the death can resurrect. His shadow just past and people who were sick were healed. So with all these, transformations that happen. It is in-built. It is, you know, I believe when I hear people thinking it is a religion, Christianity is not a religion, it is a personal relationship with God. So, religion you know is organization, Christianity is organism. There is life in it..."

A: "yes. Dynamic, not static not dull"

K: "Dynamic yes, not static. People moving people alive, mobile"

18:00 (R)

A: "Motion Life."

K: "life yes"

A: "I guess that is why you talk about flow"

K: "yes you have to."

A: "You pour out your spirit"

K: "You pour out your spirit, just express yourself to a deity who is superior than you and everything you do, the way you clap (demonstrates clapping), the way you move, the way you dance (charismatically moves), you know, and I know I was able to have an exchange of program with the Dutch church"

A: "Yes I know I was going to ask about that!"

18:30 (R)

K: "Oh yes, oh I did not know that doctrine that they can't shout 'hallelujah' except in Easter. I was like, ah, you see! This is the freedom! (Passionately expressed, energetically charged in his movements) I was, yeah! Yeah!

A: "Radically free!?"

K: "Yes, ahhh, yess you. And you can see the sure people walking going out, feel free! You know, the house of God there should be liberty."

A: "When you went to the Catholic church--"

K: "It was difficult they were worshipping images.."

A: "the statues, the saints, the Madonna"

K: "I was just like, I was like, ah, no feeling good.."

19:00

A: "You felt like you needed to say 'hallelujah' (as he said this during the service a two weeks prior to our interview)"

K: (Charismatically expressed) Ah, I did say 'hallelujah', so I was, uhhh, eughh..! So when I get out, oohh!!"

A: "ahh, its spiritual warfare, you almost wanted to cleanse the area (implicit 'hallelujah' expression). 'let me out' haha"

K: "Hahahaha hahahaha yeah, and some time you not acknowledge freedom unless you experience it."

A: "Yes that is true, and I wonder how the Pastor from the.. (Implicitly referring to Egmond aan Zee Catholic traditional church)"

K: "yeah yeah.. When he was here he was dancing, he was free."

A: "Yes yes I saw!"

K: "He calls me he is like Emmaneul oohh! And I said yeah! The dutch people have learned a lot. You see? I think you guys are nice people but the service is to, is like DEAD!"

A: "Too rigid?"

K: "It is dogmatic! Let me tell you. Dogmatic it is just... and most people are like 80, 70, 60, elderly people! Lowest age was 55 or something. Where is the Youth who is the future of the next generation? Who change the style, let the dynamics keep on flowing and this happens by the power of the Holy Ghost... Because when-

A: "It doesn't speak to them anymore, you need to find, speak. That channel in which.."

K: "Yes and when the Holy Ghost takes place, transformation counts, life counts. Any rituals of paganism, bow down to any second they come to the things and bow down. I follow them I took part of their last Supper, the last supper. They gave wine? They gave alcoholic wine! We don't! We use, like grape juice. You know. These are the things, just like you you wouldn't like to go to alcoholic"

A: "No it fuzzes up, you need to be in the state as God has created you."

K: "Beautiful.. And then that is how, those are the difference"

A: "So that is, all Pentecostals no alcohol? See I did not know this"

K: "All Pentecostals no alcohol. At least it is forbidden. All Pentecostals who say  
22:00 (R) they are drinking alcohol is not a Pentecostal. The bible even teaches us so. We shall not be fileld with alcohol we shall be filled with the Holy Ghost. And when the Holy Ghost is in, alcohol cannot be there, alcohol influences your morals, and

you can't reason yourself. You have a lot of consequences. Why would you go for that? You would never go to any hospital and they will ask you, 'do you drink water?' no! The first thing they ask you is, 'do you drink alcohol?'

A: "its apparently one of the worst drugs, its almost number 1"

K: "Yes, I know.. tobacco"

A: "Its much worse than we know, its just such a cultural thing, and businesses make money"

K: "So everything that is promoting it, because of the money they do not care about the peoples health."

K: "I have had a lot of students here who have intereviewe me, but you are the only one who feels the transfer of the Pentecostalism. And why is it because you live in so many countries? Because Malaysia, Indonesia, they are Muslim countries"

A: "Yes they are Muslim countries. I've experienced so many religions in my life time and as a kid I thought 'well which one is the right one?'. So, I'll always be open."

K: "You are the only student that is part of the services. You are flowing! That is a good sign"

A: "Yes I enjoy it. I've been reading a lot but the experience is not of course not the same. Its much more rewarding."

K: "Ameenn"

A: "hehe amen... So, training as a pastor? How does that go?"

K: "Yes I was trained. I have a master in Theology"

A: "Theology, and you studied all of them and Jesus was better?"

K: "You know, not because I am a Pastor I just tell you all the main religion. And when I consider, last time I was tell you a few of them we just, you know and so I told the church also and then better. I was just open to study, I studied voodooism, because I did demonology. I wanted the church to be open. I wanted to find out which one is better. And when you are worshipping a God that is unknown...

(Blank, death-look on his faith)

A: "Like Islam.. unknown"

K: "it is the worst one ever. And get married an dhave 80 children and you can see it from the leadership of Jesus Christ. He was there for humanity. Is like if someone slaps you, thank him. If someone asks you for your coat, give him your pants. If

you have to go five kilometers, go ten kilometers. And if you check! The bible of all of them, you yourself, you can tell them let me leave my credentials as a pastor, but I just want to have open mind. And I weigh all these five main religions on my hands, and I realize Jesus is better. Telling you about the New Age movement. Ooooh oh oh! Ohh...! IF you see the foundation of it! Terrible! Distraction!! ”

A: “Its distraction. Entertainment, news media”

K: “This is too much. Well, be open minded you want to see where the tenets are coming from where their foundation are coming from. Just. Take initiative and I realize Jesus is better. Because most of the things they see they do contrary. If you tell me you are God. You believe in yourself...”

A: “And then when you are 80 you need a diaper and ‘tell me do you still believe in yourself?’ hahaha”

K: “hahaha and you still believe in yourself? And then you enter 90 they send you to an old peoples home and you cannot go to the loo someone need to help you? You still believe in yourself? HAHA oohh oh you know its common sense. I am open minded to any debate, most debate, that is the way to have dialogues. I wanted to organize all the mainline religions.”

A: “And then you chose Revival Pentecostal as you main church? Why? How so”

K: “because, Pentecostalism. I have the transformation when I received the Holy Spirit. That is why I chose the name”

A: “How many students have come?”

K: “Lots! Coming to interview me. A lot! One time, I have been to Erasmus university, I’ve been to Amsterdam university, they have watched my documentary. They have been using it to teach most of the social workers. Most social workers are using my documentary. Sometimes they invite me ask me personal information. ‘Why do you do this’ sometimes they ask me, ‘yours is different than ours, you go to the people’ yes it is in-built”

A: “That is how it is you serve them”

K: “Yes you have too”

...

A: “I also want to watch that documentary what is it called?”

K: “Yes yes. It is called ‘calling for Koney’”

A: "Oh yes!"

K: "So most of the universities and professors, they invite me and people ask questions"

A: "it is very interesting it is a new movement"

K: "yes and we want and I told the Dutch church we are not here to compete we are here to complement them"

A: "Yes its like how the Pastor said you are an extension of them. You are in the future, they have no youth"

K: "Yes elders. These youth are taking over, I am ordaining them, yes.I believe my time is short so I can do what I can do and leave it to them. They have authority over the language, they know the Dutch culture and so they will incorporate Pentecostalism into the Dutch culture in their own way. Last time they did a youth conference, and I decided I would not be there so that they do not feel shy. It was awesome. When I hear WOW. And my daughter preach Grace, people were crying, waah. It was great. You have the Kandelaar I told them, come! organize program. Do it! There are a lot of single parents, a lot of sexual abuse a lot of things, its all many things and I think the Bijlmer has transformed. A lot because of Pentecostalism"

A: "Yes. But we still do not know what happens inside. But Pentecostalism tries to get to the everyday life, of how to conduct yourself"

K: "how to behave"

A: "Yes how to love your husband how to love your with and all those things. Because sometimes people lose your way."

K: "yes yes"

A: "Almost done I think. Just one thing to clarify I wanted to know the pastors role is to mediate the supernatural to the audience, and channels and channels, directs and redirects the energy? Right?"

K: "Yes good! You get it. You get it right!"

A: "Good. Most things I've wrote is good. Also I was wondering about the soundscape. There is a piano is playing melodically beautifully in the background. And The audience is either humming to the tune of this song or speaking in tongues or praying and then we have this leader but this leader starts preaching, 'speak! speak! Speak! Pray! pray pray!'

K: “speak speak speak, pray pray pray”

A: “And I find it interesting the contrast between the melody of the piano, humming, and then people so charismatic in prayer. Its almost a continuity”

K: “Continuity, awesome!”

A: “and then, they interrupt and intercede, because charismatic is very this that, pause, boom! Boom!”

K: “boom! Yes. You get it you get it! hahaha”

A: “hahaha ok ‘I get it’!”

## Appendix II – Soundscape Analysis

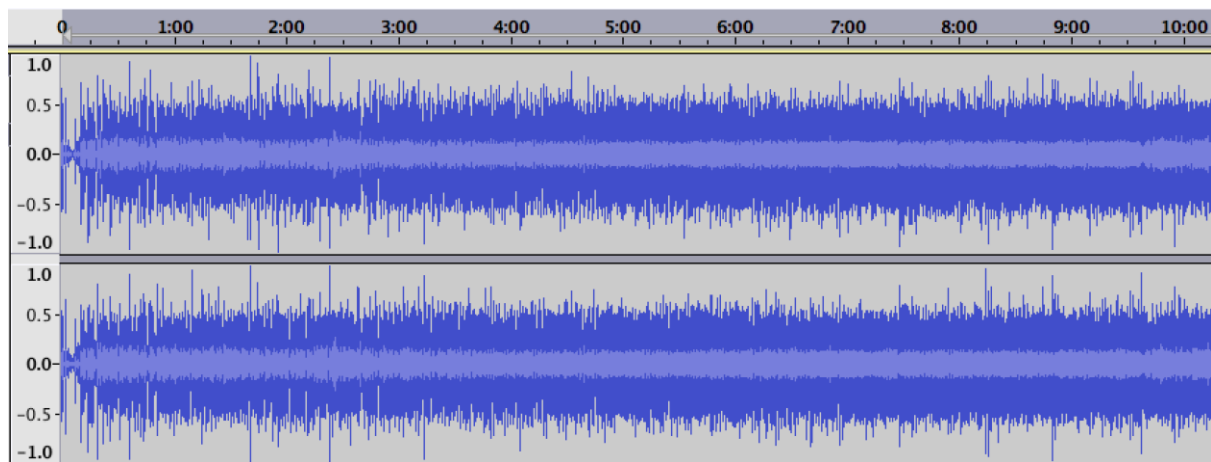
Day of Event: 3/3/2017 – Friday All night Prayer  
Raw audio data number: 170303\_0035

*Friday from 20:00 to 22:00.*

### **Transcription of Audio Recording**

#### **1. Warm-up: Preaching and Prayer, and making of-music**

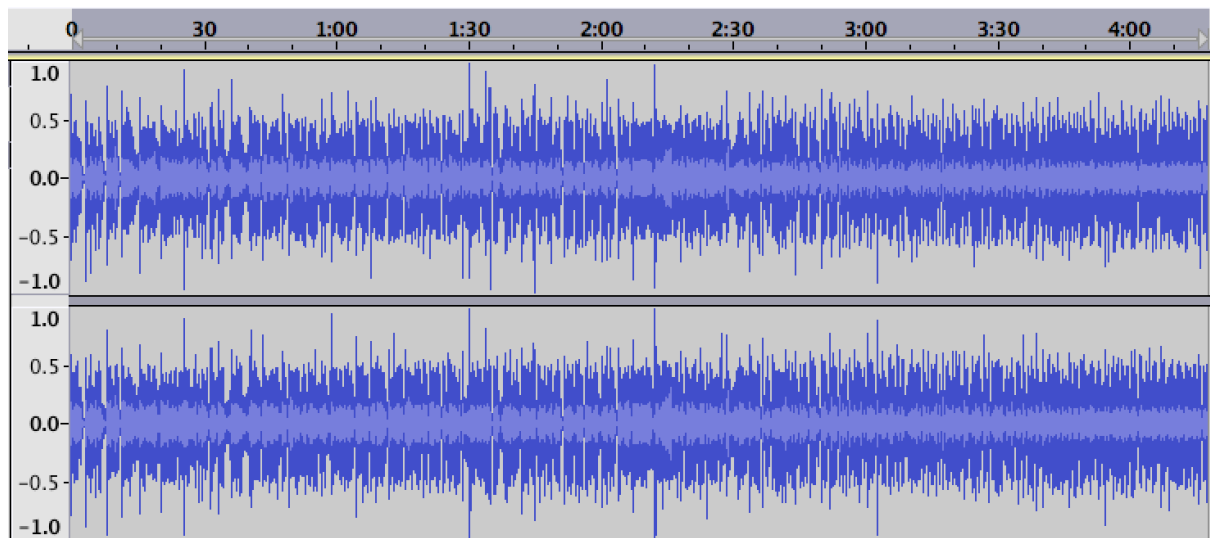
*Visual soundwave:* First 10 minutes from 00:01:00 to 00:11:00 taken form raw data event audio.



Preaching throughout the music making. Frequency level at 15k. Amplification up to 1.0, where the body of soundwaves are at 0.5. Pastor Rubens voice distinct from 0:00 to 1:00, seen by the following wavelength . Then merging into a fuller body of soundwaves when the audience joins in.. At 4:00 the continuous rattling begins to appear. The fluctuations are similar to those in which Pastor Ruben preached.

Visual soundwave:





*Auditory Description taken from original raw sound event.*

00:01:00 – 00:03:00

Pastor Ruben: “Hallelujah Hallelujah please come, so are we ready?” amplified at 1.0.  
The service is beginning.

Pastor Ruben starts off in a song. Distinct the first verse, and the audience joins him in the third.

“Onto the lord... Be the glorryy. Greatness, eeyyaaasoo, unntoo the lord, be the glory. Greatness, essayoo. I saaay, greatness, he has done, greatness, oh

00:01:30

Audience joins in.

“be the gloryyy”

“unto the lord, unto the lord”

Continuous shaking of rattling instrument. Distinct. Beautiful a constant sound amplified at 1.0 because of the distance the crowd is to the recorder. The background is pastor Ruben preaching charismatically, emphasizes each word “power”, stressing syllables. Rhetoric, the same use of sounds.

00:03:00

“Thank the lord for your family, thank the lord for yoru children, thank the lord for your

hcurhuch, because without God where would you be.? – Pastor

Oooohh, song sung.

Cacophony of sound coming from bodies singing at the same time. Raw sounding.

00;03:30 – 00:04:30 Preaching and prayer

Audible speaking in tongues. Improvisation in the here and now. Making audible sound in the here and now. A interference of sounds. The soundscape is made up of rattling noises continuously, the pastor preaching, and the sound emitting from the crowd, prayer and speaking in tongues. The variety iof osunds, emitting from the electric band, and with all the other sounds from the church, the preacher (pastor), the singer, all contribute to the sonic charisma and charged energy that fills their space of worship. Its all sublimely persuading God to be present within the room.

“this noise he will hear”

prayer and speaking in tongues

At 7:00 the band starts playing.

Drummer improvising and drumming along to the beat of the preaching of Pato Ruben.

“We will not follow any idol, we will not follow this, we will follow you God, almight, we want to be loyal to you, we want to be loyal to you”

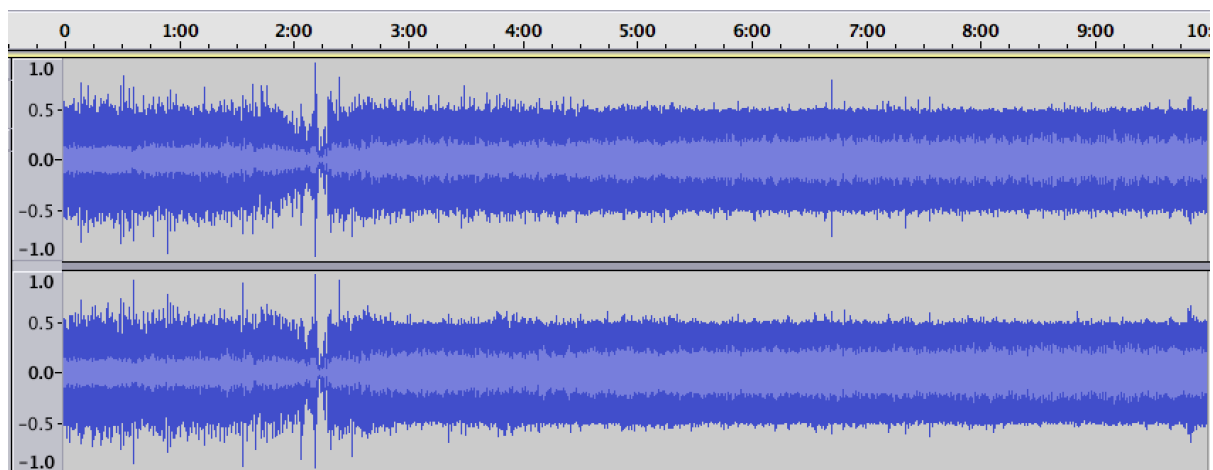
Same use of sounds, emphasis and rhetoric, (hypnotic state).

“Where will you be? Onto the lordddd” Pastor Ruben starts in song again.

The audience joins in at 00:3:30.

## 2. Music without the preaching

*Visual Soundwave:* 10 minutes taken from 00:10:00 – 00:20:00 from original data audio event. Soundscape number: 00203/03/2017



Frequency at 15k

From this soundscape, looking at the first segment of music starting from 00:00:00 to 00:02:30 this is where Pastor Ruben was charismatically preaching to start of the service, while the audience was singing along to his song and the band feverously producing a charged charismatic environment some would say is “hot”. At 00:02:00, there is a decay

lasting 6 seconds until the audience and the band takes up yet another song, this time without preaching.

We can see that when Pastor Ruben is preaching in the beginning segment, the amplification is as high as 0.9, while when there is an absence of preaching, the amplification goes down to 0.5.

*Auditory Description:*

Pastor Ruben: “Shall we be on our feet?”

“Singer produces main source of sound in the aural space.

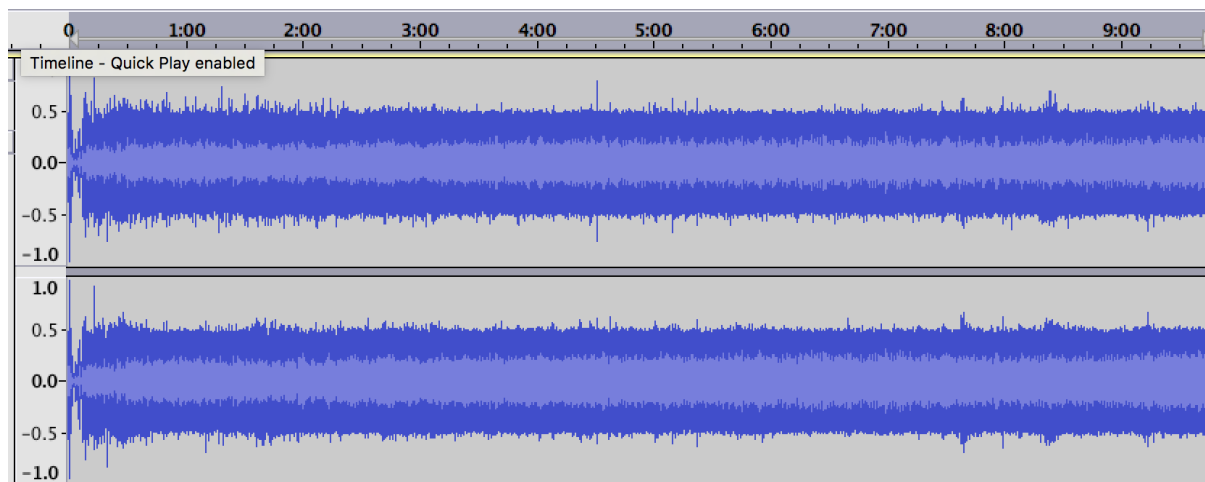
Rattling instruments first at a beat of 0.5/s

Reproducing what the singer sings similar to his tone, expression and charismatic behavior.

Rattling 0.5/s forms into a constant rattling noise.

The aural environment is filled with a full body of sound. Sound emitting from all different sources, and is taken up mostly by the audience’s unity of voice, singing along with the rhythm of the drums. The continuous rattling superimposing itself within the body of sound. One unified body of sound.

Music Soundscape Song “onto the lord” (data no. onto the lord 03/03/2017)



Signal Processes: Amplification at 0.5 steady rate. Frequency level

From the song, we can see no one sings out of ordinary, only the lead singer when moving the song along.

Rattling instruments continuous. While some beat it at 0.5/s.

Drums 0.5/s, tempo is fast. Rhythm fast. Upbeat and lively song.

- Sporadic use of drums, drumming along with the rhythm of the audience.
- Beating to the content of vocal expression.

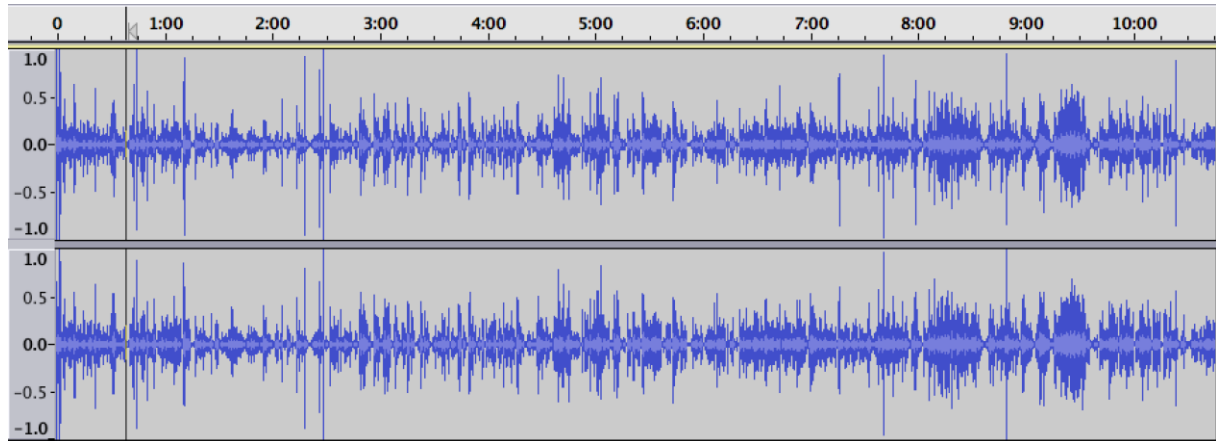
Clapping at 0.5/s beat.

Deep dark disitinct voice from lead singer.

### ***1. Preaching***

*Visual Soundwave* (data no: preaching 202 03/03/2017):

Taken from original raw data clipped at 00:27:00 to 00:38:00 making up a 10-minute soundscape to analyze.



Signal Processes: 0.5 to peaks of 1.0 amplification level. Frequency: 15K to 17k

Presence Peaks: 11 in 10 minutes.

Flucationas of decay and peaks are close to each other. Large Peaks have 15-45 seconds intervals and small peaks have 10 second intervals. Pastor Waterbeek’s voice.

#### *Auditory Description of Soundwave*

Capital are the increase in amplification. Underline is stresses of syllables.

00:27:00 to 00:38:00

Pastor Waterbeek: “Store my loyalty in your hearts. If you do this you will not parish.

“never let loyalty leave you, tie them around your neck, write them in your heart. Tie them around your neck, reminds you to be loyal. Write them down in your heartAmen?” – repetitive.

“Amen”- Audience

“Loyal” stresses extra syllabus. Each syllabus is stressed.

“no matter, how gifted in life, for you to REACH far in life.”

“:This month it is my prayer that he shall bring loyal people in the church for you to live long, for your life to be satisfied. Never let loyalty leave you...”

Dynamic preaching, not broing not monotone. He asks the crowd questions to ponder over.

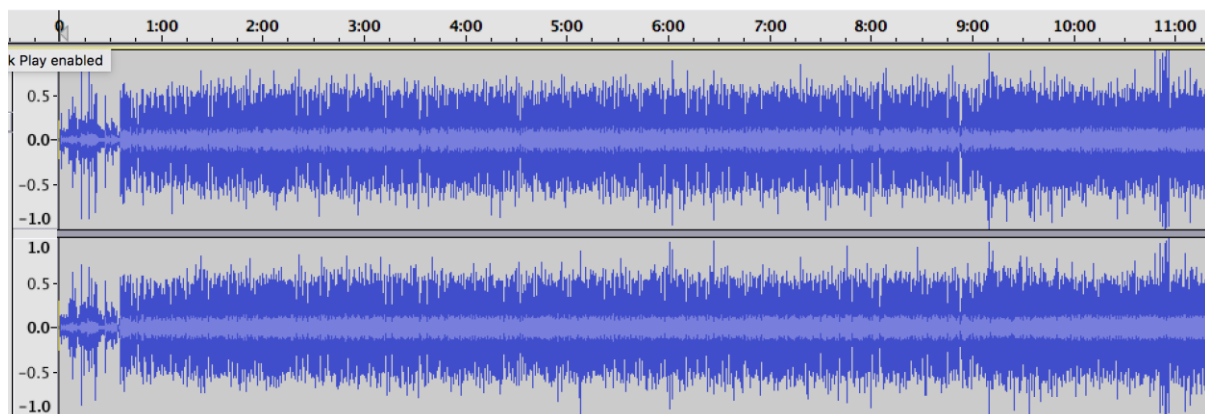
Peaks: “is developing, COMMITMENT, and RESPECT, for each one, not seeking one thing over another person. Not seeking to MANIPULATE, the other PERSON. If I am LOYAL to somebody, what that person is doing, I will support I will stand with that person to help that vision. I will not manipulate because it is something that I want in them. No. LOYALTY”

“our commitment to Christ, demonstration of loyalty”

All terms expressed in a louder amplified manner. Repetitive phrases are louder and amplified to bring the message across.

## 2. Preaching and Prayer (reproducing Pastor’s prayer) Deliverance

Visual Soundwave (data no: ) Taken from raw original data at 1:08:00 to 1:19:00.



Signal processes: Amplification 0.6, reaching 0.8. Frequency level: 15k normal rising to 17k.

Reproducing what the pastor said, full body of sound in the aural environment.

*Auditory Description* (from original raw data)

1:08:00

“Shall we be on our feet”

Rumbling sounds of people getting ready to stand up.

Pastor Waterbeek does the prayer and the audience reproduces it

Distinct voice then a full body of that same content and mode of production (charismatic), teproduced. Imitation of tonal and vocal expression.

“I command you,

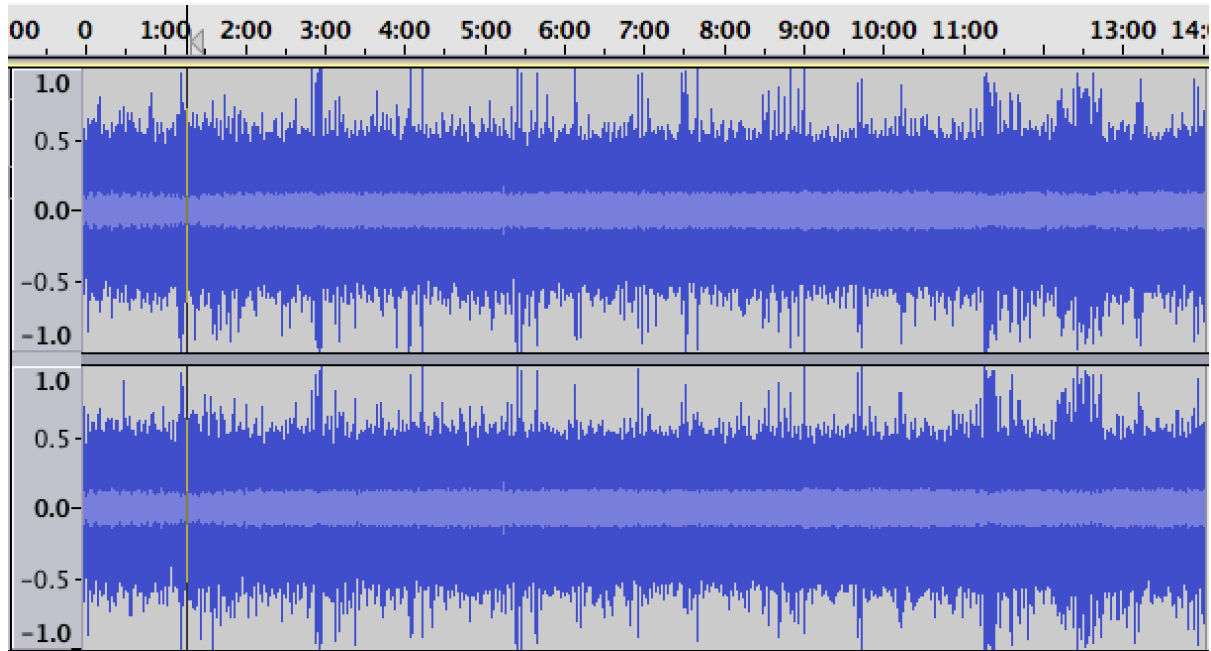
disappear

in the name of Jesus”

### 3. *Prayer, speaking in tongues.*

*Visual Soundwave (data no: 301 03/03/2017)*

Signal processes: amplification at 0.5 steady going up to 1.1 Frequency level: 16k to 18k



More time takes between intervals to reach peaks, but the amplitude of light blue soundwave, is more still. Unison. All perhaps emitting the same existing sounds during their prayer and speaking in tongues.

*Auditory description:*

The room is ours, go and pray to the Lord” Pastor Waterbeek says and the crowd moves to prayer and speaking in tongues”

“open your mouth and pray to the lord” – Command

Rattling beat 0,5/s half a second per beat.

Pastor waterbeek preaching iand praying in the background.

Mumbling, speaking in tongues, sound sources erratic and sspontaneous, unpredictable, cacophony f osounds.

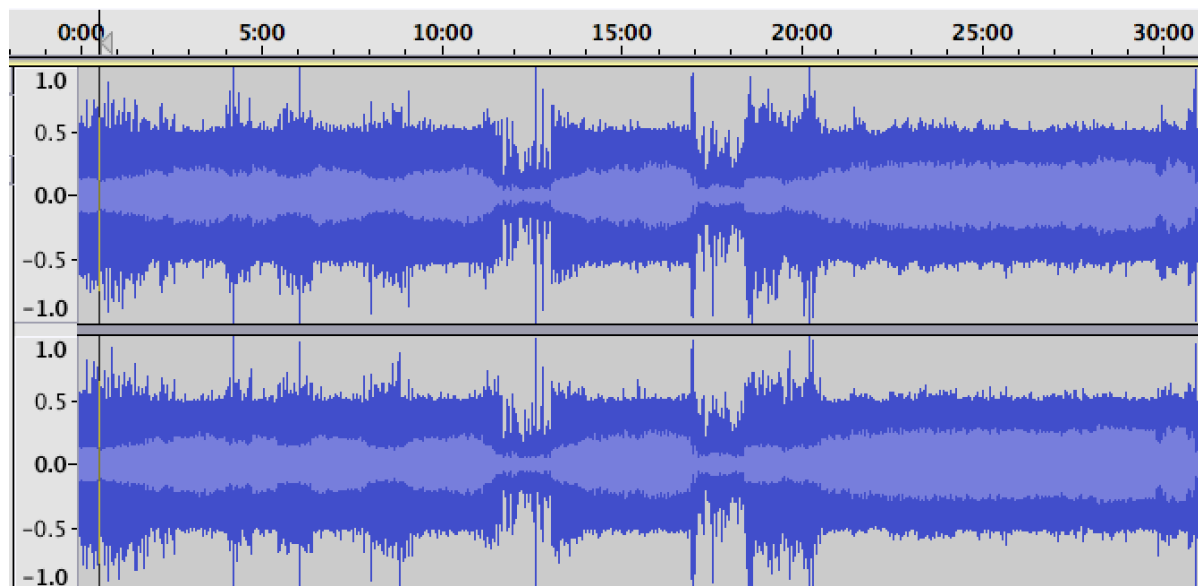
Distinct voices, Pastor Waterbeek, speaking in tongues/prayer, rattling instruments. Sounds like a congregation in talk, conversing.

Clapping

Repetition of words.

#### 4. Songs and Music with intervals of Preaching

Visual Soundwave (Data no. 303 03/03/2017) Taken from original data at 1:32:00 to 02:02:00



Signal Processes: Amplification 0.5 steady, up to 1.1. Frequency level: 12k to 16k

Singer sings alone, 5: to 6:00, light blue soundwaves are smaller. The audience sings along, making the light blue body of the sound amplification and soundwave thicker.

Increases the excitement in their voices,. The emotion, pastor instigates feelings and charismatic vibes. rg

*Auditory Description of 30 minute event:*

00:00:00

clapping, rattling instruments, loud deep voices, many people speaking to the lord, increasing in amplification, up and down very fast. From speaking at a medium range to a loud range. Rattling at 0.5/s.

8:30-11:30 Preach

“Let us pray”

“let the fear of God be upon you x3”

our god is an awesome God

he reigns, oh yes he reigns.

Upbeat, lively, sound full of body and weight.

11:40 – 13:10 Preach

Pastor waterbeek preaching. Syllabus stressed. Dyanmic epression fo his vocal chords. Lively.

Irruptions “LET my colelges, LET my husband, LET my officers...”

Serenading Jesus.

“Our God is an awesome God. He reigns. Heaven and hell he reigns.”

Beats very present, a moving beat that moves you from side to side. 0.5/ beat.

Rhythm continuous throughout the whole 2 minutes and 47.

Full body at 0;5 amplification.

17:00 – 18:00 - Preaching Pastor Waterbeek

Deep voice,

“Jesus” woman says aloud

“Who stand behind this ministry. Please pray for loyalty, IF you want to be loyal for the Lord, say lord I am available. You were able to touch me you were able OH lord. Loyal to you”.

Melodic piano music playing from the song he reigns. Which will be brought up again at the end of Pastors 1 and a half minute preaching.

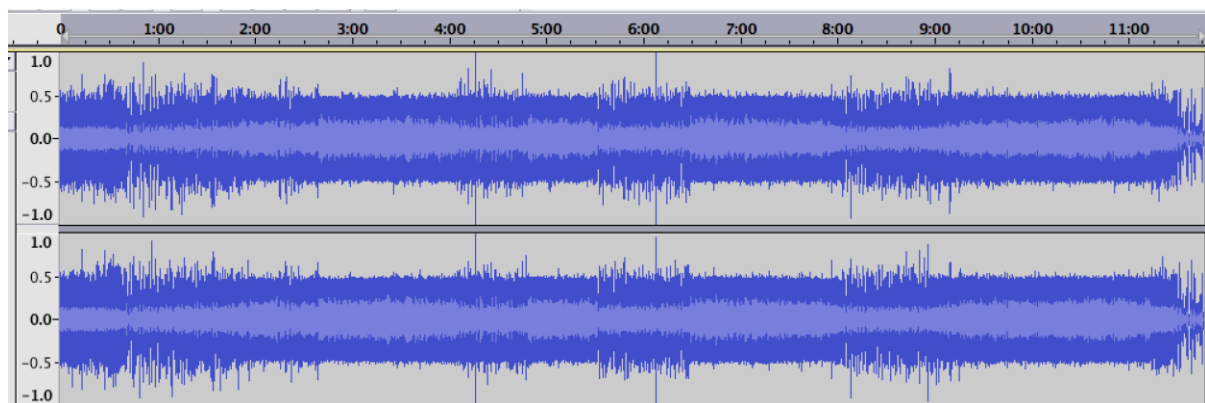
“Open your mouth and pray to the lord”

Song”

## 5. Songs

Song “Holiness is what I need”

Visual soundwave (data no. holiness is what I need 03/03/2017):



Peaks at these moments in time: 1:00, 4:00, 5:30-6:30, 8:-9:00, and 11:00 again.



## Amplification body

“Holiness, holiness is what I want, Holiness Holiness is what I need”

“Holiness, holiness is what I want from you, your holiness is what I needed” (audience sings along”

“Holiness, oh holiness, is what I want from you, your holiness is what I need”

“ooh” – singer”

“Holiness, is what I want from you”

Rhythm and beat goes along with the words, beat going at 0.5/s, rattling instrument the same.

Take my wheeeeeel!”

Plays with the syllabus and expression.

“transformmm mee”

“Take my heart, transformmm mee”

Singer distinct voice beautiful. Reverbations in his voice, vibrations in his voice, thrills.

Unexpected vocals. Producing friction.

03:00 -Body of song, unity, all together in a body of song. Levels out at 0.5 amplification

4:21 - Distinct clapping, the audience singing along takes up the body of the soundwave, the distinct voice trembles above with an amplification of 0.7.

5:00

“Take my will and transform it”

“To your”

“to your”

“Oh oh oh,

“To your..”

“to yourrrr”

“to yourrrr”

“Faithfulness, is what I want. You’re faithfulness is what I needed”

Irruptions of the singer,

“Oohhh” – unexpected interruptions from the crowd

Continuous rattling noises,

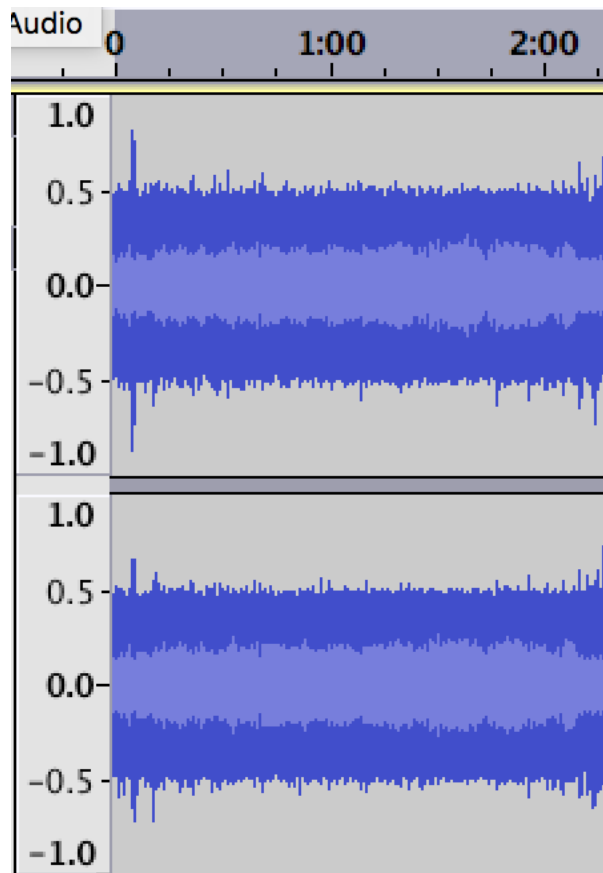
## When Our backs are against the wall

3:00

- Our Jesus, has risen. And because we know that he is better, today we will worship him in a better way. If you believe, if you are sure that Jesus is better. Then help me welcome Sister Margaret to make us worship and Sing – Pastor Waterbeek
  - o Clapping yowling from audience
- “Hallelujah, lets all rise in the presence of the lord. Our God has risen amen!”
  - o “Amen!” clapping – audience
- “We do not know how he did it. Hallelujah. He made a way when our backs where against the wall. And we are standing here only because he made a way”
  - o Margaret says the words of the song.
- Open your mouth and pray – Pastor koney

## Song “ Jesus Reigns”

Visual Soundwave (datano. Yes he reigns 03/03/2017):



Auditory description:

“He REIGNS, oh YES he REIGNS.”

“Our GOD is an awesome God, he reigns, our father he reigns”

“oooooh” lead singer.

Rattling instruments. Upbeat and has a 0.5 per second pace to it.

Band, drumming 0.5 beat. Fast upbeat lively tempo.

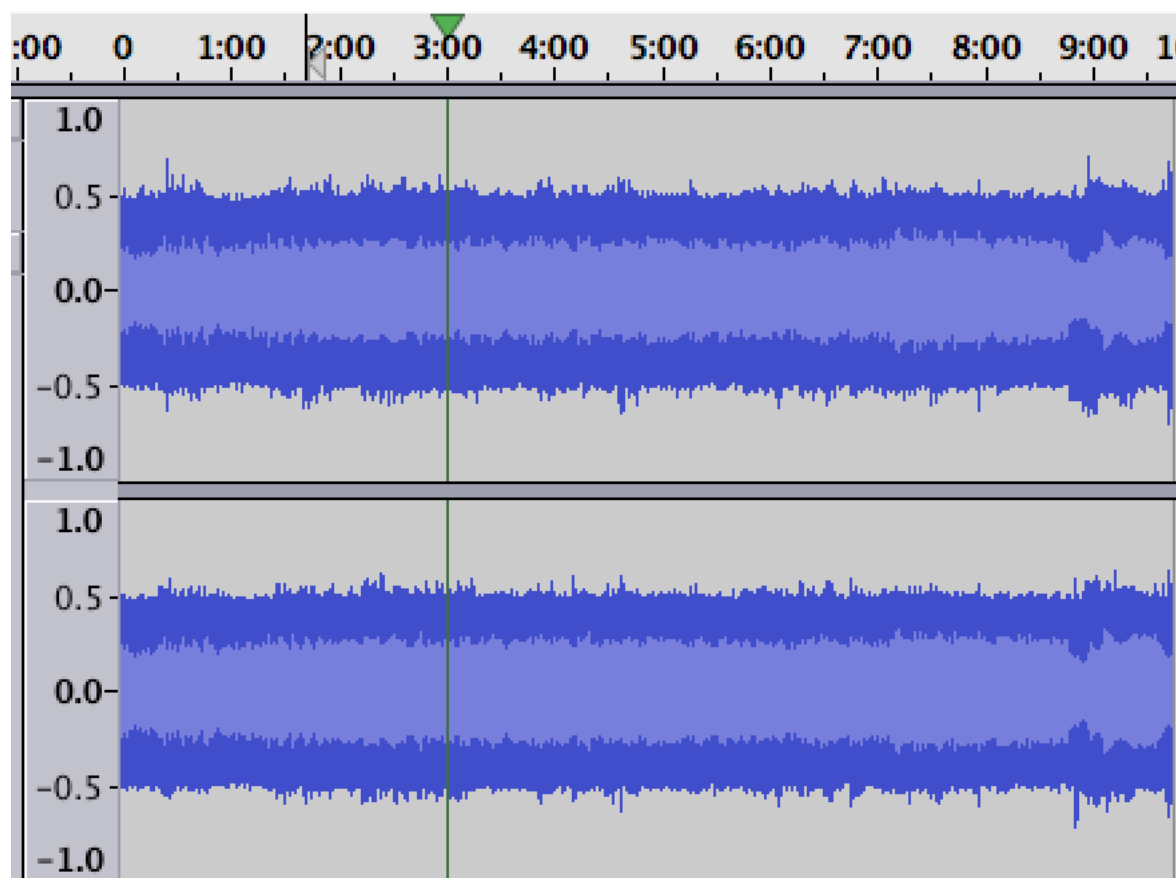
Amplification base at 0.5 but can rise to 1.0 due to rattling noises.

Meolodic music making the bulk of the 0.5 amplification level.

Continious rattling. Muffles of speaking in tongues, the audience sporatic in prayer, unpredictable “jesus” calling and praying.

### Song “ Ga song, hallelujah”

*Visual soundwave (Data no.Ga traditional song 03/03/2017):*



Amplification steady at 0.5. Thick light blue soundwave at a steady 0.4, with fluctuations, above can be the rattling, yowling, and irruptions of the singer. Frequency below 15k.

*Auditory description:*

Upbeat song

Clapping

Yowling, excitement, clapping yelling. Yay!

“yoww yow yow yoww”

hollering.

Lively, celebratory music. Yahoooooooooo yahoooooo. Distinct yelling from the audience.

Clapping and making music by yowling to the beat.

Yow yow yow. Clapping

### **Transcription of Written Participant-Observation Notes 03/03/2107**

30 minutes of warm-up

Theme of Loyalty, you know that Jesus is better.

Ascend spirits by listening and making elevating Gospel music to mark the end of the warm up.

The sound director is in the back.

Jesus is better. God sent his own son to die for our sins.

Never let loyalty and kindness leave you.

There are 60 people.

Introduction of loyalty today. It is a character in our everyday lifestyle. To be faithful.

Loyalty is what we will dedicate ourselves to this Friday.

Mathw 26:34-35.

“yes, nee Amn!”

Pastor Ruebn’s authority

- “MY prayer is that your fate will never fail, a second chance to recognize your personal relationship with God:.

“This month I will be faithful.”

I call to surround yourself, with is hands pointing up, with loyal people. Make you a loyal man or woman.

Reliable, they are not.

Trust me! Christmatic emotional.

Trust and love. We need each other, social relations, of built on trust and loyalty in the face of God.

Healing. 30 min free prayer

Healing disappear, leave! Blow of loyal, dissapment, weak, change now! Bless now!  
 Superanatioanl girst now!  
 Preaching authority fo Pastor and of heaven.

Audio	Visual
Everyone is speaking in loud prayer. Ratlting of instruments Oral messag ena dosund really fills the space with his divine presence. Few sit, most stand, walk up and down or in a circle. Our god is awesome – Song	Embodied prayer Speaking in tongues Arm repetitive movements Red sweater rolling fingers Mind points both fingers to the mind Repetitive, patterned ahnds performance. Touch the walls, emotional expression performers, beautiful the way they embody the song

Glossalia very present, oral communication and status of presence. At 9:20 pm

Child to a wall, speaking ot the wall. 3 pastors ruben Koney and Water bbeck.

Pastor on stge, liv eband, durms paino, bango drums. Amplified guitar

Pastor preachings

Microphone

Speaking in tongues

Electric band.

Pastor performs glossalisa, everyone is speaking loud in prayer. Some are trembling.

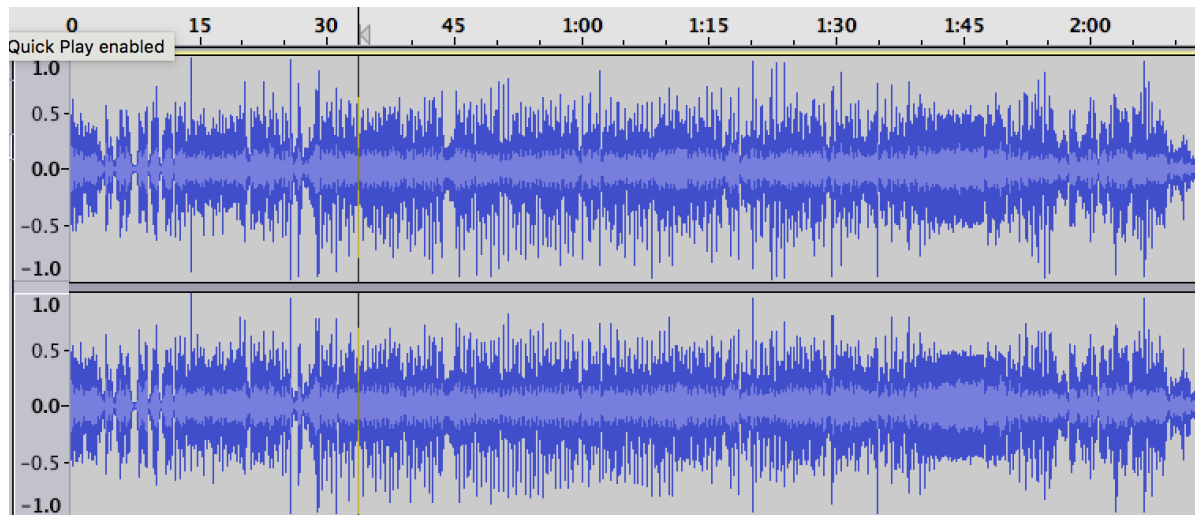
“Holy is what I Love what I need. Holiness what I want and need”.

At the end of the service, everyone feels elevated, empowered and happy. Everyone is super happy.

Inviite someone Sunday, and God will be waiting.

**Song “Happy Birthday” Dutch Version Pentecostalized**

*Visual Soundwave (Soundscape no. Happy Birthday “in de Gloria” Pentecostal 19/03/2017)*



Signal Processes. Amplification at 0.4 to 0.6 base line, and peaks hitting 0.9. Frequency level: 10 k base line 15k peaks.

*Auditory Description:*

“Chantel’s Birthday today” – Pastor Waterbeek.

00:00 – 2:10

‘Langs zal ze leven in de Gloria. In de Gloria, in de gloriaaa.’ Dutch birthday tune

Rattling instruments (tambourine and African rattle instruments) in constant use, shaking quicker than 0.5/s, a continuous high pitch noise.

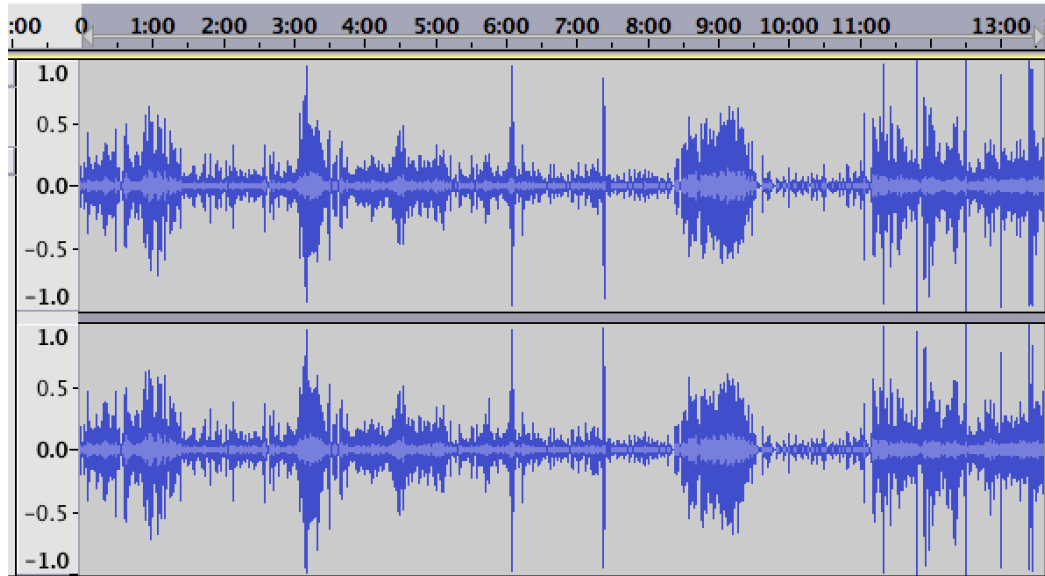
Pentecostalizing effect of sound/ mode of Pentecostal audible expression:

- Beats in quick tempo, more beats than usual, a cacophony of instruments at the same time.
- Piano makes the tune of happy birthday in dutch.
- “In de Gloria” x2 is sung by the audience
- clapping, upbeat, lively, happy, extra beats and music tunes making it more well-rounded, full body of sound.

“Chantel is now five years old. Happy birthday Chantel!” – Lead singer.

### **1.1 Heaven is real, hell is REAL.**

Visual Soundwave (Soundscape no Koney preaching end 205 05/03/2017):



Signal processes: Amplification at 0.3 base level, peaks reaching 0.5, even up to 1.0 peaks happening 10 times throughout this 10 minute soundscape. Frequency level base line 5k but reach up to 10 mid range and 15k at peaks.

#### Auditory Description:

“knowledge is power. Bible studies on Wednesday, Good to know illumination of God. Enlightening of God. I prefer the word illumination. To know the word of God so that nobody can deceive you”

3:00 “Oh give it up!! Fireee you are loyalists. You are loyal.”

“Here in Bilmer, We shall thank the lord. See what the lord has done. Shall we all stand”

We are Pentecostal and we are CHARismatic, we are Christians we are Christ-centered and only use the substance of Jesus Christ only. Accept the lord as your personal savior”

“Anybody that tells you there is no heaven. He is a liar. Heaven is realll and hell is real”

“Amen!!!” audience

“If there is none.. Shall we all stand?”

## Appendix III Charismatic Church

Day of Event: 02/03/2017 Raw recording data number: 170302\_0033

### Thursday Evangelical Meeting at the Kandelaar Buliding, Third Floor.

Description of event: evangelicals come to congregate to plan their missions in Amsterdam.

#### Transcription of Audio Sound Data

##### *Auditory Description:*

##### *6. Semi-Structured Interview in the Evangelical Meeting*

Kids can be heard and older voices. Conversing can be heard of adults talking to their children.

“Everybody is allowed to come!”

“Oh Sister! It is great to have you on your own. What is your name sister?”

“Anna, and thank you”

Background voices of conversing can be heard.

“Are there other charismatic movements?”

“Yes there is one, this one, they are the church that comes here as well on Sunday, and there is one that comes before us, they are also evangelical”

“Is that west-African as well?”

“No it is a mix, yeah. They are Suriname, just like us. Ghana and all those just like us.

“But it is different than this one? What is the difference?”

“Yeah it is different. I do not know I have not visited them but it looks like we are on the same wavelength.” – Jonathan

Steven joins in the conversation

“The one there we are is more... HOT” - Steve

“hotter”

“yes” – Steve

“More charismatic I would say. But I have not had the privilege of visiting them” – Jonathan

Steven describes the charismatic charged environment of the Pentecostal Revival Church International

- “When you can remember the way the preacher preaches to us last Sunday, it is open Take it or leave it. When you make it “hot”. You preach it “hot”. It is very very hot! Then you feel it. Then it is good”

Gives out a scripture

“We are the messenger we have to give the message” Evangelical movement.



“Everyday” –

“Pentecost Day?”

“Yes you know”

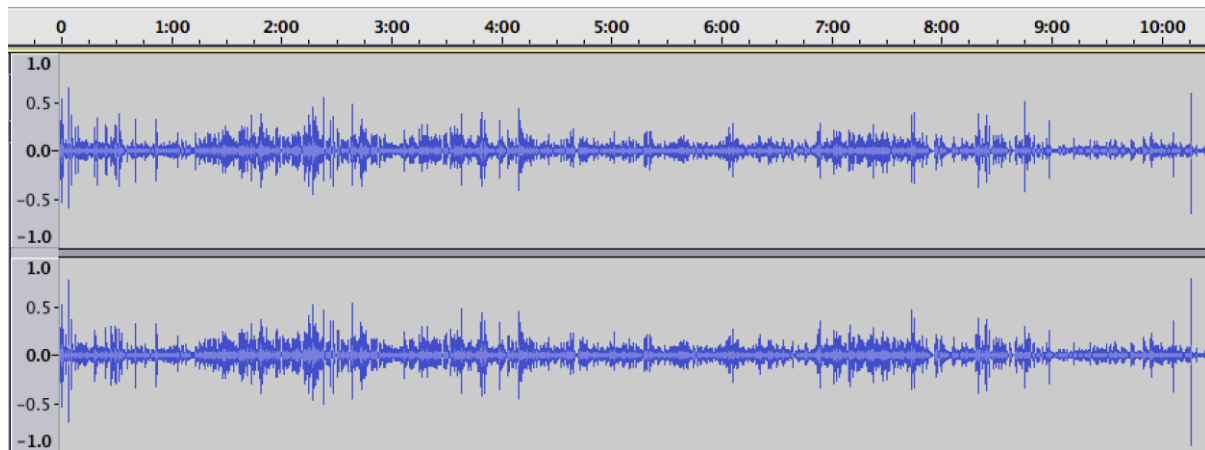
“It is a way of life. It is path”

“Yes, yes yes” (Confirmation)

“Sounds like you know, very good understanding of Pentecostalism” – Steve and Jonathan.

*Visual Soundwave (Data no:00102/03/2017 )*

Taken from 4:00 to 15:00 of the original sound data event from the discussion mentioned above. Please note the difference in sound discrepancy between 1:00 to 4:00, and then 7:00 to 10:00. From 4:40 to 6:00 is where I talk in a more monotone fashion than the Pentecostals do.



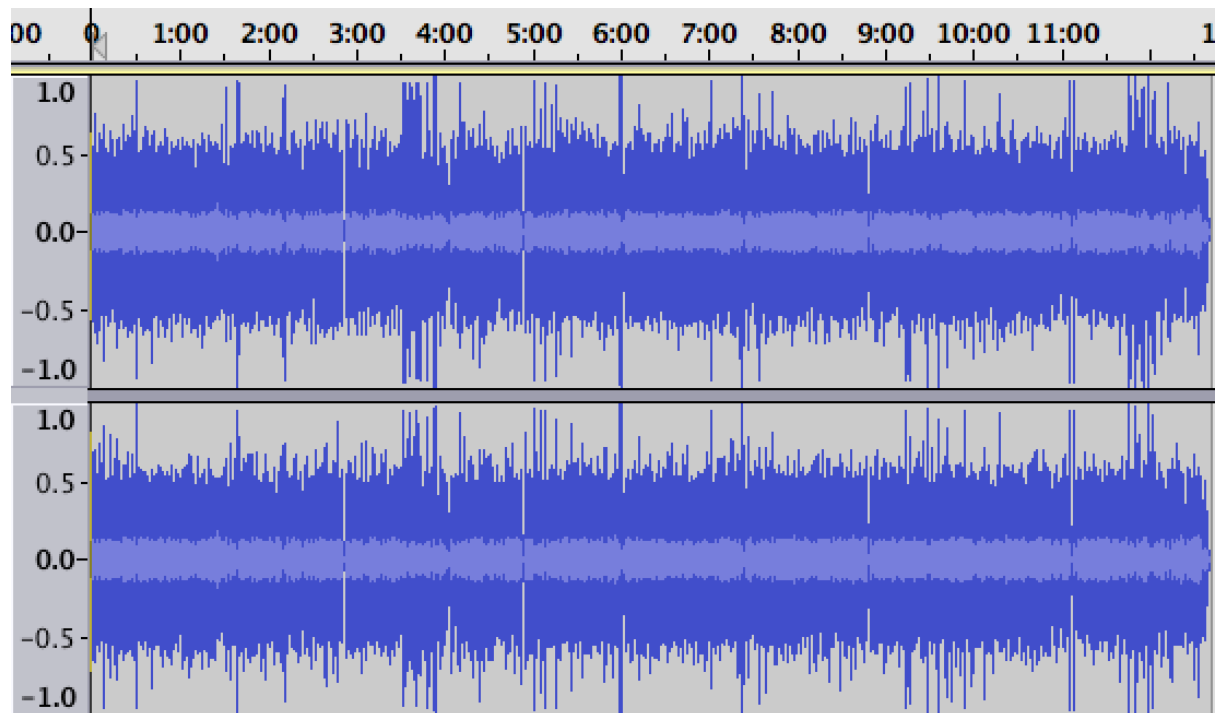
The mode in which they express their voices is dynamic, it fluctuates with decay and peaks. Putting more emphasis on. Each word is stressed by the syllables.

Comparing my own tone of voice and mode of expression, I do not stress the syllabus as much as the Pentecostal members do. If you look at 0:00 to 4:30, that is when Steven and Jonathan talk creating more fluctuations in the soundwaves (decays and peaks) and reaches 0.5 amplification, and from 4:30 to 7:00 is my tone of voice which is more monotone and stays within the 0.3 amplification.

## Appendix IV – Catholic Exchange Program

### I.IV Catholic Priest Helmond Preaching

Visual Soundwave (Soundscape no. Priest Helmond Preaching 26/03/2017)



Signal Processes: Amplification at 0.5 base level, peaks reaching 0.7 to 1.0. Frequency at base level 10k and peaks rising to 16k.

Auditory Description:

0:00

- “First of all I want to thank you all for me coming here today. Thank you Emanneul Koney. Who has been to Egmond aan Zee?
  - o Uses the same kind of adopts the charismatic tendency of vocal expression of Pentecostl preaching
- No music only distinctive voice of Priest Helmond

1:00

- “If it’s a possibility for you all to come to our church. It will be a pleasant surprise if you look beyond your church walls. IF you pull down the church walls to see your bothers and sisters in Chirst. And when can you recognize your brother and sister in the face of the lord. That can happen in the dark and it happens on Egmond aan Zee. You cannot see anything, every 5 seconds the light tower will light its 5 seconds of light. That is enough to see the face of Christ in your neighbors face.

2:00

- We make sure we see each other as the brothers and sisters under one God, Christ. No separation. In all differences, because if I look at the skin color, then I am in the minority (laughing from audience). That is very remarkable because that makes you realize that you're just a human being. All those humanity that has been created by God, after his likeness and after his own image. All of us we are an image and a likeness of God. And he comes with us in our world. We live together with him, and till we live with him we make sure how we live with others here on this earth.
  - o Practical daily life

3:30

- “The words in English are much more than the words in Dutch but that is beautiful. Because you can always hear more than what you can say.”
- “YES biezonder” – Pastor Koney and laughing from audience
- And words are only words, but also the gaps between the words that blank space are spaces where you can hear a lot.” – Priest Helmond

4:00

- “So that is when we sing together, singing is more than words, singing is the music, it is the rhythm, it is the movement, and that you guys do a lot more than we do in Egmond aan Zee. You guys definitely move more.

4:30

- “ It is also true that in Egmond we can move a lot more. Because the other's movement inspires you to be part of it. Because the Gospel has to be Joy” – Priest Helmond
- “YESS” – audience
- ‘amen” – audience

5:00

- “Why do we not sing Hallelujah in the Egmond aan Zee church?”
- Hallelujah! – Pastor Koney
- “because, we only shout hallelujah when it is Easter. But that does not matter it is nota problem to hear it and to sing it. But in our tradition we do not do that, because during Easter it is extra loud and joyful that we praise it. But we do sing! And we thank the lord for our lives and the gift of brothers and sisterhood. For the light in our eyes, for the fire in our hearts, because we are truly serving God”
  - o FIRE – Koney theme

- Clapping from the audience

6:00

- “Except the way we express it is not so ‘explosive’ as you all, yes not so explosive not so explicit as you all. But it is very inspiring and it is so beautiful to experience that, and how to experience how you guys in Amsterdam South in Pentecostal Revival come together from lots of churches together. In Egmond aan Zee we have three churches and each church is from their own village. But sometimes we come together and thank God in different churches. Do you know what the people say with three churches together? This is what we should do more often!”
  - o ‘expressive explosions’
- “Because if you come together, you won’t be together more often. It is with Jesus because when everyone unites together. Taking it from the Gospel of John, when Jesus prays, he prays for the humanity to be one. That oneness you can experience with you come together to give glory to the Lord. To give him praise and what is due onto him. And in our singing and our praying, in our dancing, in your dancing, we can be together.

8:00

- “Because God with his Spirit comes in us, works through us, and works in us, to make sure that we can be part of the Kingdom of his creation. That we are centered with his nature, to be serious with humanity on this earth. If you live in richness or poverty, you all belong together. And you are all responsible for each other. That is why it is beautiful because these two churches in the exchange can meet together and communicate, to meet in difference,

9:00

- “and despite those differences, that there is more that unite us than separates us. If you haven’t been to Egmond aan Zee, you are all warmly welcome but that is not necessary because we are all in unity in the face of God. That is why I thank God for this opportunity and pray that the Lord will bless you and your church” – Priest Helmond
- “yess” audience

10:00 -10:30

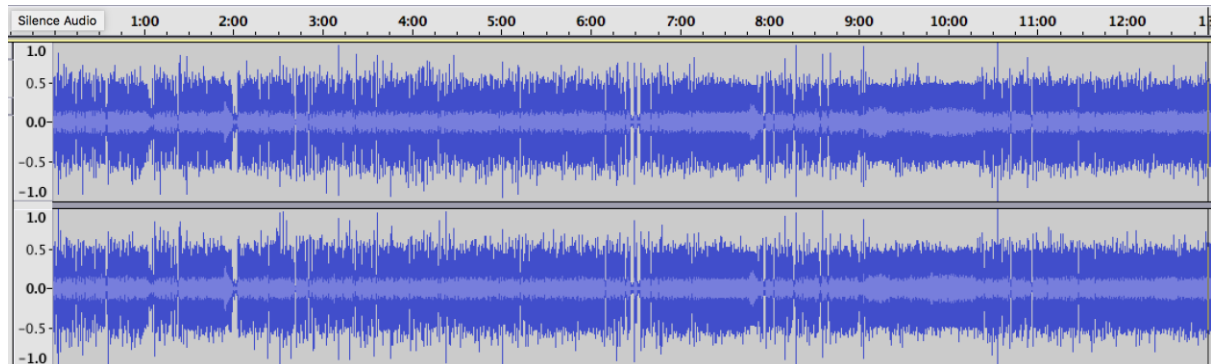
- “That God will be very close to you, that his light will shine on you and that he will be merciful and gracious onto you. That you will be in peace for this city, and also for

the EGmond aan Zee village, pray for us in Egmond and we will pray for you all. The lord will be with you. Amen.” – Priest Helmond

- “Amen!” “woaaah! ” – Audience, clapping rattling instruments are used and chian cymbals used.
  - o A way of high pitch praise.
- “Amazing give him a hand!” – Pastor Koney

## Appendix V – Spiritual domain authority Koney Preaching Spiritual Domain and Worship

Visual Soundwave (Soundscape no. Koney Preaching and Worship 16/04.2017.mp3)



Signal Processes: Amplification level at 0.5 with peaks reaching 0.9 to 1.0 Frequency level at 10k baseline with peaks reaching 15k.

Auditory Description:

Pastor Koney Preaches with an interactive audience

00:00

- Applauding, clapping, yowling praise
- Dynamic oratorical skills

1:00

- Listen, those who are moving you see that is an important sign of the service. If you father die and he is resurrected. How would you feel? If your wife die and is resurrected, how would you feel? If your husband dies and is resurrected how would you feel? If you feel that Jesus is risen, can I have a victory?
- WOOAOAOH! Yowling, whistle praise

2:00

- Rest period, introduces Matthias 28: 1-20.
- Soundwave peaks frequently, fluctuations in Koney's speech. \
- Charismatic opposite of monotone.

6:00

- Super charismatic. Shouting the words almost. Do you hear that???
- "Yess!"
- Do you know why Jesus is better, he himself has authority. "If Jesus is resurrected he has authority." He has all the glory, say it!

- - do you hear that? He has authority any authority do you hear that? All POWER JEUS HAS. THAT IS WHY HE IS BETTER. MAY THE HOLY GHOST EMPOWER YOU TO ALL AUTHORITY.” - KONEY
- “it has been given to me on heaven and on earth” – KONEY shouting
- “If the power of the holy ghost can empower you and give you authority! Jesus gives you authority! He is authority! = shouting

7:00 -8:00

- HEY HEY HEY!!!
- WHEN YOU GO TO HEAVEN, JESUS IS BETTER. When you go to the HELL, jesus is BETTER
- JESUS IS BETTER
- Rhetoric
- For a whole minute, JESUS IS BETTER, CAN I GET A WITNESS?” – KONEY
- Audience yowls out and praises him! Hallelujah!

9:00 – 11:00

- All authority he did not keep it for himself he shared it! On earth and in heaven. Disciples are giving you the same authority
- DO YOU HEAR ME?
- IN DA ‘HEA-VEN’ IN DA ‘HEA-VEN’.
  - o Sound liberty, democratizing sound. Liberation.
- JESUS AUTHORITY DOMAIN OVER THE EARTH
  - o King and Queen of Netherlands when they go over to Belgium has no authority
  - o BUT JESUS HAS AUTHORITY OVER THE HEAVENS AND EARTH.
  - o Spiritual domain
- 
- IF YOU FEEL THE SAME YOU CANNOT SIT.
- CANNOT SIT YOU MOVEEEEE
- Charisma, fill you with ENERGY
- HIGH spirits

11:00

- “ I AM GIVING YOU THE SAME **AUTHORITY**. Church you are BLESSED, CHURCH YOU ARE BLESSED! YOU ARE BLESSED, YOU ARE HIGHLY

FAITHFUL, YOU WILL MAKE IT, MAKE THE BLESSINGS OF THE LORD BE WITH YOU, **AUTHORITY** FROM THE GOD SHALL BE GIVEN ONTO YOU **AUTHORITY** FROM THE SON WILL GIVE YOU **AUTHORITY**. HEAVEN SHALL BE YOUR **LIBERATION** YOUR HEALTH WILL BE **YOUR LIBERATION.**” – Koney

- I know that you are sick, BUT REJOICE. Your HEALING IS NEAR. REJOICE. GOD IS HOPING. REJOICE, REJOICE REJOICE. RESSURECTION, REJOICE I know all this is working against you, but **REJOICE, BUT REJOICE.**
  - Why not be HAPPY
  - Appreciate what the lord has done for you! RESSURECTION. I RECEIVE THIS RE-VE-LA-TION,
  - GOD THERE-FORE, AND MAKE DIS-PLES OF ALL NA-TIONS, IN THE NA-ME OF THE FA-THER, IN THE NAME OF TH ESON, IN TH ENAME OF The HO-LY GHOST. I have COM-MAN-DED you. I am WITH YOU ON-LY. EVEN TILL THE END, HE IS WITH YOU. In your troubles he is with you, in your shame he is with you, in your owrries I am with you. Your mother cannot be with you. Jesus can be WITH YOU! HE SAYS I AM WITH YOU. BROTHER THE LORD IS WITH YOU. LET NOBODY DECEIVE YOU!

## **Appendix VI – Outglow concert**

Raw Data Recording Number: 170325\_0053

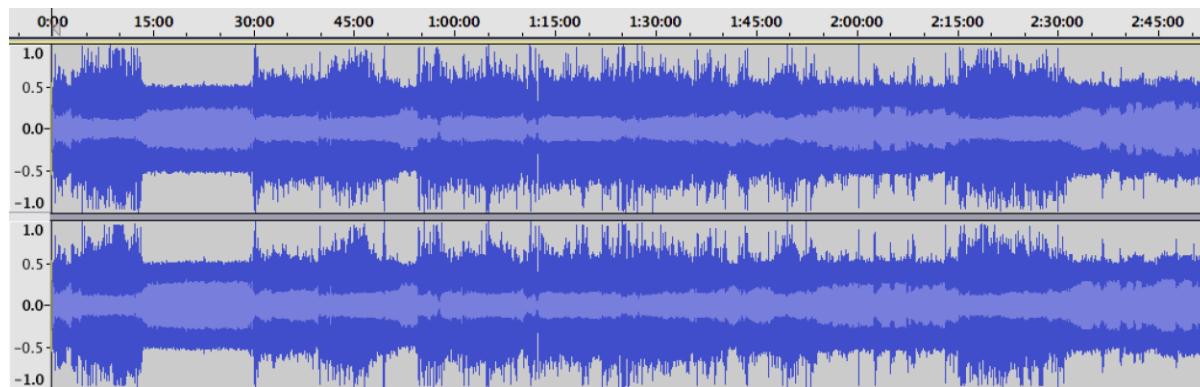
Outglow Event, Saturday 19:30 – 11:00 (and later)



## Transcription Audio Data

Outglow Event, a worship concert

Overview of Visual Soundscape of 3 hours (raw data no.



Signal Processes: Amplification base level 0.3 light blue preaching, and dark blue peaking to 1.0. Frequency base line at 10k peaks at 15k.

When there is a loud body of music and the audience joins in and is the main sound source, the lower the amplification gets at 0.5 as all the soundwaves infer as can be seen by the light blue from 15:00 to 30:00 minutes.

Where the dark blue gets all fluctuated and the light blue smaller, looking at 30:00 to 45:00 minutes or even later, it is a solo, talking, preaching by a person with a microphone.

Amplifying it up to 1.0. Frequency also increases at this moment in time.

### Description of the Event as an Overview:

0:00 – 13:30 Introduction by John to Outglow Concert Worship Event (See **I. Warm-up and Introduction to Event by John**)

13:30 – 30:00 – Song ‘Thank you Lord’, song from the church (See **II. Songs, ‘Thank you lord’**)

30:00 – 1:10:00 John Speaking to the audience ascending the spirits of the crowd with Music Song from John’s Outglow Organization (See **I.I John ascending spirits with Music**).

1:10:00 – 1:23:00 Song ‘Now that we are here in your presence’ (See **II. Songs ‘here in your presence’**)

1:23:00 - 1:50:00 Sabrina Preach and Singing Solo (See **I.II Sabrina preach and singing**)

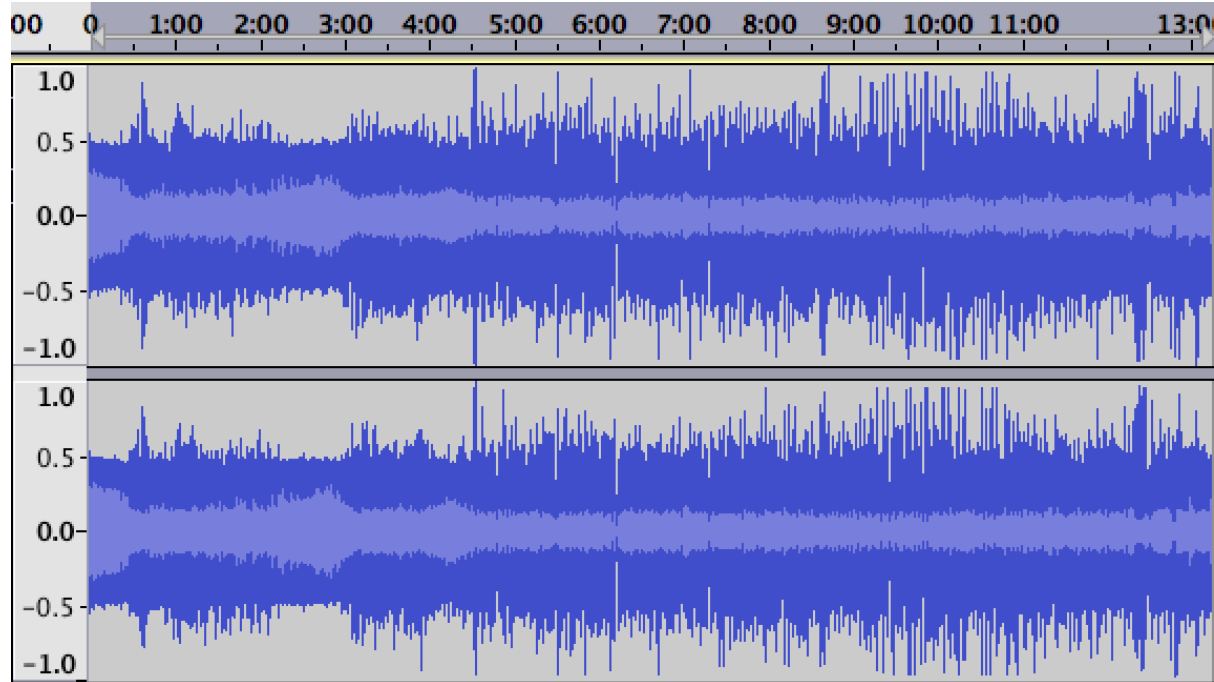
1:50:00 – 2:02:00 - “Are we ready to flow?” by David (See **I.III David Preaching happy music**)

2:02:00 – 2:14:00 - Song ‘Higher’ and ‘you’re not alone’ (See **II. Songs ‘Higher’ and ‘you’re not alone’**)

2:14:00 – 2:45:00 Healing for Africa by John, ending with praise and music as prayer (See **I.IV Worship Hour end 25/03/2017**)

### **I. Warm-up and Introduction by John**

Visual Soundwave (soundscape no. John warm-up Outglow 21/03/2017)



Signal Processes: Amplification at 0.5 base line, with peaks reaching 1.0 Frequency at 10k with peaks at 15k.

Auditory Description:

0:00

- Music passionate, use of rattling instruments constant and high pitched piano music, use of china cymbals. Clapping
- “Clapping for the praise of the lord!” John

1:00

- “I want to begin with all of us by speaking the holy ghost. Speak to God”
- Background melodic music loudly amplified.
- “Lift up your voice tonight and speak to the lord!”
- Speaking in tongues through the microphone by John
  - o Various words I cannot understand, then switching to English
- Audience is speaking in tongues

- Use of china cymbals high pitch.
- Absence of rattling instruments but clapping is involved.

2:00

- Loud amplified music is playing by piano, saxophone, drums beat at 1/s. Gets a little faster.
- Preaching by John and speaking in tongues is audible

3:00 – 4:30

- “God of miracles. When God is here miracles happen. When God has come to town miracles take place. God is present. Tonight! We are going to experience the heavenly pleasure. God is here tonight. I want us to pray that God will come in his night and his power and the Holy spirit will move in our place. We do not need to talk too much, just pray. Pray pray pray pray right now!”
- Speaking in tongues by audience. Intense.
- China cymbals and rattling instruments are used. High pitch. Loud drums and piano music.
- Saxophone at a halt.

4:30

- Introduction by John
  - o “I came from Belgium, I just arrived because of how important this program is. My sister is here from Antwerpen, (Sabrina). You are blessed and highly fit for coming. I can guarantee you you will never leave here the same. We do not want to talk too much. We want the Holy Spirit to do the talking and everything.”
  - o “yess” audience

5:00

- what is the Outglow all about?
  - o It was created, Outglow seeks to help people find purpose in life. Stir up passion for God, and demonstrating the power of God through Worship
  - o “Out of our bellies shall flow witness”
  - o “God has made our light shine in our heart”
  - o “outward we are wasting but inward we are dealing with you everything. So many possibilities waiting in us to be manifested by the power of Outglow”
  - o “extraordinary night of worship, and the power of God. Hallelujah. Our identity and purpose in Christ” – Sabrina

- “There is power in worship. There is mirical taking place today> If you believe today you will receive yours. Be open and most of all receive. We have a lesson for you all in Jesus name” – Sabrina

8:00

- “Tonight si not about worship, it is also about intercession (petitionary prayers) for healing for Africa” – John
- Persecution of Christians and we believe still that God has a purpose for Africa. If we pray and if we believe we shall make miricals. It is a time for healing.” – John
  - If it is biological healing, spiritual healing, whatever healing it is healing!”
- Dynamic oratorical skills of John

9:00

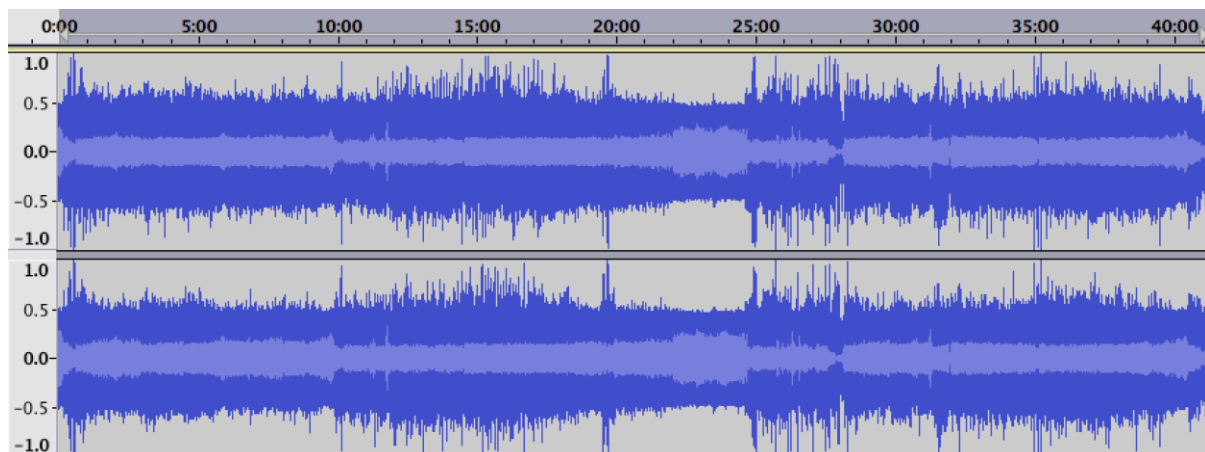
- New pastor Leader of the charismatic endeavor.

11:00

- Clapping
- “Put your hands together for Jesus” – John
- Our first performer
- Audience is responsive.
- Are we cold?’- Sabrina asks
- A lot of mumbling laughing and discussion from the audience.
- Space is filled with sound, distinct from Sabrina and John with the microphones.
- “Lets clap our hands fo rhte lord!”
- Everyone claps, yowls, whistles.

## **I.I John ascending spirits with Music from his Outglow Organization**

Visual Soundwave (soundscape no. John ascend spirit music Outglow 21/03/2017)



Signal Processes: Amplification base level at 0.5 with peaks reaching 1.0. Frequency level at base line 10K reaching 15K during peaks.

Auditory Description:

0:00 -10:00

- Upbeat music, rattle instruments at a tempo of 1, 2, 3,.

10:00

- Who do we have next? Minister Basif?
- “I want to hear some Congo songs. Aware that there will be some dancing. Just be free. We dance in Congo we are free just dance” – Sabrina
- “woah!” – Audience
- “So please be free. Still, really, its still a bit cold. Lets pray” – Sabrina

11:00

- “PRAIISEE THE LORD!” – Minister Basif
- HALLELUJAH – Audience
- “we are here for the LOOORD” high amplification, fluctuating peaks. Dynamic oratorical skills of Minister Basif.
- Speaking ‘tongue’
- I accept the invitation to come here, I am practicing my English” – Minister Basiff
  - o Charismatic dynamic use of vocal expression of voice and preaching

14:00

- “This song is called ‘I give my all to the Lord, I give my spirit to God’ – Minister Basiff
- Electric piano amplified really loudly. Electric guitar distinct and loud.
- Ministe Basiff begins to sing.
- Happy beat, lively, China cymbal at 1/s.

15:00

- Tambourine and rattle at 1, 2, 3, chack, 1, 2,3 chack.
  - Slow moving song but a happy one.
- Filled with high pitch noises and sounds

18:00

- Mumbling, speaking in tongues from the audience
- Band and musicains play along

- Loudk distinct and amplified the singing of the main Minister Basiff
- Raw sound, passionate, at the top of the lungs for the praise of the Lord
- Continuous rattling, and clapping at 0,5/s

22:00 – 24:00

- Really intense audible environment
- Audience in song
- Leader in amplified singing a song through the microphone and projected byt eh speaker.
- Very fast tempo by the guitar solo, that one is distinct and amplified
- The faster it goes, everyone is applauding, yowling, clapping, “hallelujah!”
- Speaking in tongues
- Making a ruckus
- Very very fast tune played by the guitar. Reverberating the sounds on purpose.

25:00

- “say yes if you are happy!” – John, “Are you happy?”
- “YEES! Woah!” – Audience
- light soundwaves fluctuating with little peaks.
- Clapping yowling, applauding positive response.
- “Acknowledge Pastor Raffael and our own Papa, he is a pastor and father and everything, Pastor Koney” – John
  - o HUGE applause, yowling, rattling instruments at 0.5/s by audience
  - o Koney (celebrity, main centered man of the community)

27:00 -31:00

- Choir SD choir sings a song
- Drum emphasized. Choir singers background music
- Rattling at 0.5/s singers and audience use this
- Very happy, high pitch
- Build up

31:00

- John introduces two songs that will be played and the band previews them for the audience.

- Amsterdam Ghana choir giving two songs, first one “thankful upon the lord shall remina with prayer”, second one, ‘masita jones’.

32:00- 35:00 ‘ Thankful upon the lord shall remain with prayer

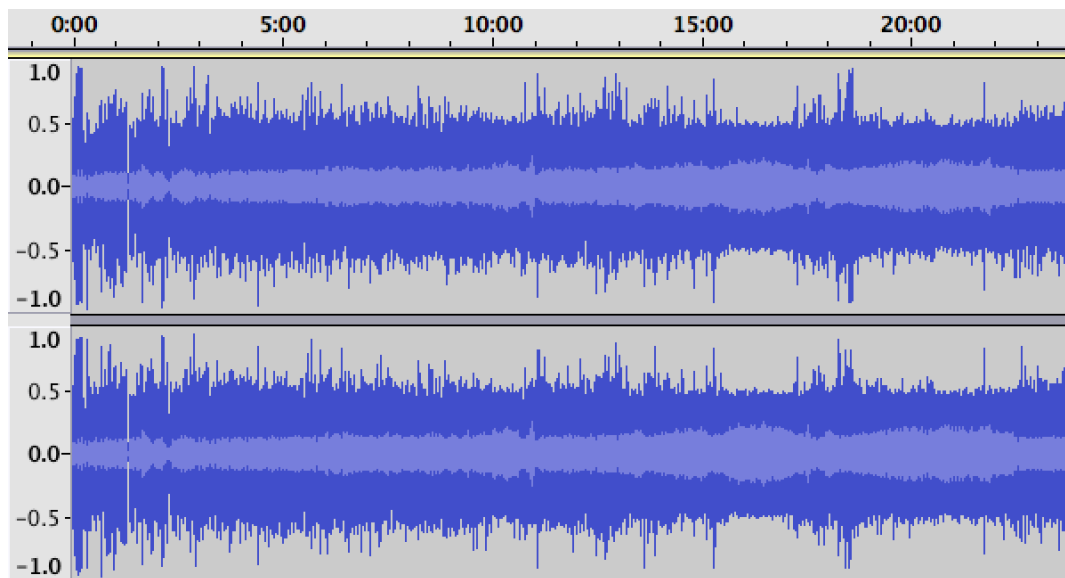
- Slow song. Melodic piano in the background
- Classical Choir opera singing.
- Bringing higher the spirits.

35:00 – 40:00

- Upbeat song
- Rattling instruemnts at 0.5/s with the beat of the music.
- Happy piano melody.
- Banjo drums

### I.II Sabrina Preaching and Singing

Visual Soundwave (Soundscape no. Sabrina preach song 21/03/2017)



Signal Processes: Amplification at 0.5 base level reaching 1.0 at peaks. Frequency level at base line 10k with peaks reaching 16k.

Auditory Description:

0:00

- “hallelujah, we can change the world. Who believes that?”
- “hallelujah – Audience
- Preaching voice distinct of Sabrina and John exchanging verses

1:00

- “Lift up your right hand. Say the name of Jesus, I receive the power, I receive the authorization, to make a game changer, I receive the option, the ability, to be a change, in my city, in my community, in every area of life, God release that anointment upon my life right now. In the name of Jesus, receive that change right now. Change...” - John
  - o pops of breath, emphasis on words stresses vowels.
  - o Dynamic. Peaking at Jesus

2:00 – 5:00

- “hallelujah?” - Sabrina
- “hallelujah” - Audience
- “Jesus is worth all praise. Hallelujah?” - Sabrina
- “hallelujah” - audience
- Lets welcome... (clapping by the audience “I remember last time it was so powerful we experienced an amazing time we can testify that. This year I am honored to be here today, me and my team. Very excited. I read something in the book of revelations, talks about a situation. I would like to talk about this, they were looking for somebody in the bible. In the heavens and on the earth, and under the earth, couldn’t find anybody that was worthy to take the book from God. And the bible takes that there was a sad situation. But somebody arose
- “ahhh man!” – Audience.
- “It was he who had conquered. He who had purchased for God, people for God from every tribe and nation, looking at seeing all the people and different people in different tribes, he has made a kingdom unto our God. This is what Jesus has done. Hallelujah? IS somebody excited about Jesus? You ought to be excited”
- ‘Hallelujah!!’ Rattling noises.

5:30

- Music underlying the preaching of Sabrina begins by the band. Piano, guitar, drummer. Seen by high amplitude peaks.

6:30

- Sabrina Sings, “My world, Jesus.”
- Use of china cymbals.
- No rattling noises yet. Mumbly in the crowd

8:00

- Sabrina Solo, choir joins in



10:00 – 11:00

- Passionate solo sung by Sabrina high pitched
- Climax at 10:00 Drumming distinct, beat 0.5/s and then faster tempo. Faster since the slow build up. Faster beats, faster pace. Drumming and use of china cymbals are very much in use for dramatic effect.
- Clapping ends the song

11:00

- Melodic music under Sabrina's preaching
- Sabrina Preaching great oratorical skills. Charismatic, dynamic fluctuations in her voice. Not boring at all but capturing. Good at story telling. Emphasis and rhetoric

12:30

- Song Sung by Sabrina
  - o "mmhmmhmmhmm" passionate singing
  - o slow song

16:30 – 17:30

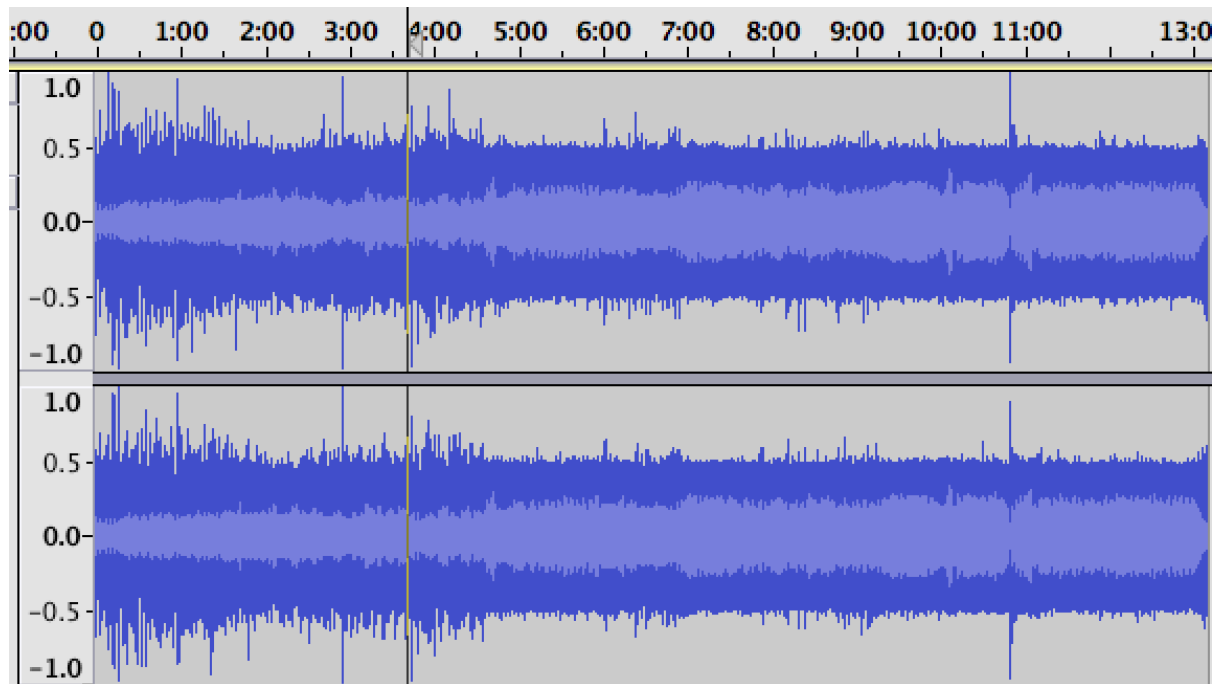
- Peak of the song. Faster tempo, Use of rattling instruments at 0.5/s per beat
- Amplified at 0.4 light blue soundwave, and dark blue at 0.6
- Clapping ends the song.

17:30 – 20:03

- Preaching, melodic background piano music, then into a Song which upbeat, clapping, rattling noises at 0.5/s per beat.

### **I.III David Preaching and Happy Music**

Visual Soundwave (Soundscape no. David preaching happy music 25/03/2017):



Signal Processes: Amplification at base line 0.5 (dark blue) and peaks at 1.0. Frequency level at 10k base line and 14k peaks.

#### Auditory Description:

0:00

- “The ministry they pray and they praise. So can you please lift yourself up. Rise yourself up on your feet and I want you to lift up your hands. Really have to *connect* into the current of the spirit. It is very important. If you cannot do that there is no need for you to be there. Lift up your hands. It is not about worship it is about signs, worship, miracles and the manifestations of the power for Jesus Christ. As you pray, any weakness, anything that makes you weak, by the time you exit the door ask the lord to touch you. So that you being here will not be in vain. Jesus is a healer” - John
- “yes lord. Jesus, Jesus oh holy spirit (speaking in tongues)” – Sabrina
- ‘As we pray, this prayer will make a way for intercession and miracles for today. Pray right now, talk talk talk. Lift up your voice and talk to the father” – John
  - o Charismata created by the power of prayer and speaking in tongues → empowerment
- China cymbals are used. Piano music in the background.
- “Hallelujah!” – Sabrina
- Audience speaking in tongues and prayer

- Cacophony of sounds from dums, guitar, china cymbals high pitch
- No rattling instruments just speaking in tongues

3:00

- Song very familiar to modern music turned Pentecostal
- Clapping a beat at 1/s with mini beats going 0.5/s
- “Put your hands together COME ON!” – John, “Are we ready tonight? Break it down break it down. Are we ready tonight? I see some people like ok”
- “Yeess!?” – audience “Yesss!:”
- “We are ready? We are ready to FLOW! We are ready to FLOW?”
- “YEESSS”
- “HALLELUJAH!!, okay lets go” – John “Come on, come on, come on!”
- Music very lively, upbeat, happy full fo beats, soundscape filled with the aural applause of the audience “yeaaaaah!!”
- Only Music no singing / band produces the music while John the MC preaches through the microphone

5:00

- “yeagh yeah yeah yeah” x 4
- “yeah yea yeah yeah” x 4 audience
  - o On repeat

7:00

- Singing by the audience full body of light blue soundwave at 0.4 base line, dark blue reaching at base line 0.5.
- “Come on com e on come on” – David encouraging the ascending of the Spirit and the feel of the flow of the Holy Spirit
- “yeah yeah yeah yeah yeah yeah” x 5 – Audience

9:00 – 10:00

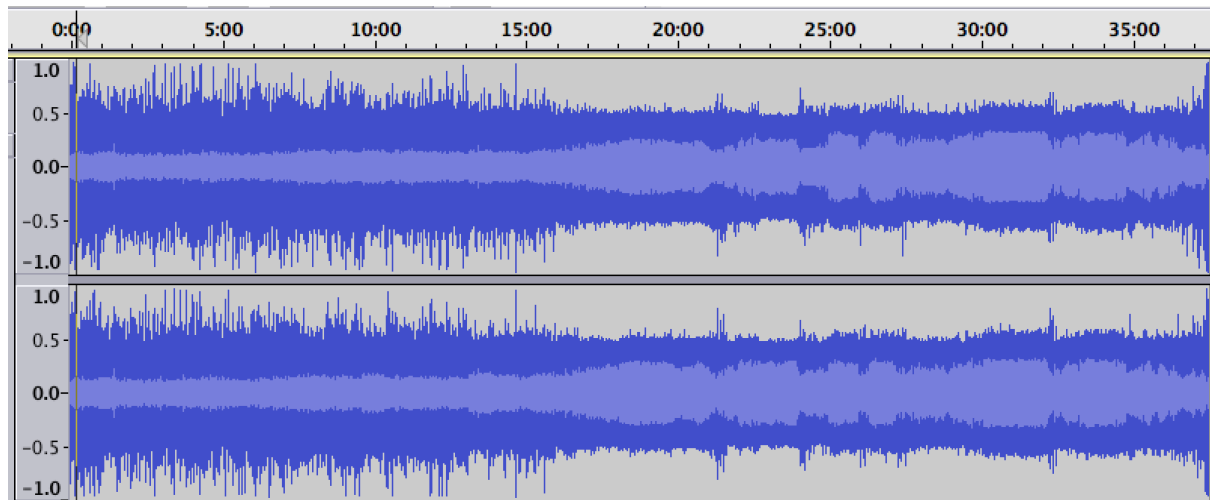
- Peak climax of Song
- Audience sings at the top of their lungs
- David through the microphone encouraging them to sing again and again.
- Build up of thicker soundwaves.

12:00

- Song ends by clapping.

#### **I.IV Healing and Prayer for Africa Speaking in tongues**

## Visual Soundwave (Soundscape No. worship hour end 25/03/2017)



Signal Processes: Amplification base line 0.5 and peaks at 0.8 to 1.0, frequency level at 8k baseline with peaks reaching 15k (0:00 to 15:00).

From 15:00 to 24:00 amplification is at base level 0.5 and peaks reaching 0.6. Frequency base line 10k with peaks reaching 15k.

### Auditory Description:

0:00 – 5:00 - Africa Healing

- John intercession for Africa healing
- “We want to speak words of believance, we want to speak words of believeance. We want to speak right now. We cant stand to go deeper and deeper. We must address these issues now! Preaching in Africa, perfecting in intercession. Lets shaek things in Africa”
- “people are dying and slaughtering Christians. We are going to pray!”
- Speaking in tongues
- Use of china cymbals high pitch noise
- Continuous rattling noises
- “The bible says, when the people are told by my name shall humble themselves and seek my faith than what I shall hear from heaven and answer their prayer
- It always starts with humility, it always starts with humility. We as people of God, we have prayed before we have humbled ourselves. The idea of God is to call us to the point of humility to address our limitations. IF the continent of Africa is the spiritual foundation of the world, how come... th countries are counted among the most corrupt. The devil drives.. IF Africa still has the spiritual oversight an dheavy weigh

tin the world. How come we are among the least developed? It is time to call on our own. It is time to humble ourselves and tell the world we have fought. Not time to address our spiritual pedigree, it is time to humble ourselves and address the situation where we have cracks in our foundations. In the 60s, in the 1800s, it was slave trade that was the j of our society. In 60s God gave us independence as nations struggled to have freedom. In the 90s democracy raced through our continents. In 2000s, combat power and things toppled over, we had a parade of HIV aids plaguing the continent. At this hour, we feel nations want to separate one another, people pull apart and form their own foundations. Today the preachers are being sold as slaves to the nation of Sudan. Christians are tortured in the nation of Nigeria. Today we have come as people to seek the face of God. We have not come to seek his hands or legs for a spiritual movement. We have come to seek his face, which we may, hallelujah. The lord is Jevoah is still interested in nations”

5:00

- The lord called Jehovah serves the family of Noah. When corrupt leaders will rise up Jevoah will humble them in his power. When it was time for God to raise another leader, give us great leaders for Africa God. Pray for Moses in the house of their enemy to prepare them for the nation that he will lead.” – John MC
  - o Distinct audio source
  - o Stresses syllabus dynamic use of oratorical skills
- “Oh yess” – Audience
- Clapping from audience
- Melodic piano music
- “YES!” every ending of John sentences is met with positive applause

8:00

- Speaking in tongues while John mc preaches through microphone
- Piano music, drumming and use of china cymbals are used.

9:00 -10:00

- Clapping, John “we want to intercede for Netherlands. We are not ignorant what is happening here. What is happening in Syria. What is happening in the church of responsibility. Our reslobsility is to pray for the nation, to pray for this city fo Amsterdam. To pray for the naitona of Netherlands. IT is our responsibility to pray and intercede for the nations.
  - o Purpose

- “Just intercede. God’s testimony” – John the MC
- Melodic piano music distinct. High pitch

10:00 – 15:00

- Sabrina, “Can we do a final prayer. Can I see your hands? We are not here for a show, we are here for a mission. How many of you are in this country? You are living in this country, if you are living in this country to come to the front as a prophetic moment that is about to happen. It is about being a part of the country if you’re living in the country.
- Melodic music and guitar solo. High pitch china cymbals.
- “it’s not going to start only if we go all THE WAY, I want to go straight to action. Our worship has done it. If we say it we have a power. I will be the first one as a symbol to do so. He said in his word, he took away. It was not because it was so great, it was his humbleness he has to keep pride to the lord and the people were lazy to call upon the lord. God had to choose the heart of David. Today God’ is saved. How many of the hearts can he count on?
- “It doesn’t matter the situation, doesn’t matter where you come from. There is place of release. It is here. Before I get into prayer mode with you. This is real serious business. When we come to the house of the lord everyone will make it to heaven. That is a FACT. Not everyone that talks to the house of lord that will be saved, I will not be deceiving. I am not a prophet and cannot say you have a secure place in heaven. My voice will be prayed, my everything can be prayed. All this blood measure always on my eyes, put your eyes and eyes and body in the people of God in this nation. Anyone can come to the house of God is a symbolic moment, that you not just come in but feel the FLOW. You come to the FLOW for worship. How can you come to the house of God before you worship God, it is something that you must answer. You are going to come to offer something on the lord. Make the force right.
  - o Great oratorical skills, dynamic. Emphasis on stressing syllables.

15:00

- Chauffer, book of Genesis 3, when it comes for the palace there are two signs of considering the weapon of chauffer, a time of war and a time of victory. Time of victory, I want to declare victory of the land of the living. You can just live to suffer, you will live to conquer, you will live to overcome
  - o Suffering, belonging, emotional, you will conquer challenges

- “Pastor of the church all the respectful leaders, God bless you. IN the prayer of intercession” I want you to open up your mouth and ask God forgiveness siwht the blood of the lamb. Jevovah! We’re goin to do this seven times. 1,23,4,5,6,7”

16:00 – 18:00

- Trumpet blown 7 times.
- Marking the beginning of the prayer
- Sabrina starts to speak in tongues.
  - o “praise sufficient in your word. We thank you for mercy without it we could never know happiness. Asking for your forgiveness oh God.”
  - o Then speaks in tongues again.
- Build up soundwave to the song at 18:00

18:00 – 21:00

- Music gets louder and amplified
- Sabrina’s distinct voice is blurred by all the other audible sounds filling the space of worship. Worshipping bodies making audible their prayers and speaking in tongues
- Rattling continuous noises.
- Very loud very very loud. Amplified. Dynamic, urgency
- Urgency

21:00 – 24:00 **CACOPHANY OF SOUNDS**

- “this is the hour. I do not know if you want to stay or be on the floor. Anything can happen angels are here. Anything can happen” Whether you want to lay down on the floor. I want worshipper to be out here, I want to worship. Yes yes yes” – John
- Sabrina starts to sing through microphone while John preaching through the other microphone. Interfer both soundwaves
- Sounds strong powerful, such a crazy cacophony of sounds that it ifills the audience room with only AUDIBLE SOUND
- Singing + preaching + music band + audible audience prayer and singing along.
- Song; ‘you derserve it’ with speaking in tongues. Aural space filled completely

24:00

- ‘my hallelujah belongs to youuu! – audience and MCs sing

25:00 – 26:00

- climax, ‘ you deserve it”
  - o whole audience full body of sound.
- John “You deservie it”

- Woahh'! – Audience
- 'HEEYY!' –somebody WORSHIP HIM!!!!
- “worship him! WORSHIP HIM, WORSHIP HIM. WORSHIP HIM.
- Extremely overwhelming audible sounds. WOW.
  - o LIFE sounds like a 1000 people making sound audible.

27:00

- “his name shall be called wonderful. His name shall be called wonderful! His name shall be called wonderful. Wonderfffull!” –MC John
- audience repeats this.

30:00 – 35:00

- Climax, wow a cacophony of songs produced again Trumpet heard loudly and sitinct. Drumming use of cina cymbals. “Jaweeiii, Jaweeiii!” x 4



## Appendix VII – Transcription Audio Vocabulary

Audio transcription vocabulary in Encyclopaedic dictionary of music. Vol 2. (2005)

Decay: describes the progression of reduction in amplitude of sound.

Destructive interface: where soundwaves where crests of parts overlap and decreases overall amplitude

Distortion; anything altering the musical signal

Frequency: cycles per second, or hertz. The higher the frequency, the higher the pitch.

Fundamental: the lowest frequency audible of a complex waveform and establishes the basic pitch.

Harmonic: frequency components above the fundamental of a complex and establishes the timbre.

Interference: destructive combing of soundwaves or electrical signals due to phase difference.

Inertia; objects that remain at rest.

Leakage: the “live” feeling to a recording sounds creative, instruments are picked up my microphone.

Level: a measurement of amplitude in decibels.

Loudness: the electrical acoustic transducer that changes the electric energy to acoustic energy.

Masking: music enhancing, stressing of syllabus. The amount or threshold by which the audibility of sound is raised by the presence of another.

Microphone; An acoustic-electrical transducer by which soundwaves in air are made to electrical signals.

Overtone: the tones of higher pitch in musical sound, and whose presence determines the quality of sound.

Pitch: fundamental or basic frequency of a musical note.

Presence peak: an increase in microphone output in the presence frequency range of 20000 hz to 10,000 hz. A presence peak increases clarity, articulation, apparent closeness and a ‘punch’.

Pop: a thump of explosive breath produced by a puff of air from the mouth strikes the microphone

Refraction: the hotness of bending of soundwaves by a change in density of transmission medium

Release: rate at which amplitude decays or pace.

Rhythm: the regular or ordered repetition of dominant and subordinate elements within music.

Shaped response: a frequency response that exhibits significant variation from flat within its range.

Sound pressure level: measure of strength and density of sound in decibels

Sparkle: listening term, referring to the frequency content of sound.

Tone: results in auditory sensation of the pitch.

Tempo: speed or pace given

Transients: instantaneous change in dynamics producing steep waveforms.

Fluctuation beats: periodic fluctuations that are heard when the sounds of slightly different frequency is superimposed.