

The Contextualization of
Musical Worship in the
Evangelical Churches in the
Andes of Ecuador

by Alan D. Gordon

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The Research Focus

Background

East of the capital city of Quito, Ecuador lies a lower plateau called “Chillo Valley.” This valley consists of small country towns which all center around a park that holds the Catholic Church as the center of community life. (The whole range of Andes Mountains from Columbia to Peru is full of these small towns.) As the capital city can no longer hold its more than one-million inhabitants, more and more urban folk are moving out to the valley, most of them living in newly-built, residential neighborhoods. Thus the Chillo Valley holds both indigenous folk and urban commuters.

Many evangelical churches have been founded in this valley, yet their memberships are usually either indigenous or “white.” But even if their memberships vary, their worship style differs very little. In contrast to the bamboo flute played in the towns during their religious festivals, the churches all use modern guitars, keyboards, and drums in their worship services.

My wife and I were invited years ago to give a music workshop to an Indian community in Ecuador near Riobamba about a four-hour drive South of Quito on the Pan-American highway, and another half an hour into the mountains. I wasn’t sure exactly what they wanted to learn. They simply told me, “We want to learn everything.”

We arrived to find a cinder block structure that contained a seven-channel console, two six-foot speakers, an electric guitar with its own amplifier, an electric bass with another amplifier, and a full rock and roll drum set. After a frustrating morning for me with the band, we took a break outside. As we were sitting on some steps, the Indians began to play the instruments they had brought outside with them: charango (a ten string,

small guitar made from an armadillo shell), kena (a bamboo flute), bombo (a wooden drum), and acoustic guitar. They played extremely well together with their traditional instruments, and I asked myself, “Why in the world did they buy all that electronic junk for their church ?”

My wife and I have lived in one of these small Andean towns for over fifteen years. The town is “El-Tingo” with a population of around two thousand, and located in the Chillo Valley east of Quito. We founded and pastored a church in this same valley for eight years. As the music leader of my own church, I now realize that our worship style was heavily influenced by Western culture. Yet now I ask: Wouldn't the indigenous style of worship be more appropriate for a rural Ecuadorian church in the Chillo Valley? This project is a result of that question.

Purpose

The purpose of this research is to contextualize musical worship in the rural Evangelical Churches in the Andes of Ecuador.

Goals

- to understand indigenous musical worship in the Andes of Ecuador.
- to understand evangelical musical worship in the Andes of Ecuador.
- to compare indigenous musical worship with evangelical musical worship in the Andes of Ecuador.
- to develop a theoretical framework for contextualizing musical worship in the Andes of Ecuador

Significance

The development of a theoretical framework for musical worship in the Andes of Ecuador will aid musical leaders of the evangelical churches to develop styles of musical worship that will enable their congregations to express their true worship of God and to make their churches a place to which non-Christians in their neighborhoods can relate.

Central Research Issue

The relationship of indigenous musical worship and evangelical musical worship in the Andes of Ecuador.

Research Questions

1. What are the present and past theories of ethnomusicology?
2. What is an appropriate anthropological framework for studying music and culture in this research project?
3. What is the role of music in cross-cultural communication?
4. How do the indigenous folk in the country towns of the Andes in Ecuador worship with music?
5. How do the evangelicals in the Andes of Ecuador worship with music?
6. What is an appropriate theology of musical worship for the Andes of Ecuador?

Delimitations

1. This project will examine musical worship from an ethnomusicological perspective.

Definitions

1. Worship – responding to God’s Word and works (Romans 12:1). This is NOT limited to music.
2. Musical worship – the time during a public worship event when the musicians lead the audience.
3. “Pueblo” – several extended families whose dwellings lie around a central park which contains a catholic church. These families have lived in the vicinity for at least three generations, and their lives center upon the community and the church. They are related by marriage, God-father commitments, strong friendships, and local identity.
4. “Indigenous” – I am referring to the native Ecuadorians who live in “pueblos” in the Andes. These are different from the native Ecuadorians who live in communities further removed in the mountains.

Assumptions

1. Every culture has one or more autochthonous musical styles.
2. People express their musical worship best using their own music.
3. The Ecuadorian Evangelical Church in the Andes has not yet developed its own theology nor identity.
4. The present identity and theology of the Ecuadorian evangelical churches in the Andes are Western.

Review of Literature

The Ethnomusicological Perspective

It is important to understand the development of ethnomusicology and the different perspectives it offers for studying music.

Music comes from people's concepts

The basic theory of ethnomusicology is that music ultimately comes from people's concepts and ideas. Jaap Kunst is considered among the major founders of this discipline, and was the first to coin the word "Ethnomusicology" (Gudykunst 2003:1), but Alan Merriam was the first to formulate a theoretical framework for the newly named discipline. His often quoted theory is: "Music sound is the result of human behavioral processes that are shaped by the values, attitudes, and beliefs of the people who comprise a particular culture" (Merriam 1964:6). This has been simplified to consist of three parts: concepts, behavior, and sound. A people's concept of music determines their musical behavior which produces the musical sound. This theory shaped ethnomusicological thought until the scientific mindset, on which this theory is based, was challenged by other ethnomusicologists.

Music cannot be studied "objectively"

Music itself is a highly emotional phenomenon. Science investigation has excluded emotions, because they are "subjective." Chase questioned scientific objectivity. He mentioned the "epistemological problem of knowledge" and made reference to the influence of the researcher in interpreting the collected data. "Only we ...

can decide what answer, out of several that might be possible, should in a given instance be set down as the ‘right’ answer” (Chase 1958:1). He is saying that “objectivity” is impossible. He also advocated emotions and subjectivity in research (ibid:5).

To solve this problem of “impossible objectivity” Gourlay proposed a “Dialectical Approach” where one accepts the apparent contradiction that the researcher is both “outside” the investigation and , at the same time, part of it. Scientific models cannot accept such contradictions, but this “contradiction” model is closer to reality, for “a dialectical approach ... accepts contradiction as an aspect of reality itself.” (Gourlay 1978:23) Reality is not necessarily “logical.” The researcher, therefore, is both the subject and part of the object of the investigation. This caused ethnomusicologists to seek new theoretical frameworks for their research.

The meaning of music comes out of the interaction between the musician and the researcher

Barz called together a group of ethnomusicologists to discuss new ways of looking at ethnomusicological research (Barz 1997:1). The writings focus more on epistemology than musicology. Titon questioned the validity of the folklorist interpreting the meaning of the musical event for the folk. (Titon 1997:13). He proposes instead a continuing dialogue between the researcher and the subjects. He then advances this to state that “knowledge is experiential and the intersubjective product of our social interactions...what we can know arises out of our relations with others” (Titon 1997:94-95).

Rice proposes a similar approach which he calls “Hermeneutic Arcs” (Rice 1997:119). The arc concept begins with the concept that the “outsider” is not the

researcher studying “the other,” but is one person interacting with another to reach a mutual understanding. Thus meaning is created during the interaction. The “objectivity” of science is being replaced in ethnomusicology with “experience” and “subjectivity.”

Musical knowledge comes from musical experience

Titon argues that musical knowledge comes only from musical experience. Then he extends this argument to propose that musical experience be an investigation method in itself, apart from science, linguistics, or introspective analysis (Titon 1997:94). This is a huge shift from studying music as sound.

A useful unit of analysis is the musical event

The result of these new perspectives is to study music as a performance event. Titon explains this to include the musicians who produce the music, as well as the persons who are listening to the music, plus the whole history context of that moment (Titon 1997:16). Stone also used the music event as the unit of analysis in her research, and explains: “The event consists of the participants’ dynamic processes of evaluation and action, creating the interaction from which the event’s meaning is derived” (Stone 1982:2).

Conclusion

For this project, I will use the perspective that meaning is created both during the event and during the investigation. The unit of analysis will be the musical event.

Music Reveals Identity and Theology

How do music and culture relate? To answer this I must first discuss culture itself and then relate it to music.

Culture

The discipline of anthropology holds different perspectives just as ethnomusicology does. One debate is over how to define culture. Goodenough argues that culture exists in the mind and consists of rules of what is acceptable or not (Goodenough 1957:167). Whereas Geertz argues that culture is public and does not consist of rules, but of meanings which must be uncovered by “thick description” (Geertz 1973:89).

For Geertz, culture is not a set of abstract ideas in people’s minds. It is the sum of social interaction that has already taken place. He states, “Man is an animal suspended in webs of significance he himself has spun. I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning.”(ibid:5)

Thick-description

There is a big difference in searching for abstract ideas in people’s heads versus seeking to understand people. Geertz’s ideas of investigating translate into “seeking to understand why people are acting the way they do” versus “seeking to find universal rules they have in their minds.” People are not logical beings. Geertz’s approach is to uncover layers of meanings that people hold. The more layers one uncovers, the more one understands what is occurring.

Music as an expression of culture

Many ethnomusicologists have proposed the idea that music can express culture. John Blacking describes how "Music can express social attitudes and cognitive processes" (Blacking 1973: 54). A Christian ethnomusicologist, Joyce Scott, says "Music is the way we express what is deepest in our souls and we may feel there is no better way to do this than our own. It is part of our identity" (Scott 2000: 85). And finally, Bonnie Wade, in her most recent book, says "One of the most significant uses to which people put music is to express an identity" (Wade 2004: 16).

Geertz, as an anthropologist, has proposed that: "sacred symbols function to synthesize a people's ethos...and their world view" (Geertz 1973:89). By substituting "music" for "sacred symbols," "identity" for "ethos," and "theology" for "world view," I develop a new paradigm which is: "Music functions to synthesize a people's identity and their theology." Usually music has been seen as a part of culture, but using this paradigm, music becomes a way to view culture and discover some of its meaning.

Conclusion

For this research project, I will study musical events as a means for discovering the identity and theology of a people.

The Analysis of Meaning

This section will apply the principles learned in communication theory to researching the musical event.

The location of meaning: Linguistics versus Psychology

As with ethnomusicology and anthropology, communication as a discipline has many different perspectives. Two of these are code theory and relevance theory. Shannon and Weaver are credited with developing the basic code theory model (Shannon 1949:5). In this model, a sender encodes a message which is sent through a channel to a receiver who decodes it. The basic assumption is that the message contains the meaning. This theory has led linguistics to study words as the key to understanding a language. Other communication theorists have added the idea of channels to this model. Berlo advocates a five channel model (Berlo 1960:32), Smith a twelve channel one (Smith 1992:163), and King, applying it to music, uses four (King 1989:60).

Sperber and Wilson brought a psychological perspective to communication theory. They call their model “relevance” theory in which communication is an attempt to modify the cognitive environment of another person (Sperber 1986:150). They assumed that the meaning is not in the message, nor is meaning transferred in a communication event. Meaning, they propose, is created in the mind of the receiver, based on the evidence presented in the form of a message. Therefore, the end result of communication depends on the receiver, not on the sender. Kraft follows this same train of thought: “Meaning is the creation of the receptor” (Kraft 1991:77).

Applying communication perspectives to ethnomusicological research

Different communication perspectives can be applied to ethnomusicological research. In a musical event, where is the meaning located? In the song text? In the musicians? In the audience? Or in the event itself? A linguistic perspective would propose that the meaning is in the song text. An ethnomusicological perspective would

analyze the musical sound as well. Anthropologists might look at the society where the music is being produced. Relevance theory adds to these perspectives by suggesting that the meaning of the music is in the musicians as well as the audience.

Conclusion

The discussion of various perspectives in ethnomusicology led by Barz reinforces the idea from communication theory that meaning is not in the song text, but created by the participants of the musical event. Therefore the real meaning of the musical event lies in the people, not in the music. This implies more emphasis on interviewing the musicians and the audience, and less on song text analysis alone.

Methodology

Structural Design of the Six Tutorials

Having completed my first three tutorials in ethnomusicology, anthropology, and communication, I propose the following structure for my research design. I will focus on studying two distinct groups in the Andes of Ecuador: Evangelicals and indigenous country folk. I am interested in the musical worship of each group, and in the comparison

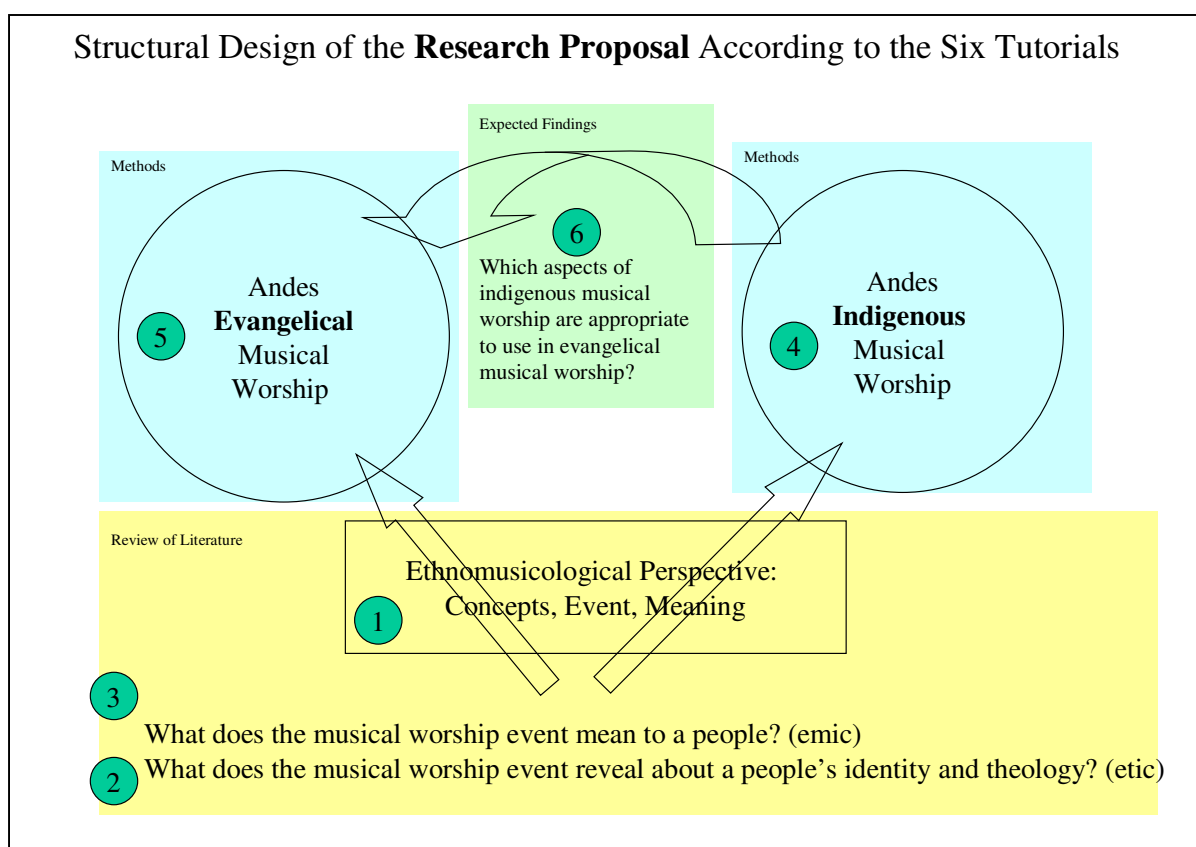


FIGURE 1: STRUCTURAL DESIGN OF THE SIX TUTORIALS

of the two. Using ethnomusicology as my research perspective, I will focus on two research questions: “What does the musical worship event reveal about a people’s identity and theology?” and “What does the musical worship event mean to a people?”

Upon answering these questions for each group (tutorials four and five), I will compare the two groups for similarities and differences, and finally suggest which aspects of indigenous musical worship may be appropriate to incorporate in evangelical musical worship (tutorial six). (See Figure 1.)


Strategy

Quadrant of Investigation

The two research questions plus the two groups of study form a “research quadrant.” (See Figure 2.) I will study each group using two general questions to keep me focused.

Quadrant of the Areas of Investigation

		Context of Musical Worship		
		Indigenous	Evangelical	
Research Questions	What are they expressing?	1	2	(Participant Observation - <i>etic</i>)
	What does it mean to them?	3	4	(Open-interviews, Focus Groups - <i>emic</i>)



 Comparisons

FIGURE 2: QUADRANT OF INVESTIGATION

The first question, “What does the musical worship event reveal about a people’s identity and theology?” lends itself to be answered by participant observation. The research bias here will be generally etic during the observations (areas 1 and 2).

Whereas the second question, “What does the musical worship event mean to a people?” needs to be answered by the people themselves. Thus interviews are useful. These interviews need to be open ones in order to let the people express themselves fully without my biased questions begging a specific answer. I seek an emic point of view (areas 3 and 4).

I plan to use focus groups to test my findings from the participant observation and interviews in the Evangelical churches. I hope to form a focus group within each individual church, and then one focus group with members from each of the churches. I do not anticipate being able to form a focus group from among the indigenous folk, because I do not yet know how to convince several indigenous musical worship leaders to meet together. If God prospers this project in Ecuador, it could happen.

The data analysis will focus on comparing areas 1 and 2, and then areas 3 and 4.

Sample Questions

I have developed a list of questions to be used as a guide during the research. I have included these lists in the appendix. The actual questions I use during the interviews and focus groups will depend on the previous results I have obtained thus far, the context and setting of each interview, and the dynamics of each focus group.

The questions are divided into two areas. The first area is participant observation. These are questions I will be asking myself and trying to infer some answers from my own observations. As Spradley argues: “Culture cannot be observed; it must be inferred

from: 1) what people say; 2) what people do; 3) artifacts people use” (Spradley 1979:7-8).

The second area is interviews and focus groups. These are questions I will ask the subjects and record their responses. Spradley states that people cannot directly express their basic assumptions. Thus the ethnography interview is a strategy for getting people to say what they know (ibid:9).

Focus Groups

For each focus group I will stimulate discussion by first showing them a video recording of their musical performance. Stone used this method in her research for individual interviews (Stone 1982:52-53). King used the same technique (King 1989:28).

Plan

My wife and I plan to be in Ecuador from February through July of 2006. We have our own home in Quito in which to stay. We also have a pick-up truck in which to travel to and from the nearby research sites. My wife is Ecuadorian, and I have resident status in Ecuador.

The execution of this project will be in four phases: 1) a study of the musical worship in Evangelicals churches; 2) a study of the musical worship in indigenous country towns; 3) a final workshop that includes members of all the evangelical churches studied in phase one; and 4) a possible experiment of indigenous musical worship in an evangelical church.

Phase One: Evangelical Churches

I am choosing only those Evangelical churches whose members come from indigenous country towns. They may no longer live in those towns, but they are at least the first generation of emigrants. The first church on my list is a Presbyterian church called “San Pablo” which lies on the outskirts of Quito. The members are “indigenous country folk” and I have an exceptional friendship with both the pastor and the music leader. The other four churches lie in the Chillo Valley, and I have an acquaintance with the pastors.

My plan for each church consists of five steps to be executed over a two week period. Step one is to contact the music leader and schedule an interview. Step two is the interview itself. During this initial interview I will explain my research, verbally ask for consent, and then conduct a one-on-one open interview. I need to do this before the Sunday service, on Thursday for example.

The third step is to film the musical part of the worship service on Sunday. Step four is to attend the music rehearsal during the following week. This could possible include step five which is the focus group. If not, the focus group would be held the following Saturday. The focus group will be promoted as a musical workshop. Part of the workshop will be the focus group discussion.

Phase Two: Indigenous Festivals

This phases consists of four steps. The first is to film the musical part of the indigenous festival. In a typical country town festival to honor a patron saint, a group of dancers, called “rucos,” dance and parade all day long. They are led and directed by a musician who plays a bamboo flute, called a “pingullo,” and a small drum slug around

his shoulder. One hand holds the flute, and the other beats the drum with a wooden stick. In Figure 3, I list several possible local festivals I could film with their date and location.

The next step would be to contact the music leader and schedule an interview sometime after the festival. During the festival is not a good time for an interview, because there are too many distractions and many of the participants get drunk.

Step three is to conduct an initial interview. Part of this interview is to ask permission first and then to film the leader performing the music. The objective is to use this recording in step four.

DATE	LOCATION	FESTIVAL NAME
2 febrero	Alangasí	Fiesta de la Virgen de Caridad
10 marzo	Quinche	Virgen del Quinche (21 nov?)
21 marzo	Pomasqui	Equinoccio Mitad del Mundo
16 abril	El-Tingo	Semana Santa
1-4 mayo	Otavaló	Fiesta de San Luis
2-3 mayo	Quito	Fiesta de las cruces
3 mayo	Checa	Día del Señor de la Buena Esperanza
24 junio	Sangolqui	fiestas del maiz
23 junio	Sangolquí	Mitad del Mundo – Fiesta del Inti Raymi
23/24 junio	El Tingo	Fiesta San Pedro/Pablo

FIGURE 3: INDIGENOUS FESTIVALS IN ECUADOR NEAR QUITO

Step four could possibly take place during the same time as step three. If not, I will seek a second interview the following week. This will allow time to process the recording, and make a personal copy to give to the music leader. Step four is what Stone has termed a “feedback interview” (Stone 1982:52), in which one shows a video recording to the subject in order to recall the event and reconstruct its meaning.

I would hope to complete this four-step cycle within a one and half week period. I would like to interview at least four of these indigenous musical leaders.

Phase Three: Final Workshop

In order to test what I will be finding from the participant observation, interviews, and focus groups in the churches, I plan to hold a workshop for members from all the churches I will have studied by then. This will be similar to the workshop I will have held in the individual churches, and will include a focus group in which I will show video clips from each of the churches.

Phase Four: Possible Experiment

Once I have completed the first three phases of this research project, I may be able to conduct an experiment. This will consist of proposing to one or more of the evangelical churches, to use the indigenous style of musical worship in one of their worship services. The “San Pablo” church is a good candidate for this experiment, since I have a good relationship with the pastor and the musical leader.

We would have to plan the service beforehand, discussing details, and choosing the instruments and music to use. I would record this planning session as well as video tape the worship service.

Methods - Plan

- | | | |
|---|---|--|
| <p>A. Evangelical Churches – 2 weeks per church</p> <ol style="list-style-type: none"> 1. Contact the music leader - Th 2. Initial interview - Th 3. Film the worship service - Sun 4. Attend music rehearsal - Th 5. Give them a workshop - Sat | } | <p>San Pablo – Carlos Cevallos / Hernan Alvarado</p> <p>San José – Gonzalo Logacho</p> <p>Conocoto – Vicente Moreira</p> <p>La Merced – Pablo Mejia</p> <p>El Tingo – Marco Vaca</p> |
| <p>B. Indigenous Festivals – 1½ weeks per contact</p> <ol style="list-style-type: none"> 1. Film the event – Sat 2. Contact the music leader - Sat 3. Initial interview - Wed 4. Second interview with film clips - Tues | } | <p>Feb 2 – Alangasí</p> <p>Mar 10 – El Quinche</p> <p>Apr 16 – El-Tingo</p> <p>May 3 – Checa</p> <p>Jun 24 – Sangolqui</p> <p>Jun 28 – El-Tingo</p> |
| <p>C. Final workshop with members from all the churches</p> | | |
| <p>D. Experiment: indigenous music in the evangelical churches</p> | | |

FIGURE 4: SUMMARY OF THE DATA COLLECTION PLAN

Findings

From the data I collect I hope to be able to answer what Ecuadorians who live in the Andes are expressing through their musical worship and what that music means to them.

Conclusions

As a result of the data analysis, I hope to be able to compare indigenous musical worship with evangelical musical worship in the Andes of Ecuador.

Recommendations

As a result of this investigation, I hope to be able to suggest ways in which aspects of indigenous musical worship can be used in Evangelical musical worship in the Andes of Ecuador.

Appendix 1: Sample Questions

Participant Observation

Description of the site and its history

Who are the members?

When was the site founded?

Description of the musical event

How often does this event occur?

Who are the participants?

What is the role of each participant?

What do they say during the event?

What do they do during the event?

What articles do they use during the event?

How do they dress during the event?

How do they move during the event?

When does the event begin and end?

What are the topics of the songs?

Interviews

Biography

How long have you been a member here?

What instruments do you play?

Did you make your own instrument?

Do they pay you for your services?

The musical group

How many members are in the group?

What is the role of each member?

What are the requirements for membership?

The music event

How do you select which music to play?

Do you seek spiritual guidance in order to prepare for the event?

What do you expect the audience to do during the event?

May I record you during the event?

Would you like to see it afterwards?

Would you like a copy?

Focus Groups

Now that you have seen yourselves on video, is there anything you would change?

Appendix 2: Proposed Outline of My Dissertation

1. Rationale for this dissertation
 - a. Unreached peoples in Ecuador
 - b. Lack of training in music ministry
2. My Background
 - a. Personal pilgrimage
 - b. Experience in Ecuador
3. My Philosophy of Research
 - a. Epistemology
 - b. Identifying one's biases
 - c. "The Data Box"
 - d. My missiological biases
4. Schools of Theory
 - a. Ethnomusicological Theory
 - i. Alan Merriam
 - ii. Jeff Titon
 - iii. Timothy Rice
 - b. Anthropological Theory
 - i. Salzman
 - ii. Clifford Geertz
 - c. Communication Theory
 - i. Code theory
 1. Shannon & Weaver
 2. Berlo
 - ii. Relevance theory
 1. Sperber & Wilson
 2. Rogers
 - iii. Missiological Emphasis
 1. Kraft
 2. King
 3. Shaw & Van Engen
5. A Theoretical Model of Musical Worship
6. Methodology
 - a. Spradley: Participant Observation and Worldview
 - b. Krueger: Focus groups
 - c. Corbitt: Song text analysis
 - d. King: Lyric Theology
7. Musical Worship in El-Tingo (a case study)
 - a. Ethnography of El-Tingo
 - b. Holy Week
 - c. Saint Peter / Saint Paul Festival
 - d. Interviews of the Event Leaders
 - e. Focus Groups
8. Musical Worship in Rural Evangelical Churches in Chillo Valley

- a. Ethnography of the Church
 - b. Their musical worship
 - c. Interviews of the musical worship leader and the pastor
 - d. Focus groups with the musicians and with the congregation
 - e. Song text analysis
9. Data Analysis (findings)
- a. Comparison of indigenous with evangelical musical worship
10. Conclusions
- a. Suggestions for an indigenous musical worship style for the evangelical churches
11. Recommendations
- a. Towards a strategy for musical evangelism among the indigenous towns

Appendix 3: Summaries of My First Three Tutorials

The purpose of this section is to explain what I have learned from my studies so far, and what I have found relevant for my research. The actual tutorials are available for more complete information.

Theories of Ethnomusicology

I began looking for specific theories to apply to my research. As I reviewed the history of ethnomusicological theory from 1960 to the present, I was surprised at how diverse the theories were. I also was struck by how much discussion was dedicated to epistemology. The conclusion of Barz was that ethnomusicology is moving towards an interactive approach. Titon advocates that you cannot study music without experiencing it.

I found the most useful models those of Merriam, and Titon. Merriam proposed that music comes from people's ideas. I would change the word "ideas" to "worldview." Titon proposed that music should be studied and experienced as a performance event. This is different from just studying the songs themselves. All music takes place in a cultural and historical context.

Theories of Anthropology

I began this tutorial with a bias toward experiencing culture over "objective investigation." I was most impressed with Geertz's approach of "thick description." From Geertz I developed an idea that music synthesizes a people's identity and worldview. I took this one step further to suggest that rather than study music as a part of culture, I

could use music as a window through which to study the culture. In other words, through a people's music, one can begin to understand their worldview.

I also used this tutorial to define my biases toward research and begin to develop my personal philosophy of research and an approach to my topic.

Theories of Communication

The purpose of this tutorial was to sort out the differences between code theory and relevance theory in communication. The important conclusion for me was that both are useful, but each one looks at communication from a different perspective. Code theory emphasizes the channels of communication while relevance theory emphasizes the mental processes of both sender and receiver.

Shaw & Van Engen's work was refreshing for me as I attempted to place communication within the missiological perspective. The model I developed illustrates that the missionary should facilitate the cross-cultural communication process by avoiding the filtering effect.

Dr. Shaw encouraged me to modify this model to be able to use it for my research in ethnomusicology.

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The Amazon basin, east of the Andes, is an almost impenetrable tangle of rainforest known to Ecuadorians as the Oriente (the East). Although the Amazon itself does not flow through Ecuador, all rivers east of the Andes eventually empty into the mighty river. The Cuyabeno Wildlife Refuge, which we will visit, has been declared one of Earth's ten biological hotspots of biodiversity. In all of Ecuador's major cities, Spanish is the official language. Especially in cities where tourism is not a booming business, like Guayaquil and other smaller towns, it can actually be hard to find people who do speak English. Religion in Ecuador. The predominant religion is Roman Catholic, but there is a scattering of other Christian faiths. Contextualization of the Gospel book. Read reviews from world's largest community for readers. There has been heightened interest and prolific publicatio... Start by marking "Contextualization of the Gospel: Towards an Evangelical Approach in the Light of Scripture and the Church Fathers" as Want to Read: Want to Read saving... The music of Ecuador is a diverse aspect of Ecuadorian culture. Ecuadorian music ranges from indigenous styles such as pasillo to Afro-Ecuadorian styles like bomba to modern indie rock. The Andes mountains house several indigenous styles of music, such as that of the Otavalo. Afro-Ecuadorian music is also a prominent part of the country's scene, with styles such as marimba and bomba stemming from the days of slavery. Pasillo, pasacalle, and yarabi are popular styles of folksong, with the former being similar to a flute and usually downtempo as it is descended from the waltz. Marimba music also plays a part in Roman Catholic worship in and around Esmeraldas, as well as in celebrations and at parties. It features call and response chanting along with the music. Most importantly, it fits in the culture in which it has grown. 10 8 The term contextualization is closely related to other missiological terms with similar meanings: accommodation, adaptation, indigenization, incarnation, enculturation, and transformation. Contextualization has become an "umbrella word" in missions literature that encompasses all the meanings of these antecedent terms. For an overview of these related terms see Moreau, "Contextualization," 325-29. 9 Charles Kraft, "Culture, Worldview and Contextualization," in Perspectives on the World Christian Movement, ed. Ralph Winter and The topic of contextualization arises frequently in contemporary discussions on missiology and ecclesiology. Although it is sometimes controversial, contextualization remains a critical component of effective Gospel communication.[1] The New Testament models the importance of healthy contextualization, and the history of Christian missions displays the need for contextualization. In this research brief, I will discuss the process of contextualization.[2] I will explain the nature of human culture, the definition of contextualization, contextualization's final goal, and cautions that we should