

FAN THE FLAMES: ENCOURAGING LOCAL BOLIVIAN EXPRESSIONS OF CHRISTIAN
WORSHIP IN A LA PAZ CHURCH COMMUNITY

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Abstract

When the members of a church in La Paz participated in a songwriting and arranging workshop, along with corresponding research into perspectives on local music used in worship, the results were mixed. An analysis of the songs used in the church's worship shows a predominance of imported, predominantly Western or Western-styled songs. Similarly, observations of worship events in the church do not incorporate any local rhythms or instruments, even though there are musicians in the church who are skilled in Bolivian styles of music. While there is an interest by musicians and leadership in the church for locally written worship songs, many members in the church relate local styles of Bolivian music to activities and lifestyles that are considered "sinful." Some also see imported worship music as more worshipful, because it does not have the social lifestyle and indigenous associations. The songwriting and arranging workshop, which took place over several days, demonstrated a few things. First, it showed that there is little to no interest in arranging existing worship songs in local Bolivian styles of music, or with local instruments. Second, there needed to be more thorough and lengthy instruction for the entire congregation on the theology of worship and how it can be applied to cultural music expressions, without the association of the music being considered "sinful." Finally, the participants in the songwriting workshop needed to be instructed on the characteristics own local music styles, as well as time to explore those styles in their worship songwriting. Even though one of the songs written was in the *tinku* rhythm and was performed using local instruments, such as the *charango* and *zampoña*, a combination of the workshop results, surveys, and interviews suggest that the issue of incorporating local music styles into this church in La Paz is complex and requires continued research and conversations with local church members. An analysis of worship observations, a survey, interviews, and the

results of the songwriting workshops indicates that while some leaders and congregation members have a desire to see local music incorporated into their church worship, there is also a hesitancy by others to do so because Bolivian music is perceived to be less worshipful than imported worship songs. Ultimately, this project demonstrates a need for further encouragement and equipping for locally composed songs in Bolivia, as a demonstration of God's love not only for the world in general, but specifically for Bolivians.

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Glossary

Altiplano. The large, high-elevation plateau within the Andes mountains that extends across the borders of multiple South American countries, including Bolivia.

Amerindian. A word used to collectively refer to indigenous people groups in the Americas.

Aymara. A term that refers to one of the largest Amerindian people groups that reside in Bolivia and are the predominant indigenous group in the city of La Paz. This term can also refer to the language spoken by the Aymara people.

Campeño. A term historically used to identify to Amerindians in Bolivia that translates to “peasant,” in reference to the rural, farming lifestyle of many indigenous groups.

Chacarera. This dance music genre has its origins in Argentina; however, it has been adopted into traditional Bolivian music.

Cueca. Originally a traditional Chilean genre of dance music, this style is also popular in Bolivia and has a set structure of fourteen lines divided into three sections – the “quarteto,” “siguiriya,” and “remate.”

Huayño. A traditional Bolivian genre of music, originally used for dancing, that is accompanied by a traditional Bolivian aerophone, chordophone, and one or more membranophones.

Indio. A term historically used to refer to Amerindians by ethnicity rather than lifestyle (see “Campeño”).

Mestizo. A term that can be used in a variety of ways in Bolivia. First, it can be used to refer to Bolivians living in urban areas. Second, it can refer to the urbanized music and culture present within Bolivian urban spaces. Finally, it can also be a way of referring to an individual from a multi-ethnic background that includes indigenous heritage.

Música Folklórica. Music that rose in popularity during the Bolivian nationalist movement beginning in the mid-20th century and seeks to return to the ethnic “roots” of Bolivian culture.

Quechua. A term that refers to one of the largest Amerindian people groups that reside in Bolivia. This term can also refer to the language spoken by the Quechua people.

Tinku. A traditional Bolivian rhythm and genre of music, originally used for dancing, that is typically accompanied by a traditional Bolivian aerophone, chordophone, and one or more membranophones.

Chapter 1

Introduction

Bolivian music culture can be described as representing cultural clashes and convergences, at times violent and filled with tension, but also intricate and vibrant (Béhague and Baumann 2011; Stobart 1996, 302-19). Spanish, African, and indigenous elements collided under the rule of colonialism and the cultural effect was a combination of ancient tradition intermingled with new expressions, which is often represented in Bolivia's music (Ibid.). Additionally, Henry Stobart (1996), along with Gerard Béhague and Max Baumann (2011), notes that the modern Bolivian context over the past century has continued to bring in music from across surrounding South American countries, as well as the effects of modernism, which at times has both sought to glorify and resist elements of Western popular music. Bolivian music culture represents both what Mark Slobin (1996) referred to as "continuity" of old music genres and traditions paired with how Bruno Nettl (2015) described the cultural "fluidity" of constant cultural evolution; both of these concepts applied to Bolivian music culture have been the frequent ethnomusicological discussions of researchers, Stobart (1996), Béhague and Baumann (2011) included. All three authors discuss how the city of La Paz, highlights and magnifies these cultural changes, as its urban centers interact with surrounding rural areas and the influx of people from a variety of local communities in the Altiplano (302-19). Additionally, La Paz is a highly international city that attracts tourists from all over the world who want to experience the "best of both worlds" – a busy urban city with cultural events that is embedded within a mountainous region surrounded by natural beauty and indigenous history (Ibid.).

When I began contacting the pastor of *Iglesia en La Paz* about doing a music songwriting and music arranging workshop, I was immediately stunned by the overwhelmingly positive

response. Not only was Johnny enthusiastic about such a project at the church, but the worship leader, Oscar, began immediately asking when I could come (Johnny, 2018, e-mail message to author, January 24, 2018; Oscar, 2018, e-mail message to author, February 23, 2018). I have known of this church and its leaders for several years, because of their relationship with the church I grew up in. What is particularly interesting about *Iglesia en La Paz* is that they do not fall into the mold of many churches found in Bolivia (“Quienes Somos” 2018). They are not Catholic, neither are they Pentecostal; in fact, they would not even easily fall within a specific denomination, although they would fall under the branch of “Evangelical” (Ibid.). Based on their core beliefs, affirmed by the pastors and listed on the church website, they would be doctrinally reformed and have an active relationship with some Southern Baptist churches; however, *Iglesia en La Paz* also would mirror some practices found with Pentecostal churches, such as beliefs in the work of the Holy Spirit in worship and through the continued presence of the spiritual gifts (Ibid.).

Overview of Project

The project in *Iglesia en La Paz* focused on two musical aspects in worship – songwriting and the arranging of worship songs in a Bolivian style. This project was, in part, inspired by a series of “Spanish” projects that have been done by Christian music groups and ministries, both locally and internationally (Gladwin 2015, 202-203; Ingalls 2015, 1-20; Palomino and Escobar 2007, 107-30). This phenomenon is not only widespread in Latin America, but specifically within *Iglesia en La Paz* – many of the worship songs are imported from other, often Western cultural origins that have been translated into the Spanish language (Oscar, 2018, e-mail message to author, February 23, 2018). While such worship projects are invaluable to providing worship songs in local languages, I am also reminded of a quote from Robin Harris

(2013) from her article about how “music is not a universal language” (82-5). It is with this concept in mind that I conducted an ethnodoxological project aimed at assessing and encouraging local songwriting and arranging among the musicians and worship leaders at Iglesia en La Paz, as well as assessing its impact on corporate worship. The project had a specific emphasis on the worship team, their perspectives and their worship expressions (82-5). To begin this process, I began collecting information regarding the church’s current worship through worship observations, and an analysis of what songs are used during worship and their cultural origins. This included filling out a form that I created, which has a list of different criteria for assessing the worship through the lens of the songs used, the arrangement of the band, along with responses of band members, the congregation, and my own experiences. After arriving in La Paz and discussing my plans with Oscar, he made it clear that he wanted to have the workshops on songwriting and arranging as soon as possible. Therefore, I decided to conduct some of the assessments during and after the workshops, such as what the preferences of the members are through interviews with the leaders and congregation members, a “Heart Music” survey based on Ian Collinge’s steps on creating multi-cultural worship (Collinge 2013, 438-41). By performing some research prior, during, and after the songwriting and arranging workshop meetings, it provided a combination of groundwork for the musical preferences represented in the congregation and also formed a basis for continual assessment. The workshops would take place in late June and early July – June 29, July 5, July 6, and July 7 - encouraged new expressions of worship through a series of meetings that involved teaching on basic songwriting and arranging tools, using Roberta King’s songwriting manual and Bobby Owsinski’s concepts of music arranging, identification of the characteristics of local music genres, and ongoing collaboration to create new songs and “localized” versions of existing Western worship songs that are sung at the

church (King 1999, 36-55; Owsinski 2013, vii-xiv). The project culminated in the performing of songs written by the participants (which were recorded) and a call by leaders for the incorporation of these new songs and arrangements in Sunday worship and church events.

This thesis project will explore what kind of impact cultural songwriting and song arranging workshops have on encouraging local Bolivian music expressions in the worship at Iglesia en La Paz. Does equipping musicians and congregation members with these workshops empower them to direct and create their own worship songs? How do the results of the surveys, interviews, and observations relate to the songs being created and arranged in the workshop meetings? What are the attitudes of worship leaders and participants towards the incorporation of local worship songs in local styles? What are some of the tangible changes, if any, in worship – song choices, instruments used, and how worship is participated in - as new songs and arrangements are incorporated?

Significance of Project

Iglesia en La Paz is a formidable and growing congregation, having three campuses located in La Paz, Bolivia (“Quienes Somos” 2018). Not only do the church’s leaders prioritize evangelism and worship, but the church is also heavily involved in an orphan ministry; these characteristics demonstrate how his church is actively seeking to be a faithful witness to Jesus Christ in La Paz (Ibid.). The significance of conducting a worship project in this congregation was both internal and external (Benham 2016, 1-20). John Benham (2016), an ethnomusicologist with a heart for both academics and missions, has noted that the nature of worship is both internal and external, pertaining to our relationship with God, as well as our relationship to others (1-20). Both John Benham (2016) and Anne Zaki (2013) in her article “Shall We Dance? Reflections on the Nairobi Statement on Worship and Culture” discuss how

worship not only edifies the people of God, but also is evangelistic in nature. Internally, the creation and arrangement of worship songs with a uniquely Bolivian flavor could encourage the members of the church, as Biblical, Gospel-centered lyrics are met with local music expressions that are personally significant (Collinge 2013, 438-41; Harris 2013, 82-5). Such a project will also empower members of the church to continue writing and arranging songs, per their own preferences, rather than only accepting worship songs that cultural outsiders have provided. This project was aimed at having not only an internal effect, but, as John Benham (2016) argues is equally important, an external effect as visitors and observers in the surrounding community see the effects of local Christians worshiping in a uniquely Bolivian way (1-20).

Finally, there was and continues to be Biblical significance to this project. In his article, “Sing a New Song,” David Mathis (2014) presented a Biblical call to singing and writing new songs to the Lord, stating that: “As long as God is gracious toward us, as long as he keeps showing us his power, and wowing us with his works, it is fitting that we not just sing old songs inspired by his past grace, but also that we sing new songs about his ever-streaming, never-ceasing grace.” Mathis (2014) goes on to discuss how multiple verses found in Psalms, Isaiah, Exodus, Revelation, to name just a few, that either explicitly call God’s people to “sing a new song” or demonstrate the expression of new songs in response to what God has done. “New songs” demonstrate God’s new mercies; it should be the consistent pursuit of Christians in worship to sing new songs (Ibid.). With this concept in mind, I would also argue that arranging existing songs in local music styles, mainly through incorporating local instruments, could have profound spiritual significance as the transcendental nature of Biblical truth is not only expressed, but treasured and uniquely expressed in local church communities, using the beauty of their own culture as an offering to the Lord (Collinge 2013, 438-41; Harris 2013, 82-5). It is

not only through locally written songs that God builds up members from within local churches, but it also serves as a proclamation that God's power to redeem extends to all people from all cultures (Benham 2016, 1-20; Zaki 2013, 64-71). When people hear worship songs from around the world, written by local church communities in local cultural styles, they are hearing God's love for the world and his power to redeem. Even though this specific project had a beginning and an end, God's work in Bolivia is not finished, because encouraging locally composed songs will proclaim God's love, not only for the world, but specifically for Bolivians.

Purpose of Project

The overarching purpose of the project was to inspire, encourage, and empower the congregation of *Iglesia en La Paz* to create and pursue local worship expressions, for the purpose of encouraging local Christians and evangelism in the surrounding community (Collinge 2013, 438-41; Windle 2006, 141-42). Based on conversations with the worship pastor of the church, there continues to be a desire for increased local music to be incorporated into their worship and there is a desire to be equipped musically in order to do this. In fact, Oscar, the worship pastor of *Iglesia en La Paz* noted that in the past, there had been local instruments used in worship; however, they have not been currently used in some time and it is not known who in the congregation plays such instruments (Oscar, 2018, e-mail message to author, February 23, 2018). Even though the worship at *Iglesia en La Paz* is mainly Western in flavor, Oscar noted (February 23, 2018) that there are also some songs which are Bolivian in origin, written in local styles such as *huayño*, *cueca*, and *chacarera*. What is clear through my correspondence with Oscar is that there is already a flame of local worship expressions present in *Iglesia en La Paz*, which means that the purpose of my project is to fan it and encourage its growth according to the desires of the participants in the songwriting seminars.

Intended Outcomes of Project and Systems of Assessment

Encouragement in local worship, while the ultimate purposes of this project, can be difficult to measure, and with such a short amount of time on the field, it made it even more difficult to measure any long-term outcome. Therefore, some of the ways that I measured and assessed the outcomes of this project are as follows. First, a measurable outcome of conducting the combination “Heart Music” and instrument surveys, interviews, worship song analyses, and worship observations provided an increased awareness of the preferences of the congregation members to church leaders, as well as a potential increasing participation of congregation members in church worship, whether it is through increased dialogue with leaders or direct participation in worship through playing an instrument, leading, or writing songs (Collinge 2013, 438-41; Saurmann and Saurmann 2013, 380-8). After the results of the surveys, interviews, and observations are fully processed, Oscar had asked to see the results of the raw data (which will be anonymous to protect the identities of the respondents) so that he be educated about the preferences of the congregation to lead more effectively.

The desired outcomes of the songwriting and song arranging meetings I had hoped would be more tangible, as I anticipated that it would result in the presence of new songs and local Bolivian arrangements of existing songs for worship (King 1999, 36-55; Owsinski 2013, vii-xiv). The ultimate litmus test I determined was going to be: whether new songs are being written by congregation members and incorporated into congregational worship; and whether existing worship songs with a Western origin are being re-arranged and used in congregational worship (Knudsen 2007, 66). Because the concept of music arrangement can be difficult to measure, particularly within the context of manipulating Western songs into expressing some kind of local music culture flavor, the way this aspect of the project was assessed relied primarily on whether

local instruments and/or local rhythms were used in the playing songs and being used on the worship team, as well as whether musicians on the worship team initiated changes in parts of Owsinski's (2013) key characteristics of melodies, rhythms, and instrumental fills that differ from the original song arrangement.

Similarly, with locally written songs, during performances, these songs were recorded using audio equipment and assessed using comparisons to local Bolivian song genres and the use of local instruments. While my hope was to see local Bolivian music expressed in the writing and arranging of worship songs, I also knew that some of the musical creations may not perfectly align with this goal (Owsinski 2013, vii-xiv; Knudsen 2007, 66). This is where the intended outcomes needed to go “full circle,” coming back to the overarching goal of encouraging and empowering local leaders and musicians to initiate local worship expressions through being equipped in songwriting and arranging (Collinge 2013, 438-41). If the congregation of *Iglesia en La Paz* was inspired to continue creating and incorporating new songs, instruments and arrangements into their worship, which build up the members of the congregation and serve as a platform in evangelism, even if all of the music does not sound “authentically” Bolivian, the ultimate goal for this project will have been met (Saurmann and Saurmann 2013, 380-8; Schrag 2010, 251-8). I assessed this outcome through follow-up with workshop participants through sending out a member-checking survey via e-mail three weeks after the last workshop.

Limitations

While there was a great deal of enthusiasm for this project by the senior pastor and the worship pastor of *Iglesia en La Paz*, the support of two individuals did not guarantee the success of the project. Some of the limitations of this project included the fact that this church is large, with three campuses, having multiple worship leaders each with their own agendas and

preferences (“Quienes Somos” 2018). Gaining the support of pastors, specifically Oscar, was absolutely essential; however, I also needed to prioritize opening a dialogue with worship leaders and focus on networking with all of the musicians who participate in the worship team, in order to gain their support and interest in songwriting and arranging.

It should also be noted that while *Iglesia en La Paz* continues to be a flourishing church, it is only one church within a sea of many different kinds of churches located in La Paz (“Quienes Somos” 2018). My focus on this one church community helped to provide boundaries to my research and the implementation of my project, but it also was limited to this one church body. While my goal was to encourage and provide tools, Brian Schrag (2010) in his book, *Creating Local Arts Together*, notes that local communities must be the ones to make the decisions regarding their own worship and to direct the creativity musically and culturally in the long-term (Saurmann and Saurmann 2013, 380-8). The final limitation to this study that was worth noting is the limitation of time. I was in La Paz, working with the church for a little over two months, having to return early due to some frequent health issues. This was possibly long enough to “fan a flame,” but the project involves a vision for authentic Bolivian worship music that must also continue to be envisioned and implemented by the members of *Iglesia en La Paz* and continually fanned by those leading its worship, ultimately inspired by the mandate of Brian Schrag (2010) to work with local communities to allow them to be the ones ultimately driving the creation of “local arts” for worship (251-8). While the initial project is complete, cultivating local songwriting and worship expressions in this church is still a work in progress.

Glossary of Terms

Just as Bolivia has an intricacy of cultural and musical influences it also has a complexity of terms that are important to define. While it would be impossible to define each term than

could be branded as “helpful” for the discussion of this project, I will provide some key definitions, as well as concepts for understanding definitions presented throughout this proposal. First, since La Paz, Bolivia is a diverse urban center, it is important to define references to different people groups. The term “Mestizo,” which will be discussed in greater detail in the literature review, refers to an urban Bolivian, often multi-lingual and with a mixed ethnic heritage (Leichtman 1989, 29; Mitchell 2008, 10-26). In their research on Bolivian music and culture, academics such as, Cynthia Lecount (1999) and Ellen Leichtman (1989) have noted that terms such as “indígenas,” “campesinos,” and “indios” all refer to Bolivians who belong to one of the many indigenous groups located in the country (232; 41). Even though “indígenas” and “campesinos” may be considered less controversial and more “politically correct” than “indios,” all of these terms are still in use and under constant social and political negotiation (Ibid.).

Even though there are many indigenous groups located in Bolivia, the Quechua and Aymara are the two largest groups in Bolivia and continue to have a large cultural and musical impact; however, in the city of La Paz, Aymara make up the predominant indigenous group in both numbers and cultural visibility (Béhague and Baumann 2011; Stobart 1996, 302-19). Some important music genres that will be referenced throughout this paper are the *huayño*, *cueca*, and *chacarera* (Béhague 1980, 118; Knudsen 2007, 66; Romero 1998). What is important to note about these three song styles is that they are all rooted in traditional Bolivian and Latin American dances, and yet they have also been used minimally in the worship at Iglesia en La Paz, which means that such styles would be considered appropriate for Christian worship by the congregation members (Ibid.). For example, Oscar (February 23, 2018) noted that some *huayños* and *cuecas* had been sung on special occasions at the church; however, such instances are rare.

Yet another important genre to mention is “Música Folklórica,” which arose as a result of the Bolivian nationalist movement (Mitchell 2008, 284). It is a style that not only represents a return to indigenous cultural and musical roots by the Bolivian people, but also demonstrates a shift politically and societally toward a resistance of Western power and colonialism and an embracing of the complex, ethnic Bolivian identity, which had and at times continues to experience oppression (Ibid.). This is essential to understand, because it demonstrates a cultural force that also creates a unique opportunity and enthusiasm for the local church in Bolivia to use their local music styles in Christian worship. Finally, it is important to provide a general framework for understanding any Bolivian references to ethnicity (Béhague and Baumann 2011; Stobart 1996, 302-19; Velarde 2015). First, Henry Stobart (1996) in his article, “Bolivia,” notes that Bolivian culture is still experiencing the negative effects of colonialism through ethnic divides that were created and enforced by the Spanish and then in local governments through the 20th century. Stobart (1996) goes on to argue that this means that people are still identified by the various mixtures of heritage and ethnicity, by the languages they speak, and by their education level, which inevitably contains a social bias towards indigenous people groups who come from rural settings. These social categories and biases are important for this project, because La Paz is not only an urban setting, but is an urban setting surrounded by rural areas – the interaction between social categories is consistent and likely is also present within the congregation of *Iglesia en La Paz* (302-19).

Chapter 2

Literature Review

It is impossible to discuss Latin American music of any kind without acknowledging the continued effects of colonialism (Aharonián and Paraskevaídis 2000, 3). Particularly within the Bolivian context, Robert Neustadt (2007) in his article “Bone Flutes and Quechua Love Songs: Excavating Traces of Colonial Trauma in Néstor Taboada Terán's ‘Manchay Puytu,’” the country’s history has been marked by both colonialism and endemic racism towards the many indigenous communities, the majority of which are Quechua and Aymara, living within its borders that have continued to inform the music of the region (29). Gilka Céspedes (1993), who has written multiple articles on Bolivian music culture states: “Along with Peru and Ecuador, Bolivia has one of the largest indigenous populations in South America... Aymara and Quechua peasants who, though constituting a demographic majority, were nevertheless the social group least represented civilly and political” (54). The result of the 1952 revolution that took place was “ideology of equal citizenship,” including indigenous people groups who had previously been politically persecuted by the government (Bigenho 1999, 959). This shift in government led to social, economic, and land ownership reforms aimed at “respecting” indigenous communities and cultures (959). While the success of such reforms in improving the social status, cultural respect, and quality of life for Bolivian indigenous groups has continued to be debated, it can be seen as a new beginning in how Bolivia viewed itself nationally, culturally, and even musically (Ibid.).

While being able to accurately define compositional trends in Latin America is difficult to say the least – there is multitude of international influences and ethnic diversity expressed in the various music in Latin America – one thing that can be demonstrated is that music in Latin

America is very much shared between country and ethnic borders (Aharonián and Paraskevaídis 2000, 3-4). As such, it is important to note that many traditional Bolivian song genres are also traditional song genres in other Latin American countries, such as Peru, Chile, Venezuela, and Argentina (Romero 1998; Turino 2014, 90). For example, Raul Romero (1998) in his article titled, “Peru and Bolivia The Sounds of Evolving Traditions: Central Andean Music and Festivals,” notes that the *chacarera* is popular in Bolivia and is considered by some to be a traditional Bolivian genre; however, academics have noted that it originated in Argentina. Similarly, Jan Knudsen discusses how the *cueca*, a dance that originated in Chile is also very popular in Bolivia, also noting that *cuecas* tend to adhere to the following structure: “The lyrics are ordered in an octosyllabic four-verse *cuarteto*, followed by an eight-verse *siguiriya* and a two-verse *remate*, both with five or seven syllables in each verse” (66). During particular music points, it is expected that the dancers will “turn or change places”; however, Knudsen (2007) also points out that the *cueca* affords certain amount of dance improvisation to allow for emotional interpretation of the music (66).

While this musical sharing between country borders had added to the musical richness and repertoire of Bolivian music, such “sharing” has not been without some controversy (Rios 2014, 197). Some performers, such as Jaime Torres, a Peruvian musician who began playing Bolivian music on the charango, a traditional Bolivian instrument, was met with criticism for “stealing” Bolivian music (197-8). Rios argues that the resurgence of Bolivian cultural herniate through music has not only led to a disapproval of it being played in non-Bolivian contexts by non-Bolivian performers. This is not only a dispute between Bolivia and Argentina, but also Peru, in what Rios describes as a form of “national exclusivity” (221).

Earliest “Research”

Early ethnomusicological references to Bolivia represent a very different world from the modern context of Bolivian music studies (Leichtman 1989, 29-52; Oderigo 1956, 68-9; Smith 1941, 19-31). In the age of “comparative musicology” which eventually evolved into ethnomusicology, the attitude of academics, such as Néstor Oderigo (1956) and Carleton Sprague Smith (1941) towards any kind of indigenous music was that of exoticism and primitivism, with a focus on strange pagan rituals and the presence of “Negro rhythms” that were present within Latin American music (68-9; 19-31). Such studies aimed at cataloguing Latin American characteristics, as well as looking at the historical origins of such music, particularly the complex rhythms present within many Latin American music genres (Ibid.). For example, Nestor Ortiz Oderigo published an article in 1956 aimed at studying African influences present within various Latin American music cultures, and for the context of the Bolivian focus, various South American countries, including Bolivia. He not only compared African music influences throughout Latin America, but also compared it influences in North American music. What is particularly interesting about Oderigo’s article is his continual reference to “Negro music” without ever truly specifying what he means by such a phrase, stating that local “Indians” in Bolivia “played their drums in an African manner” (69). The scope of Oderigo’s article was vast and vague, and his cultural references less than what would be considered culturally sensitive to modern researchers; however, his expressions of interest in the complex cultural influences that create the richness found in music throughout Latin American cultures denotes the beginning of a growing interest in this part of the world (68-9).

Oddly enough, very few extensive references to local Bolivian music are found in early ethnomusicological journals and reports, simply because much of the early research often

referred to Latin America as a whole, as though somehow there was little differentiation to be found in specific localities (Oderigo 1956, 68-9). Early references to Bolivian music culture either were comparative references between different ethnic and indigenous groups found within Latin America (68-9), or tended to focus on the cataloguing of music and music libraries. While academics such as Carleton Sprague Smith (1941), who published an in-depth article outlining the presence and history of music libraries throughout Latin America, did reference Bolivia, he began his discussion by mentioning: “There is little to report about Bolivian music libraries” (28). He went on to outline small music libraries present in church missions and historic locations, such as Cuzco. While anti-climactic for any scholars desirous of in-depth cultural analyses of music, Smith’s (1941) article does provide some information that is useful to modern music scholars. First, it reveals the over-generalized nature of Latin American music studies in the early years of “comparative musicology” (19-31). Second, references to the majority of music libraries being limited to churches in Bolivia reveal the extensive influence of Spanish colonialism and Catholic missions work on Bolivian music, even into the 20th century. Finally, Smith notes the current work of archaeologists in the discovery of indigenous instruments near Lake Titicaca, to the west of La Paz. He also noted a cooperation with “comparative musicologists” in archiving information on indigenous music traditions and cataloguing the instruments found (28-9).

Cultural Crossovers in Bolivian and Latin American Music

Even though it would be a mistake to oversimplify discussions of Latin American music by merely referring to it as a whole rather than a network of connected, yet uniquely local cultural music expressions, part of understanding the complexity of Bolivian music begins with understanding the multi-cultural dynamics that are present within its music history (Béhague and

Baumann 2011; Bensusan and Carlisle 1978, 155-7; Stobart 1996, 302-19). Part of this history acknowledges the shared nature and culture of many Latin American countries. It is a history of Spanish colonialism, the importation of African slaves, and the oppression of the many indigenous people groups (Ibid.). Guy Bensusan and Charles Carlisle's (1978) article, "Raices y Ritmos/Roots and Rhythms: Our Heritage of Latin American Music," seeks to define some of the shared musical heritage of Latin American countries through a focus on the historical heritage of the region (155). The overview of academics' interest in the different fusions of indigenous, Spanish, and African music that Bensusan and Carlisle's work provides shows a continued search not only for how various combinations come together in different Latin American music genres and acculturated instruments, as can be seen in the discussion of the various Bolivian interpretations of the Spanish guitar, but also in the constant search for origin. What was the nature and sound of pre-Columbian music? What particular elements of African music are found in Latin American music genres? How much of Iberian colonial influence remains in Latin American music? It is as though there was an insatiable desire to identify and distill the contributions of each music culture in order to discover each pure cultural form. It was the continued search for understanding the parameters of heritage and origin, perhaps in an effort to understand identity through music (155-7).

Similarly to Bensusan and Carlisle, Gerard Béhague (2011) wrote "Improvisation in Latin American Musics" with an aim toward separately identifying the music influences of Spanish, African, and indigenous music traditions that came together to create uniquely Latin American genres of music. Béhague discusses the important influence of the Spanish "copla," which is described as a "quatrain with assonant rhymes" and allows for "textual improvisation" during performance (118). Spin-offs of this Spanish music tradition can be seen throughout

Latin American countries, though they are called by different names depending on the country and are often performed as musical duels (118-20). Thomas Solomon (1994) discussed the popularity of Quechua-style “coplas” in the city of Cochabamba, to the east of La Paz, called “takipayanku,” or “contrapunto” (378-9). Because of Bolivia’s very large indigenous population, Béhague (1980) noted that many styles that are considered “traditional Bolivian music” often originate directly from Quechua and Aymara styles, such as the *huayño*, a group dance that is often played with aerophones, such as the “quena” or “pinkillo,” a Bolivian version of the Spanish guitar called the “charango,” and at least one percussion, like the “double-headed” drum called the “bombo” (118).

The scales for indigenous music genres would tend to be pentatonic and the rhythm of the *huayño* can be described as vacillating between 2/4 and 6/8 time (Béhague 1980, 119). While African music influences in Latin America are more visibly present in Caribbean nations, as well as among Afro-Brazilian music culture, there are elements of African music influences present within other South American countries, including Bolivia. Béhague discusses that many Iberian music genres still played in Latin America have Africanized versions that rhythmically have what Béhague called a “hemiola effect,” resulting from the presence of vacillating duple and triple meter with a “time span of twelve pulses in length” (120). What is particularly fascinating about Béhague’s analysis of Spanish, African, and indigenous music within the context of improvisation is that whereas he states that African music allows for a certain level of improvisation rhythmically, indigenous music genres such as the *huayño* merely allow for accompanying instrumental improvisation, yet not rhythmically. On the flipside, Béhague focuses on the “literary” improvisational possibilities of renditions of the Spanish *copla* (119-20).

While Béhague's (1980) article took place in a different academic climate than some of the early comparative musicology approaches, there are still hints of a comparative mindset that is aimed more historically, focusing on origin and characteristics as Oderigo's (1956) work did, with little reference to the cultural contexts in which music is taking place in Latin American communities, or the power structures at play in the relationships between music cultures (119-20; 68-9). This fascinating music elements, with the mixture of Spanish, African, and indigenous music traditions continued to be discussed with Oscar Escalada's (1999) article, which focused primarily on "Common Rhythms in the Americas" (59). While this article adds little to the body of knowledge regarding the nature of musical interactions in Latin America, Escaladas does introduce the popularities of "tango," or "tambo" as he also refers to it in Latin America, as a regionally known genre of music (59). What is unfortunate in Escalada's (1999) article is that most of the musical information he provides can be more readily and thoroughly discussed in Béhague's (1980) article. It is as though Escalada (1999) decided to dip his toes into the shallow surveys of a comparative approach to music studies, without any kind of cultural depth and understanding to truly back up his claims. At the same time, though written in the late 1990's, his article is useful in introducing the topic of cultural interconnections and interactions in Latin American music genres (59).

The Intermingling of Music and Politics

Bolivian music, particularly in the latter half of the 20th century and into the 21st has often been infused with underlying, though not always explicit, political messages (Bigenho 1998, 114-22). Michelle Bigenho (1998), having conducted truly unique research on the connection between music and the politics of the coca plant during and after the 1952 Bolivian revolution, discussed how the harvesting and use of the coca leaf was subject to constant political pressure

from the United States, class and ethnic divisions within the country's national and local government authorities, and work songs performed within the coca fields (117).

The concept of "Hispanism" and even the Spanish language in Latin America is a source of debate, as people continue to deal with post-colonial complexities, ethnic identity, and the continued prizing or rejecting of European identity and influences (Bolaños 2009, 11-3). What should Latin America's relationship be with Spain? How should Spanish colonialism be remembered? How have post-colonial complexities shaped Latin American perceptions of indigenous and African ethnicity? While direct Spanish rule in Latin American countries is no longer a reality, remnants of their social order remain, particularly the power and priority of cultural elites, who often belong to a more European ethnicity, whereas those of African and local indigenous groups are considered to be of lower social and economic status (11-3). This article also briefly highlights the violence of Spanish colonialism and the forced cultural and religious homogenization that took place against the various indigenous groups in Latin America by the Spanish (46). Even though the politically driven Catholicism during the Spanish colonial period was very aggressive in its proselytization, Álvaro Bolaños (2009) writing on cultural "homogenization" and "Hispanism" in Latin America, along with Mary Stevenson (2001) in her article "Vespers in the Rain Forest," both note that it is still seen as a tarnish on the integrity of Christianity itself and all who would seek to evangelize in Latin American countries.

"Música Folklórica" and the Rise of Nationalism

"Música Folklórica" represents a coming of age in Bolivian music and the rise of nationalism and cultural identity, which took place along with many nationalist movements throughout Latin American countries, particularly in South America (Mitchell 2008, 284). In order to understand the emergence of "Música Folklórica" in Bolivia, it is essential to present the

historical and political backdrop in which this wave of cultural music emerged. The revolution in 1952 paved the way for a musical revival in Bolivia, one that was filled with a sense of national identity and one aimed at restoring the status of the country's indigenous heritage through "state-funded musical folklorization" (Ibid).

Put simply, "música folklórica" is described by Gilka Wara Céspedes (1984) as music that "combines characteristics of criollo tradition with transformed elements of indigenous Aymara or Quechua peasant tradition and fans out in different stylistic and ideological directions (217). Compared to *música criolla*, *música folklórica* represented Bolivia's indigenous cultural groups, rather than merely the middle class and their preference for acculturated Spanish music traditions – in other words, according to Céspedes *música folklórica* was truly a fusion of European and South American music traditions converging in a new and even political way. She highlights the political and socio-cultural dynamics between different social groups within Bolivia, particularly in urban settings and how they experience and perform music. The division between "mestizo" and indigenous groups such as the Quechua and Aymara musically, represented an even deeper racial divide in which the vestiges of the old Spanish colonial culture were still valued above native music expression (217-18).

Céspedes noted that: "One tangible result of the nationalist revolution of 1952 is the availability of choices for young people. Today, a whole generation is unaware that kenas, sicas, and charangos have not always been part of the urban musical scene" (Céspedes 1984, 241). After the revolutions and the national movement that resulted in a greater respect for Bolivia's indigenous cultural heritage, the government also enacted copyright law in the late 1960's for "música folklórica" aimed at forcing those who use such music to "pay a fee into a fund for the safeguarding of folklore" to be used for preservation of Bolivian cultural heritage

(Blaukopf 1990, 129-30). In Céspedes' (1993) article, "New Currents in 'Música Folklórica' in La Paz, Bolivia," she discusses how groups arose that began performing "música folklórica" not only throughout Bolivia, but also became internationally renowned (53). For example, Ellen Leichtman (1989) follows the evolution of the Andean band, "Los Jairas," who are considered the first "professional folk music group" or "conjunto" that arose during the mid-20th century, coinciding with the politicized "música folklórica" and gained international attention because of the popularity of Andean music in the West (34).

Yet another group that also gained a great deal of fame was "Los Kjarkas," who, as Céspedes (1993) states helped to "construct" a sense of "Bolivianness" through their music (52). An important aspect to note in the works of researchers who have studied the emergence and influence of *música folklórica* is the concept of created identity, in which individuals and groups musically interpret what it means to be Bolivian (Ibid.). It is also important to reiterate the political nature of *música folklórica* as a tool to address ethnic biases and a variety of socio-political issues present within Bolivia. In other words, the songs being played by groups such as "Los Kjarkas" and "Los Jairos" were not simply repeating age-old traditional songs, but the creation of new songs in a nostalgic and traditional style that gave voice to the social and political realities of the present (53). Céspedes notes that *música folklórica* was the cultural intersection in which various cultural music heritages came together to create something "unmistakably Bolivian" (53-4).

Urbanization and "Mestizo" Music

A combination of the 1952 revolution and urbanization in Bolivia has brought the rise of "mestizo" music culture, a term used for urban Bolivians who are also often a mix of European and indigenous heritage (Leichtman 1989, 29; Mitchell 2008, 10-26). Ellen Leichtman (1989)

records some of the music present within the hotspots of La Paz, Bolivia in her article on “Musical Interactions: A Bolivian Mestizo Perspective.”. Why “musical perspectives”? *Mestizo* music involves interaction with Bolivia’s past and present, Leichtman argues. La Paz nightclubs perform their own interpretations of “folkloric musical tradition” with a combination of indigenous and urban instruments, along with “low-pitched and warm” female vocals, which are in contrast to the “nasal,” high tones of indigenous female performers in rural contexts (30). Leichtman noted that another aspect of urban mestizo music performances aimed at being “folkloric” are the Carnival-like dances that are performed and the elaborately decorated costumes that gives the performances a “theatrical” feel (30). In her article, Leichtman helps to capture the interpretation and appropriation of indigenous music that takes place in Bolivian urban settings, some more authentic than others. There is a frequent swing between the overly-theatrical exoticism of folk music traditions and the urbanizing of such music, through a manipulation of the performances. Leichtman notes that: “While the musicians were Bolivian urban professionals who dressed in an ethnic fashion, they projected a professional presence similar to that found in North America or Europe. It seemed to be the ‘cultivated’ attitude toward the presentation of ‘folk’ music” (20-2). Aaron Mitchell’s (2008) article, “Folk Elements in Ariel Ramírez’s “Misa Criolla,” demonstrates how “mestizo” performers can vary from region to region in their presentation of music, some being more faithful to the cultural representation of folk music (10-26). This kind of tension between modernized and popular music is still seen, particularly in urban settings, not only in Bolivia, but also in other South American countries, such as Peru, which also had a very large indigenous population (Tucker 2013, 64-7).

Henry Stobart and Multi-Disciplinary Approaches

One of the most prolific researchers of Bolivian music is Henry Stobart, who maintains a multidisciplinary approach and cultural depth to his ethnomusicological work (Stobart 1994, 35; Stobart 2008, 71; Stobart and Cross 2000, 87). In his article, “Flourishing Horns and Enchanted Tubers: Music and Potatoes in Highland Bolivia,” Stobart (1994) discusses the inseparable nature of Quechua music with their agrarian lifestyle and the environment. The significance of planting and harvesting of potatoes for the Quechua reveal both the central nature of farming and animistic beliefs to their society and even their music-making. For example, during the “growing season,” flutes called *pinkillus* and a symbolically decorated idiophone called *kitarra* are played because of their spiritual significance in bringing growth; however, during the dry season, panpipes are used to “blow clouds away” and the charango is played to “attract frost” (36-38). Not only are the playing of instruments seen as having spiritual influence over the surrounding environment, but also represent aspects of the human life cycle, as well as indigenous and Catholic celebrations. Stobart concludes that “Music symbolizes ‘animu’ or life” for the Quechua, noting that there is no division between musical activities and daily activities (46-7). In yet another article on how Quechua music connects to daily realities, Stobart (2008) discusses the relationship between local instruments, fertility, and gender in the Andes. Similar to his article on music and the planting cycle of potatoes, Stobart carefully weaved together music and natural processes to demonstrate how interconnected various aspects of Quechua musical expressions are to manhood and womanhood (68-71).

Henry Stobart continues the discussion of ethnic music theory in his collaboration with psychologist Ian Cross, by taking an interdisciplinary approach in their article, “The Andean Anacrusis? Rhythmic Structure and Perception in Easter Songs of Northern Potosí, Bolivia” (Stobart and Cross 2000, 63). In the article, they approach the idea of “rhythm perception” in

Andean music, noting past research on the difficulty in transcribing “triple and duplet sub-pulses” in the *mestizo huayño*, which involves a mixture of Western and indigenous rhythms (67). Similarly, Stobart and Cross discuss the complex convergence of three music traditions – European, African, and Indigenous – discussing how a variety of past musical transcriptions have made errors in the rhythm being played. These errors are likely caused by a number of factors, relating to perceived rhythms, Stobart and Cross argued. First, they discuss the “triple and duplet sub-pulses” quandary; however, they also discuss how “breath attack” needed in playing the panpipe adds to the “rhythmic articulation” (67). Finally, Stobart and Cross discuss that in listening to Easter song performances, which involve dancing that Western ears tend to hear a 6/8 rhythm, whereas the dancers’ “footfalls” suggest a 2/4 rhythm (71-2). Part of the reason for this difference in perception, according to Stobart and Cross, is that the charango players’ downstroke was “inaudible,” yet it “coincides with the pulse (and performers’ footfalls)” (74). Additionally, Stobart and Cross connect the stresses of the Quechua and Aymara languages to the rhythms found in the Easter songs. Ultimately, readers are left with the question as to whether Bolivian musicians would see such songs as being “anacrusic,” as Western ears would. While not present within all Bolivian songs, this article truly demonstrates an interdisciplinary approach to ethnomusicology and highlights the multi-ethnic nature of Bolivian music, the interconnectedness of language with music, and how different music cultures perceive rhythm (87).

A Fascination with the “Carnival” Music Performances

Apart from specific articles relating to music during the colonial period and Christianity expressed within certain locations and topics, the majority of Bolivian music research within the context of Christianity has tended to highlight the intersection of Christian and indigenous

practices found in key celebrations and festivals, such as “Carnival” (Lecount 1999, 231). Academics such as Lecount (1999) in her article, “Carnival in Bolivia: Devils Dancing for the Virgin,” discusses how while the celebration of Carnival takes place before Catholic Lent, it is also an agrarian celebration of the rains that bring growth to the land. Lecount's research takes place in the “highlands of Oruro” where the dryness of the land is a constant reality for the people. While vaguely connected to Lent, Carnival is ultimately an event that brings the community together, with parade dancers and musicians from “criollos” to “indígenas” (231). What is particularly interesting about the Bolivian celebration of Carnival, as Lecount notes, is the persistence of social groups and their role in the Carnival celebration. “Criollos,” also referred to as “Blancos” are usually educated and bilingual in English and Spanish, descending from Europeans and Bolivians (233). Both Lecount (1999) and Leichtman (1989) note that “Cholos” along with “Criollos” are often “mestizos” or “citified indígenas”; however, they speak both Spanish and an indigenous language (41). Finally, Lecount states that the term “indígenas” refer to those that are considered to be from a rural background and often speak one indigenous language. Lecount discusses how social status in Bolivia surrounds the languages spoken and the lifestyle, as opposed to skin color. These differences remain persistent throughout Bolivian society and are identified through the costumes worn in Carnival and each group’s role in the musical performances. Religious syncretism can be easily identified in the celebration of Carnival, as the Virgin, seemingly connected to Catholic veneration for the Virgin Mary, is worshipped in a manner similar to “Pachamama,” or the indigenous term for Mother Earth, the “devil dance,” and references to indigenous myths (233-9; Velarde 2015).

A completely different perspective in the study of Carnival comes from Henry Stobart (2011) in his article, “Constructing community in the digital home studio: Carnival, creativity

and indigenous music video production in the Bolivian Andes” (209-26). In it, he discusses how the “creativity” of Gregorio Mamani’s “Carnival music video” was a way of bringing urban and rural communities together in an entirely new way and also an agent in spreading “rural traditions” (209-10). Stobart’s article, not only discusses the importance of Carnival to Bolivians in multidisciplinary manner, but also how technology can be used to create a unique way of experiencing this community celebration. His article is one of the few articles that discuss the impact of urbanization and technology on the music experience with Bolivia (222). Stobart also addresses the deep divisions that exist between rural Bolivians, often reflecting more indigenous communities, and “urban mestizos,” who as Grigorio states, often have a biased and “distorted” perception of rural “cultura.” Additionally, Stobart hints at the possibility that Grigorio’s “pro-indigenous” work may have even had an influence on the rise of Evo Morales, an indigenous president, coming to power in the early 21st century (222-223).

Academic Research on Bolivian Music and Christianity

Studies of traditional Bolivian music within a Christian context are limited; however, as with many South American countries, Bolivia bears the marks of Catholicism which established itself during Spanish colonial rule through Catholic priests and later through Jesuit missionaries (Kennedy 1988, 2; Platt 1993, 184). Frank Kennedy’s (1988) work, “Colonial Music from the Episcopal Archive of Concepción, Bolivia,” is aimed not merely at demonstrating the presence of historic musical archives that contain music from Bolivia’s colonial period, but also shows historical evidence of the musical campaigns used by Catholic and Jesuit missionaries to Christianize the native people groups in Bolivia, referred to as “Indians” (3). Such approaches not only brought aspects of native music traditions into the “sacred music” traditions of churches, but also introduced Western music concepts, such as instruments like organs, stringed

and brass instruments; moreover, music schools were formed in which the “Indians” were taught how to play in the Western music tradition (3). This practice was by no means unique to Bolivia, as Frank Kennedy and fellow academic Tristan Platt note, but took place in a number of Spanish missions throughout South America (2; 184). This kind of historical approach to research in Bolivian music is prevalent within the context of Christianity and music in the area. While not all of the music research is aimed at the colonial period, much of the research focus’ on Christianity’s influence on the traditional music and practices of native Bolivian people (Gill 1990, 708-21). While Kennedy’s (1988) narrative of Catholic influences on native Bolivian communities and their practice of music, his main objective was to document the presence of archives and historic churches that record the process of Christianization of the local populations during the colonial period through music. His faithfully historic approach makes little reference to assessing the cultural consequences of such actions (2). While written in the late-1980s, Kennedy’s (1988) work resembles the historical and archival emphases of early comparative musicologists like Oderigo (1956), though perhaps without the blaring cultural inaccuracies and ethnic slurs. Kennedy provides little analyses of data; however, his historical narrative provides some helpful background in understanding the indelible mark that colonial missionaries made on Bolivian indigenous music (2-15).

In contrast to Kennedy’s article, Leslie Gill (1990) not only focuses on modern contexts of Protestant Christianity in La Paz, Bolivia, but also explores gender and socio-economic complexities present within what she refers to as “fundamentalism” in “evangelical Christianity” (708). Her analysis focuses primarily on statistical evidence showing that women make up the majority of Pentecostal congregations in La Paz; at the same time, she discusses what she considers to be dichotomy of “Biblical teaching” on patriarchy and the important role that

women play in the life and cohesiveness of the congregation (712). Gill's research is unique on a number of fronts. First, even though the article does not detail the musical characteristics present in Bolivian Pentecostal churches, it does discuss the experience of worship and church ritual by women in the church. Second, Gill expresses a unique perspective in how she observes contradiction within the church mainly on a gender level, but also on a social status level, as many of the women who were members of the church were from very low socio-economic situations. Finally, she notes the dramatic growth of Protestant Christianity in La Paz, Bolivia, in contrast to the longstanding tradition of Catholicism. Gill's detailed analysis, however, reveals some of her skepticism toward the genuineness of each woman's experience of Christianity, referring to the testimonies as "recast[ing] the meaning of past events" to fit their new "social identities." While Gill does take ample time to define "Pentecostalism," she does clumsily throw out terms such as "Evangelical" and "Fundamentalism" in ways that inaccurately assume readers know exactly how she is using the term (715-19).

Climaxing in the mid-late 20th century, many researchers have attempted to capture the nature of "missionary revival" throughout Latin America by Catholic and Protestant organizations that have specifically targeted indigenous populations (Orta 2002, 710). This can be seen in the emergence of Catholic "folk masses" performed with indigenous music, languages and art in the mid-20th century that coincided with nationalist movements in countries such as Nicaragua, as well as Protestant missionaries' aims to reach indigenous groups by allowing them to continue in many of their own cultural practices of reciprocity and participation in community events (Scruggs 2005, 91-123; Gallaher 2007, 88-111). Andrew Orta (2002) wrote an interesting article about the transformation that Catholic missionaries underwent while living among the Aymara people, as individuals faced the tension between their sense of Catholic mission with

their changing perception and experience of Aymara culture in the 1980's (708). What is evident in the research on Christianity in Latin America, and in this case Bolivia, is the increasing vision for the emergence of "local methodologies" that respect the cultures of local communities (736). This expression of Catholicism in Bolivia has been referred to as "Neo-Catholicism" by Nico Tassi (2012), stating that it is an attempt at "amending the mistakes of a flawed colonial evangelization" (287).

The Lack of Ethnodoxological Research and Projects in Bolivia

With the development of the field of ethnodoxology in the latter part of the 20th century, which is the practice of ethnomusicology within a Christian worship context, a whole new body of musical and cultural information, along with applied projects have provided access to the experiences of Christian communities around the world, as well as a passion for using the "heart music" of each culture to worship God (Collinge 2013, 438-41). What is of note in relation to ethnodoxological work in Latin America, as Miguel Palomino and Samuel Escobar (2007) note in their article, "Worship and Culture in Latin America," is that much of the work pertains to the region of Latin America as a whole, particularly with reference to Pentecostal worship and the concept of "culto," which is defined generally as: "any meeting where prayer, Bible reading, preaching, and other liturgical components are performed both formally and informally" (109). A generalized discussion of Latin America as a region can be helpful in understanding certain aspects of Christian worship that have been disseminated throughout several countries – such as Palomino and Escobar's (2007) explanation of the rapid spread of Protestant forms of Christianity in the latter half of the 20th century, the popularity of "short, upbeat" songs called "coritos," the use of entertainment technology such as radio and television to evangelize across community and national borders, and the constant juxtaposition between old and new Christian

worship and leadership traditions within church congregations (Gladwin 2015, 202-3). While a regional discussion is no doubt helpful in understanding the intercultural connections between countries and cultures within the region, this also means that there is limited research and recorded ethnodoxological projects in Bolivia. There was, however, one reference on work in Bolivia in a compilation of ethnodoxology stories from the book *All the World is Singing: Glorifying God through the Worship Music of the Nations*, which is promoted by the International Council of Ethnodoxology (ICE). Written by Jeannette Windle (2006), the account focused on the worship among Guaraní Christians from the Bolivian lowlands, who experienced spiritual revival when Protestant missionaries began coming to the region, beginning in the 1920's. While the Guaraní people had already been exposed to the teaching and ritual music of Spanish Catholic missionaries, it was through Protestant missionaries that Spanish choral pieces were translated in the Guaraní language and local hymnals were created. In the years that followed, authentic Guaraní worship songs began to be written, recorded, and performed, culminating in a Guaraní Christian Music Festival (141-4).

As of 2007, Andrew Canessa (2007) notes that an increasing number of Bolivians refer to themselves as “indígenas” stating that in a census one-fifth of the population self-identified themselves as being indigenous in heritage and many of which speak an indigenous language (196). While there are potential inaccuracies and unknown motivations for the increase in “self-identification” as indigenous, such a record in the census show that an increasing number of Bolivians want to identify with that part of their cultural heritage (229). This not only includes Bolivians living in rural parts of the country, but also Bolivians living in urban areas (Béhague and Baumann 2011). In fact, Bolivia's history has pinpointed the constant struggle between the power associated with Westernized identity and the struggle of embracing indigenous Bolivian

identity (Ibid.). This can be seen in the early colonial period, as Spanish missionaries attempted to convert indigenous communities through the use of music education (Stobart 1996, 302-19). Even after the end of colonial rule, there was a continuous struggle between Western and indigenous communities on a cultural and political level, culminating in a people's revolution and musical shifts that sought to acknowledge the uniquely indigenous heritage of Bolivians, through "música folklórica" (Mitchell 2008, 284). In spite of the great good that has been done by ethnodoxologists among marginalized ethnic communities in Latin America at large and in Bolivia, particularly among the Guaraní, there has been little record or focus given to Christian communities within the Bolivian urban centers, such as La Paz. This city is an ideal location for working with Christian congregations, because not only is the current climate of Bolivian music culture still juxtaposed between Western and indigenous sounds, but there is a growing identification of the population with their local heritage (Canessa 2007, 196). Additionally, in La Paz, there is an interaction between several ethnic groups, as the city attracts people from around the country, around Latin America, and the world (Béhague and Baumann 2011; Stobart 1996, 302-19). Finally, *Iglesia en La Paz* is an ideal church to partner with in completing an ethnodoxological project, not only because of the enthusiastic support of the pastors, but because of the extensive reach of the church within the city of La Paz, as well as in evangelistic ministries ("Quienes Somos" 2018).

Chapter 3

Methodology

Project Design and Pre-Assessment

There is a combination of several ideas, principles, and research that underpinned my project in Iglesia en La Paz. First, this project was informed and guided by both a “network” and “interpretive” approach (LeCompte and Schensul 2010, 79-82). A “network” approach was ideal for this project because of the combination of interconnectedness and diversity represented within the church community of Iglesia en La Paz; moreover, my role as researcher/project facilitator involved active participation in both the activities and social networks present within the community (81). In addition to participation with the community on a social level, I was not only an observer, but a fellow sister in Christ who also was an “empathetic participant” in the theological beliefs and values of the members of the church (McKinney 2000, 47). This means that I was not only gathering information with the intent of describing observable events and interactions within the worship and life of the church, but I also sought to understand and portray both the spiritual and cultural meanings underpinning such events, following LeCompte and Schensul’s (2010) advice for using analytical techniques for understanding cultural complexities (79-2). While I am a Christian and shared all of the larger Biblical values of this church, it was important for me to seek to better understand and interact with the cultural values that also characterized this congregation. This also means that the project design involved gathering a mixture of both qualitative and quantitative tools in the form of worship observations, a worship song list analysis, surveys, and interviews to gather the information needed to successfully describe the characteristics of the worship in the church. Additionally, these tools were used to understand the attitudes of leaders and church members towards the use of local music in their

worship, as well as to assess whether the songwriting and arranging workshops that I conducted at *Iglesia en La Paz* resulted in the incorporation of local music styles into their worship.

While my pre-fieldwork assessment did not involve a trip to Bolivia, due to expenses, I have maintained contact with Mauricio, who knows the church in La Paz, the senior pastor of the church, Johnny, and Oscar, who is the worship pastor at the church. Most of the information related to the worship characteristics of *Iglesia en La Paz* have come from Oscar and Mauricio (Johnny, 2018, e-mail message to author, January 24, 2018; Mauricio, 2018, e-mail message to author, January 22, 2018; Oscar, 2018, e-mail message to author, February 23, 2018). While Oscar (February 23, 2018) noted that the majority of the songs sung at the churches are imported Western worship songs that have been translated into Spanish, such as songs from groups and ministries like Hillsong, the worship pastor noted that sometimes the congregational worship does include some worship songs written in traditional Bolivian music styles, such as *huayño*, *cueca*, and *chacarera*. Additionally, he said that in the past, traditional Bolivian instruments were used during worship – *charangos*, *zampoñas*, and *queñas* – however, no such instruments are currently being played (Ibid.).

Relationship Between the Literature to the Project Design

The information about Bolivian music history, Christianity, and music culture are significant to my worship songwriting and arranging project at *Iglesia en La Paz* for several reasons. First, the array of past research on Bolivian music culture demonstrates that there are still social and political complexities that are represented in its cultural music (Leichtman 1989, 29; Mitchell 2008, 10-26; 284). From the history of Spanish colonialism, to indigenous musical influences in “música folklórica,” to the rise of “mestizo” music popular in urban areas, Bolivian music tells the story of its people. Literature from the past sixty years also demonstrates that the

rise of urban cultural enclaves within Bolivia have yet to be fully researched, as many academics have chosen to focus their work on ethnic groups in rural settings (Ibid.).

The presence of some *huayño*, *cueca*, and *chacarera* songs in the worship at *Iglesia en La Paz* also ties into the literature review (Béhague 1980, 119; Knudsen 2007, 65; Romero 1998). First, by gaining an understanding of secular Bolivian music culture through academic research, readers understand that all three types of songs have historically also been dances. Second, these music genres show cultural cross-overs between other Latin American traditional music. For example, the *cueca* is said to have come from Chile and the *chacarera* from Argentina. The literature review not only provides a cultural and historical basis for this project, but also helps to define some of the central characteristics of Bolivian music genres, as well as their social and religious connotations, which is essential when discussing what kinds of music are appropriate for Christian worship (Ibid.). Finally, a survey of academic and doxological research on Bolivian music within a Christian context revealed the great need, not only for further study to take place, but for local music to be cultivated in worship, especially within the culturally complex urban areas of Bolivia (Gladwin 2015, 202-203; Palomino and Escobar 2007, 107-130; Windle 2006, 141-2).

Project Implementation and Timeline

During my first couple of weeks in La Paz, I struggled to acclimate to the high elevation and my lungs and heart felt very strained. I began getting used to hearing and speaking mainly Spanish, and getting to know members of the church (LeCompte and Schensul 2010, 79-82). During my time in La Paz, even though I never became fluent in Spanish, was greatly improved and began to feel more comfortable. Being able to converse with others in Spanish made it easier to make connections with people (McKinney 2000, 63-65). It was a way that I was able to

communicate respect and interest. Especially during my first few weeks in La Paz, while I fumbled through conversations, I knew that everyone appreciated that I was trying to engage them in their own language, rather than assuming that they needed to cater to my preferences. I did come to Bolivia having solid knowledge of reading Spanish, but speaking and reading are two very different things and the speed of having to listen and recall words was a struggle, at first. Thankfully, Bolivian Spanish, from what I was told, tends to be very clear and include all of the endings of words, making it easier to understand for non-fluent Spanish speakers. As I said before, when I left La Paz, I was by no means fluent, but I could hold conversations and tended to understand the majority of what was said to me (sometimes I still struggled with talking speed though). Having a working knowledge of Spanish did help me in conducting the interviews (which I will briefly discuss later), as I did not have access to a translator, like I had hoped.

Within the first week of my arrival, after going over my plans with Oscar, he suggested that we have the workshops during the first part of my trip. Initially, we laid out a plan for workshops being held: June 22, June 29, July 5, July 6, and July 7. Eventually, this was changed and condensed to four workshops on June 29, July 5, July 6, and July 7, because June 22 fell just after a Bolivian holiday and no one was available. This meant that my two song arranging workshops were condensed into one small workshop, which was for the best, as song arranging did not get the traction that I had anticipated among the participants. The following Sunday, Oscar made a public announcement to the church and began sending out invitations, along with my recruitment information on Facebook and WhatsApp.

The “Process of Consent”

One issue that I did have during my project was having items returned to me. For example, all consent forms and surveys that I provided to everyone who showed interest in participating in the workshops and surveys took time for the participants to return to me, sometimes being returned days, if not weeks after the information had been provided to them and after I had discussed the elements of each. While the surveys and interviews were either conducted or collected as the consent form was received, when it came to the songwriting and arranging workshops and observations of the worship team, most of the participants took their forms home with them and submitted their completed consent forms days and even weeks later despite consistent follow-up. Even though this could be seen as potentially problematic, I made it a point to approach the issue of “consent,” not simply as a signature, but as a “process” in keeping with research ethics (McKinney 2000, 9-19; 50-51). Anytime participation or recording was anticipated, an explanation was given to the participants of the expectations, their rights to decline, and permission was frequently sought for each event and activity. If I could not retrieve a combination of verbal and written consent by the end of my fieldwork, I removed that particular individual’s participation from all of my records completely.

What was particularly interesting regarding the issue of consent was that most people did not see the need for me to even ask. As part of the protocol for preparing for church observations, I needed consent not only from worship team members, but also from church leaders. While many of the members were happy to allow me to explain my research and provide their consent, sometimes the leaders of the church would brush off my request, stating that I do not even need to ask permission. I think their response may have been gesture of generosity and trust, as I was not only a “researcher,” but a member of the church; however, I

also found it necessary to continue to seek permission and consent, even in spite of these comments and explained that it was a required part of my project.

Research and Project Implementation Timeline

While waiting for the workshops to begin, I began conducting a series of observations immediately during the Sunday worship services. These were mainly participant observations during the church events, some of which were recorded using discrete audio recording through my phone, and all of which were written down using the observation forms I created. All of the recordings and notes were per the permission of church leaders and with the consent of worship team participants, who had also shown interest in the workshops and in being interviewed by me. I was able to acquire Oscar's master song list, with accompanying lyrics and chord progressions. While this does not have all of the origins of the songs, having it will allow me to conduct a deeper analysis of where songs used in worship are coming from. This was an important piece of information to have for quantitative analysis.

As I made plans for the workshops, I also planned to make sure all participants were provided with consent forms in Spanish, an invitation for interviews, and the survey. The facilitation phase partially coincided with the research phase, because the research will actively be informing the continued planning and flexibility of the workshops. The workshops took place in the form of group meetings over two weeks— all in the evenings, except for July 7, which was a morning meeting on Saturday. By having the Oscar make the announcement and provide participation invitation, it provided a platform for the congregation to learn who I am from someone who not only function as a cultural “gatekeeper,” but also a spiritual shepherd (LeCompte and Schensul 2010, 177). The reason for making the workshops more of a meeting format was to allow for an environment of collaboration, discussion, and feedback, while the

creative process is taking place. It was also to allow for members of the group to see me as not only a teacher, but a collaborator and encourager of their ideas. I was also able to have a translator from the church be present for each of these workshops. While she saw what she was doing as service, and was very interested in the workshops, being a musician herself, I made sure to provide her with a “gift” of money for her help, which she was surprised and grateful for.

During the initial meeting, the group of around ten participants went through and discuss Roberta King’s (1999) exercises aimed at identifying characteristics of cultural music, and their correlation to worship in the Bible (36-55). King’s (1999) exercises in identifying, comparing, and highlighting important aspects of music for the purpose of worship provided opportunities to introduce the “heart music” survey, inspired by Ian Collinge’s (2013) survey, which each of them were provided with (438-41; 36-55). During these meetings, I also began discussions with the group on six important characteristics of “new song forms,” as found in Roberta King’s (1999) songwriting book – songs that “allow for active participation,” songs that can be “easily sung” by everyone, using a “song form” that allows for clear communication of Biblical truths, songs that “sound like home” to the people singing them, songs that highlight the Biblical truths being communicated, and finally songs that are not culturally negative (58-9). While written specifically for the African church, King’s tools I hope the principles were helpful for the church in Bolivia, because her exercises and categories provide the flexibility needed to adapt to different music cultures (36-55).

Because *huayños*, *cuecas*, and *chacareras* were familiar to members of the church worship, these three genres of music that are popular in Bolivia were ideal for discussion and encouraging in songwriting (Collinge 2013, 438-41; Béhague 1980, 119; Knudsen 2007, 65; Romero 1998). This group was able to identify and discuss the key characteristics of each genre,

but some expressed hesitation at trying to incorporate local music into worship. There were times of reading scripture together, and having a prayer time to ask the Lord to cause His people to sing a new song (Psalm 144:9 [*English Standard Version*]). Because I wanted to allow the groups time to write songs and have time to allow their ideas to develop, allow God's word to speak to their hearts, and to allow for them to experiment musically, instead of having them do several unrelated songwriting exercises, I wanted them to use the exercises to work toward one finished project.

A second aspect to the facilitation phase was teaching and encouragement on music arranging, which took place in the last module on July 7th. In *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, Monique Ingalls touched on some important characteristics, not only of Pentecostal worship, but of the nature of cross-cultural "interconnections" through worship (Ingalls 2015, 1-20). In fact, many local churches around the world want to sing songs that they have heard at conferences, on the radio, or in the ministries that they are connected with, even though the music is Western and at times, poorly translated into local languages. Why is this? Perhaps there is an attraction to Western power, wealth, and technology through music, but as Ingalls (2015) notes, it is also this power of feeling "interconnected" as the people of God around the world, different culturally, and yet worshipping with one song (1-20). Anne Zaki (2013) also discussed the importance of the fact that in the "Nairobi Statement of Worship," leaders around the world agreed that worship is "transcultural" – "Christian worship contains the same substance for everyone everywhere" (64-71). To highlight this concept, Anne Zaki shared about an experience she had abroad in a Dutch church and the combination of comfort and encouragement she felt when she heard songs that she recognized, prayer, and sharing communion (66). Ingalls (2015) demonstrates that here is both a

unity and a comfort experienced as churches from different languages and music cultures sing the same song; however, this can also discourage local worship expressions (1-20).

In encouraging song arranging, I wanted to provide ideas for arranging songs and hymns into uniquely Bolivian styles, using Bolivian instruments (Owsinski 2013, vii-xiv). This idea was not only sparked by Roberta King's (1999) principles of creating new songs, but also by someone immersed in Western popular music, named Bobby Owsinski (2013). In Owsinski's (2013) book *Deconstructed Hits: Modern Rock and Country*, he discusses the "five elements of a great arrangement" and their presence in Western popular songs – the "foundational" rhythm; the counter rhythm; the "pad," or "sustaining note or chord"; the "lead" instrument and "fills" (xii). The limitations to such a framework was that cross-culturally, what constitutes a "great arrangement" varies according to the music values and genres within that culture; however, especially within the context of particular music genres, it would be possible, through musical analysis, to separate key components melodically, rhythmically, and instrumentally, for the purpose of recreation (Knudsen 2007, 66). Because there are several genres in traditional Bolivian music have rhythms and instruments associated with particular song styles, it would be possible to identify such elements and incorporate them in the re-arrangement of Western worship songs. An example of set genre parameters was discussed in the literature review, such as the discussion of how *cuecas* have four "octosyllabic" verses, an "eight-verse *siguiriya*," and a "two-verse *remate*" (66). While I decided to briefly present these ideas to the group in the workshops and provide YouTube examples of how songs like "Amazing Grace" could be arranged in a number of different ways, I sensed that the group was primarily interested in working on their compositions, more than discussing arrangement. At the end of Saturday morning, three songs were presented (each group having four or five individuals). The group of

participants slowly dwindled with each meeting; however, the groups that did perform their music had created something that was their own, some of which did in fact use local instruments and rhythms. At the end, one of the worship leaders said he saw the talent in the groups and urged them to keep writing and submit their songs to church leaders.

After the workshops, I continued to do Sunday morning worship observations, gathering songs used, and regularly communicating with members and participants in the church to return their surveys to me and set up interviews – much of which was to no avail. All physical records of interviews and surveys were kept in the secure and locked briefcase; additionally, any digital and recorded information from interviews, surveys, observations, and song analyses will be kept on a password-locked computer. While some of the data and my project results will be shared with Oscar as a tool for how to direct worship, for the purpose of informing changes in church worship, it has been edited to remove the identity markers through compiling the information into anonymous results.

While I had also hoped that the remaining seven weeks would be spent with weekly songwriting and arranging meetings, as well as rehearsals eventually culminating in the incorporation of new songs and arrangements on Sunday morning worship, I did not see any such events or incorporation. However, I did have participants send me other worship songs that they had been working on, which was encouraging to hear. Carol McKinney (2000) noted the benefits of having projects that span across a longer period of time, whether a long trip or multiple trips to a single location. Particularly in this church community, such an approach may be helpful and provide long-term results, as opposed to a single, two-month trip (37-40).

During the last few weeks of my trip, I sent and gave numerous survey copies to various members of the church, along with consent forms. It was aimed at gaining two different

categories of information – the “heart music” of its members, and an inventory of the instruments/musical styles played by the congregation members both in and outside of church events (Collinge 2013, 438-41; LeCompte and Schensul 2010, 174-77). Such information would help to reveal the potential interest in the songwriting and music arranging workshops and will help the pastors begin having conversations with members about cultivating local music styles in Christian worship (Windle 2006, 141-2). Also, through a combination of observations and interviews with the worship leaders and musicians in the church, my hope was to be able to analyze the songs used for worship – how they are chosen, why they are used, and which ones are local versus imported – and what they see as the role of music in worship. Additionally, I was able to send out a member-checking survey to all the participants in the workshops, asking for their thoughts, feedback, and general experience. While I was able to get a series of interviews done during my time in La Paz (all recorded and transcribed), in spite of several health issues with my heart, lungs, and kidney, only about five to ten percent of the surveys – “Heart Music” and member-checking – have been returned to me and they continue to very slowly trickle in as I continue to contact church members via e-mail, Facebook, and WhatsApp.

By encouraging local Bolivian expressions within Biblically anchored worship at Iglesia en la Paz, my goal was that the congregation be equipped to more effectively encourage the members of the church as well as proclaim the Gospel to the surrounding community. Pursuing the exhortation to “sing a new song” to the Lord that is found throughout the Bible is not only about making music, just as ethnodoxologists who have tirelessly pursued ways to incorporate local cultural music into worship do not see musical expression as the ultimate goal of churches around the world. These exhortations and concepts are far deeper and far more important than music, because it is through the use of local musical expressions in Biblical worship that the

church proclaims that “God has made his salvation known” to all people, from all nations (Psalm 98:2 [*English Standard Version*]). God is already at work in La Paz, Bolivia; the presence and mission of *Iglesia en La Paz* demonstrates this (“Quienes Somos” 2018). This project was not any attempt to address something lacking in the community, or to begin a new kind of musical evangelistic program aimed at targeting new converts; my heart was to simply encourage the flame that is already lit in the hearts of the people and equip them to continue growing, flourishing, and proclaiming the Gospel to the city of La Paz and beyond (Zaki 2013, 64).

While my limited time and persistent health issues caused my trip to be ended earlier than planned and with limited “results,” I was able to see a Bolivian church community that is filled with members who love to worship God, through singing, playing instruments, and even dancing. While I heard about desires for new songs and local expressions that are in the small, beginning stages of being realized, I also saw a community that is intentionally and carefully trying to navigate culturally complex issues pertaining to Bolivian music. As I continue to receive and process the interviews, observations, surveys, and suggestions from those who participated in my workshops, it is my hope to continue having a relationship with these brothers and sisters and continue to encourage them in the things that God is already doing in their worship.

Chapter 4

Research Findings

Worship Song List Description and Analysis

Upon talking with Oscar and Maria about my desire to analyze the songs that are used at the church in La Paz, they provided me with a large PDF file of the church's song list (See Appendix A). The list in Appendix A contained over two-hundred songs and while not all songs sung during Sunday morning worship services are in the list, it still provides data on the kind of worship songs being used, which artists and ministries are most popular, and if there are any local songs in use at the church.

Upon analyzing the song list, a number of important key pieces of information came to light about worship at the church. First, all of the songs were written in chord charts. Apart from looking at the musical notation of the songs in the list, I decided to identify and sort through the different artists and ministries represented among the songs through internet searches (Ibid.). In order to do this, I first needed to define what "artist" means. In this context, I defined "artist" as the representing musician or group for a song or songs in Latin America. This person or group may or may not be the composer of the song, as many artists and songwriters in Latin American worship music do both songwriting and perform Spanish translations of Western worship songs (See Appendix B). For example, the Appendix A list includes the Mexican worship group known as "En Espiritu y En Verdad" not only perform original worship songs, but also have performed Spanish versions of songs by Paul Baloche, Chris Tomlin, and Kari Jobe. Songs by other international groups, like Hillsong, Elevation Worship, and Sovereign Grace Music will also be referred to as the "artist group" or "ministry," even though a variety of songwriters may be represented in the songs (Ibid.).

Of the 202 songs in the list, there were at least forty-two artists and/or ministries represented. To get a picture of the geographic scope of the artists are as follows: eleven from Mexico, eleven from Western countries (such as the U.S., Europe, and Australia), four from Guatemala, and the remaining (consisting of two or less artists per area) from various Latin American countries such as Colombia, Argentina, Ecuador, Panama, El Salvador, Costa Rica, Brazil, and Puerto Rico (See Appendix B). Some of the most used artists at the church in La Paz are Marcos Barrientos, who had fifteen songs represented in the songs list, and Marcos Witt, an American who writes songs for Spanish speakers, who had the most songs of any artist or group, with twenty-nine songs in the list. Hillsong, as a group/ministry had the most songs of any other group, at twenty-seven in the list (Ibid.). Sovereign Grace Music came was in second place with fourteen songs. Some other notable contributions included in the Appendix B list are the Mexican band En Espiritu y En Verdad with fifteen songs and Danilo Montero with twelve songs. Out of the song list, I labeled 16 songs as having an uncertain origin. I did this for a couple of reasons. First, based on my research into the songs themselves, it was either impossible to narrow down who the specific composer was. Second, even if I found the songwriter, it was impossible to decipher who originally translated and performed the song in Spanish. This means that while I could not identify any songs written by Bolivians in the song list, it is possible that some of the songs of unknown origin could have been local; however, based on conversations with Oscar and congregation members, I think it is highly unlikely that they use any worship songs written by Bolivians on a regular basis. Not including the songs of unknown origin or the performing of songs in Spanish that were originally written in English, eighty-three of the songs in the entire list were sourced from artists or groups based in Western countries such as Hillsong, Sovereign Grace Music, and Marcos Witt (Ibid.). The remaining

songs represented, are from artists and groups in various Latin American countries (Ibid.). As mentioned previously, no songs were identified as being Bolivian or performed by Bolivian Christian artists (Ibid.).

Analysis of Worship Observations

I performed a series of six in-depth worship observations at the church, each on the following dates: June 3, June 10, June 17, June 24, July 1, and July 15. In keeping with the results of the worship song list provided by Oscar, the majority of the songs fell into the predictable categories, with the majority of the songs being sourced through Sovereign Grace Music, Hillsong, and a smattering of different artists such as Marcela Grandara, Juan Carlos Alvarado, Paul Wilbur, and Christine D'Clario, just to name a few. No songs sung during the worship observations were written or popularized by Christian Bolivian artists (See Appendix C).

In addition to the song list and origin of songs, I performed a thematic analysis of the songs. The songs from the July 3 observation focused on celebrating God's power and his love. This can be seen in the choice of songs shown in the worship observation notes in Appendix C, such as "Canta Canta," "El Amor de Cristo," and "Dios Poderoso." This theme is continued in the June 10 observation with songs such as "Mas Grande de lo que Imagino," or "Greater Than We Can Imagine" (Ibid.). While the June 3 and June 10 observations took place in "Zona Sur," or the south campus of the church, which has a range of 50-75 members and a small worship band of under 10 participants, the observation of June 17 took place at the central location in Downtown La Paz, which had a considerably larger congregation of one to two-hundred participants and a worship team of around ten to twelve participants (Ibid.). The liturgical theme in the songs of this worship service focused primarily on what Christ has done, beginning with

“Sublime Gracia,” or “Amazing Grace” and continuing with what our response should be, like “Perfume a Tus Pies” and a messianic styled song, which had a Jewish sounding 2/4 rhythm combined with minor chords, on the wedding feast called “Las Bodas Del Cordero” (Ibid.). The June 24 observation also took place in “Zona Central” and again focused on the response to God’s people to what Christ has done for them. This was reflected in songs such as “Me Postro,” or “I Bow Down,” “Perfume A Tus Pies,” and “El Amor de Cristo” (Ibid.). What becomes somewhat evident in comparing themes from the song choices of the worship at “Zona Sur” and “Zona Central” is that while “Zona Central” appears to focus on our response to Christ’s love, “Zona Sur” has themes that focus on God’s power and reverence before Him (Ibid.). This theme is continued at “Zona Sur” during the July 1 observation, where the songs “Contempla A Dios,” “Cuan Grande Es Dios,” and “Al Que Esta Sentado” were sung (Ibid.). One thing that is important to note in the songs listed from the observations is that they continue to follow the trend of the song list analysis, meaning that all of the songs sung are a mixture of Western songs and songs from artists in a variety of Latin American countries (See Appendix B).

While Oscar’s song list (see Appendix A) demonstrated that less than half of the songs used were from Western artists and ministries, the songs frequently sung during Sunday morning worship, shown in Appendix C were predominantly Western in origin. The final observation on July 15 was slightly different. While it did take place on a Sunday morning, it was a youth band during a church youth conference (See Appendix C). These songs fall into a different category than those sung during previous weeks. The theme of the songs was more celebratory and focused on enjoying freedom in Christ and proclaiming who God is (Ibid.). Songs like “Yo Soy Libre” and “Grande Y Fuerte” also appear to be mainly performed by Latin American artists and

do not fall into the Western origin mold that most songs from previous worship observations fall into (Ibid.).

Prior research of indigenous Bolivian music shows a wide array of instruments, from *zampoña*, *charango*, *quena*, and multiple drums and idiophones; however, no such instruments were present within the church worship in La Paz (See Appendix C; Béhague and Baumann 2011). What is particularly interesting is that there are many members in the church, at all campuses, who play indigenous instruments, so there is no lack of musicians with musical ability regarding indigenous music (See Appendix D). The observation notes in Appendix C demonstrate that similar instruments were predominantly played in services at both church campuses: piano, guitar (both acoustic and electric), bass, drums, percussion set with bongos and various idiophones, flute or clarinet, synthesizer, and at least three vocalists (male and female). The most popular instruments for performing musical introductions to songs and fills were the electric guitar, the flute (or other wind instrument), and the piano/synthesizer (Ibid.). The vocalists were predominantly female; however, there was usually one male singer either among the vocalists or among the instrumentalists (Ibid.). Because both the songs and instrumental choices mainly aligned with a Western contemporary worship style, most, if not all songs were in a 4/4-time signature. Some exceptions to this would be “Sublime Gracia,” (see Appendix C) which is in $\frac{3}{4}$ time, and Las Bodas del Cordero, which was in $\frac{2}{4}$ time.

Analysis of Music and Worship Preferences in the Congregation

One particularly difficult aspect of gaining information on the music and worship preferences of the congregation in La Paz was the fact that they were not interested in filling out any kind of paperwork. From pastor announcements to e-mail, WhatsApp, and physically handing out surveys to members of the congregation, little seemed to motivate most of the

members. This is likely due to a couple of reasons. First, when items were sent electronically, they could easily be overlooked. E-mail is not used on a daily basis, as it is in the United States, unless it is for professional purposes. Second, when physical papers were handed out and requested in person, the assumption was that they would be filled out later and returned. During gatherings, the priority is experiencing fellowship and relationship more than completing tasks. Additionally, one pastor requested that surveys be either submitted to me or to him, which created some confusion as to when and where the completed surveys were due. In light of this, I decided to not only rely only on the “Heart Music and Instrumental” survey for information on music and worship preferences, but also on the interviews that I conducted.

“Heart Music” Survey

Of the dozens of “Heart Music and Instrument” surveys, I received seven completed forms, all of which were from participants in the workshops. The aim of the survey was to better understand the musical preferences of the participants in corporate worship and non-corporate worship settings. I also wanted to see if the members of the congregation preferred local music styles in particular settings or other styles. The first several questions, which were based off of Ian Collinge’s (2013) “Heart Music Survey” and found in Appendix D, centered around what kind of music the respondent liked to listen to when feeling certain emotions or is engaging in certain activities. What was of particular interest in this section of the survey was that none of the respondents listed any type of local Bolivian music style. The respondents listed an array of music styles such as: praise, worship, Christian music, rock, pop, country, instrumental, film, reggae, and classical (Ibid.). The preferred worships songs were varied. From songs listed in English, such as “10,000 Reasons” and “Oh Praise Him,” to music groups and ministries like Hillsong and Sovereign Grace Music, and worship songs written by Latin American worship

artists, like “Perfume A Tus Pies,” there was a wide array of preferences (Ibid.). However, the predominant music style that connects all of these songs is that they would fall into the “contemporary” worship music category (Ibid.).

One of the questions asked about what makes a good worship songs and the responses fell along two categories (See Appendix D). The first category was focusing on the theological importance of the lyrics (and then the music) and the second category of responses centered around a more personal theme of if they felt like the words represented their relationship with God or what they were emotionally experiencing (Ibid.). For example, one respondent said that: “The most important characteristic of worship songs is that it has ‘deep lyrics’ and speaks to God” (Ibid.). Another respondent mentioned that worship songs should have “balanced doctrine” (Ibid.). Three participants emphasized the importance of worship songs showing “love” and demonstrating our “relationship to God” (Ibid.).

When asked about what kind of local Bolivian music they enjoyed (if any), three respondents noted that they either do not listen to local music or do not like it, two specifically mentioned enjoying the *tinku* rhythm, and the other two preferred Bolivian “instrumental music,” and one specified enjoying the *cueca* and “wind instruments” (See Appendix D). Six of the seven respondents indicated that they play at least one musical instrument and one specifically listed being able to play a local instrument, the “charango” (Ibid.).

One very interesting response in the survey was when asked if they are interested in writing songs, two responded with a clear “yes,” three with a “no,” and two indicated some interest, but one said he was “fearful” and other stated that he was “beginning to think it would not be for the congregation” (See Appendix D). When it comes to changes in the current worship through songwriting and attitudes toward local songs, the respondents seemed divided in

their responses. Some were clearly positive towards each, others more lukewarm in their responses, and others were not interested at all (Ibid.). While it is impossible to know if the respondents on the survey accurately represent the congregation, as it is such a small number, I also noticed this similar division among those I interviewed (Ibid.).

Interviews

I completed a totally of fifteen interviews. Some were with worship leaders, others with worship team members, and with non-worship team members in the congregation. In order to protect the privacy of each participant, the names used in all of the responses and quotes for the interviews have been changed. The goal of these interviews was to give a more flexible and personal perspective on worship in the church, attitudes towards local music, and the potential for local songwriting and incorporating local music elements into worship. The interview analysis is broken up into the aforementioned categories of leaders, those on the worship team, and members who are not involved in any worship teams (See Appendix E). While the questions were similar in content, I had two different sets of questions, one set for worship leaders that added questions about how they choose songs and questions related to leadership, and another set for worship team members and congregation members that focused on their personal experience (Ibid.).

There were five non-worship team church members who participated in the interview (See Appendix E). They were asked a series of eight questions beginning with their experience of worship, such as worship events that had impacted them, along with their favorite worship songs, as well as questions about incorporating local music into worship (Ibid.). When asked about their favorite worship songs, their responses mirrored those who participated in the survey, as an array of songs from Western and Latin American artists, groups, and ministries were

named, such as Hillsong, Chris Tomlin, and the live project from La IBI, to name a few (See Ibid.). When asked about a worship event that impacted them, it was frequently associated with an event or conference. For example, one female respondent mentioned a praise and prayer event in La Paz called, “The Day,” in which extended time is dedicated to prayer and worship (Ibid.). Another mentioned a worship night at a church retreat, called “Winter Camp” (Ibid.). While many of these impactful times were during church retreats and special events, none listed them as being on a Sunday morning, or at a specific church meeting (Ibid.). The respondents were asked how the worship was at their church, meaning what it was like and if there were thoughts that they had (Ibid.). The responses included some brief mentioning of the “balance” between the music and lyrics, but mainly focused on God speaking to them through the Holy Spirit during times of worship (Ibid.).

When asked about distractions during worship, most listed personal emotions, one the presence of children, and one noted that the dance ministry was sometimes distracting, as well (See Appendix E). Thoughts surrounding what would strengthen worship and if incorporating local music into worship was varied. Some sounded unsure as to whether they would like to see local Bolivian music in church. Blanca, a member of the church, noted that at a church in Tarija, whom the church in La Paz has a relationship with, they frequently worship in local styles and it is not seen as problematic; however, she expressed unsureness as to whether it could be done in La Paz (Ibid.). Fiona, one respondent, noted that she is not very familiar with local Bolivian music (Ibid.). Aron on the other hand stated that he simply does not want to incorporate local Bolivian music into worship (Ibid.). When asked why, he responded: “I do not like it. God does not reach me. They do not build me up” (Ibid.). Ella noted her concern about incorporating cultural music, because she said that: “culture in Bolivia is idolatrous” (Ibid.). Carla noted that it

may be possible to incorporate local music into worship, but also discussed the difficulty of cultural association, noting that songs like the *morenada* “would be very dangerous” because it is a sensual dance (Ibid.). However, she stated: “I think I could say playing the *huayño* or the *tinku*,” referring to styles that could be incorporated into worship (Ibid.). She noted that the difference between the “sensual” association of the *morenada* and the more neutral nature of the *huayño* and *tinku* are because they are dances involving “a group of people” instead of “couples” (Ibid.). When asked about what ways they would like to see worship strengthened in their church, again, the responses were quite varied. Ella wisely noted that effective corporate worship needs to flow from personal worship and that more Biblical teaching needs to be done by the leaders on worship, which was echoed by other respondents; moreover, Fiona wanted to see more time dedicated to prayer and worship (Ibid.).

The six members of the worship team that I interviewed were given the same questions as non-worship team church members who participated in the interview (See Appendix E). With interviewing this group, I not only hoped to get a better understanding of their experience of worship, but also hear some of their thoughts, as those who are regularly participating in the “praise band” as musicians and vocalists (Ibid.). While their favorite worship songs did not differ demographically from the non-worship team church member responses, their thoughts regarding local music, incorporating it into local worship, and thoughts about what could improve worship at their church were more detailed (Ibid.). However, there was still a division of opinion regarding whether it was appropriate for worship. One interviewee, Diego, noted that he loves rock music and thinks that local Bolivian music is “weird,” noting that he has tended to prefer international styles of music (Ibid.). Carlos noted that in the South of Bolivia churches frequently used local Bolivian music styles; however, he had never even heard such a thing done

in their church (Ibid.). He also noted that he sees music as a “tool” and that how it is used depends on the “environment” (Ibid.). Beatriz, a vocalist on the worship team, was clearly against incorporating local Bolivian music, because she sees the rhythms as well as the focus on the music as problematic (Ibid.). Both Beatriz and Carlos noted the importance of properly understanding worship and teaching on worship by leaders as essential for improving the worship of the church (Ibid.). While interviewing Alvaro, he indicated that singing worship songs from around the world, rather than local songs, was a sign of maturity among the leaders (Ibid.). He also noted, along with a few other interviewees on the worship team, that in order to improve music at the church, there needs to be training in what worship is, along with discipleship and prayer among team members (Ibid.).

Four worship leaders were interviewed not only on their experience of worship, but also how they choose worship songs and their experience of specifically leading worship; moreover, they were given a slightly different set of ten questions (See Appendix E). One of the key questions that was asked specifically of worship leaders in the church was how they chose songs for worship (Ibid.). While one of the worship leaders appeared to be under a mentorship with another leader and let him choose the songs, the other leaders would choose songs based on prayer and being “sensitive to the Holy Spirit,” as well as the topic of what the preaching pastor would teach on (Ibid.). When asked about their “biggest obstacles” in leading worship, Alonzo focused mainly on the musicianship of the worship team members and the congregation, as many “have not had an education” (Ibid.). However, most of the leaders noted the lack of response and the lack of attendance during worship by the congregation (Ibid.). Geraldo noted: “In my opinion, I think it is not so much as an obstacle, but it makes you feel a little sad when you see that there are not many people at the beginning of the congregation” (Ibid.). Delores pointed out

that “people do not come prepared” and that it is a “struggle” sometimes to get the congregation to enter in (Ibid.). When asked about incorporating local Bolivian music into worship, Delores responded: “There is a style of charango that we've been trying to - want to – incorporate,” but that “everyone has their own way of thinking,” which can be an obstacle (Ibid.). Other leaders also noted that some members of the congregation may be “offended” if local music is incorporated into worship, and that it could be a distraction (Ibid.). Alonzo stated that he sees folk music as worldly and not worshipful, especially the *morenada* (Ibid.).

One questions asked of the worship leaders related specifically to local songwriting: “What are some of the biggest obstacles to writing songs at this church?” The responses were very much unanimous and centered around two issues. The first was music education among the congregation and members of the worship team. The second related to the motivation of people to write (See Appendix E). Delores revealed that in the past there were members of the church who would write songs and record them; however, they had left the church and no one else rose up to continue writing songs (Ibid.). The issue of motivation, based on the responses may also be rooted in the musicians not being “supported,” as Delores noted, but also the process for submitting songs to the leaders for approval (Ibid.).

The results of the interviews, while most definitely varied in some responses, revealed some common threads in the way the congregation and its leaders think about worship music and local worship (See Appendix E). First, it shows that the members and leaders are most familiar with and prefer imported worship songs, possibly revealing a disconnect between the acceptance of imported cultural music used for the purpose of worship and local music used for the purpose of worship (Ibid.). Second, the opinion is very divided regarding the incorporation of local music into worship (Ibid.). Third, even if there is a desire to incorporate local Bolivian music

into their worship, they are hesitant because of their concern about sinful associations with secular Bolivian culture and/or the disapproval of members within the congregation (Ibid.). Finally, regarding the question about songwriting asked of the worship leaders, they noted a lack of training, motivation, and support in encouraging songwriting from within the church (Ibid.).

Songwriting and Arranging Workshops

While I had come to Bolivia prepared with outlines for the workshops that I would be doing, I spend the first three weeks of my time in La Paz both acclimating and attempting to better plan what I would say in my lectures. I had a translator, with whom I discussed my plans and we worked through specific musical terms and phrases that may have been confusing or difficult to translate into Spanish. Terms like “prosody,” translated into Spanish as “prosodia,” was one such concept that I not only discussed with the translator, but also needed to prepare to explain further in the workshops. My translator, also a musician and member of the church, also pointed out ways that I was using English clichés and recommended changes to my phrasing of words and concepts, which I found very helpful.

Some obstacles to my workshop that I had not anticipated, but needed to adjust to were related to last minute changes by leaders in the church. My first hurdle was a change to my workshop schedule in which I needed to completely omit one of my modules, due to a Bolivian holiday on June 23. I opted to cut out the last module, as it related primarily to music arranging and the concepts were possibly too “Western” in origin to be applicable to Bolivian music styles. Additionally, sign-ups for the workshops took place the week of and during each module of the workshop. The number of individuals varied each module, as some arrived late, left early, and some participated in one or two of the modules. Finally, during the modules, I was expected to release the group for a snack and drink break. While I was told to say the break was 5-10

minutes, it often turned into 15-20 minutes, so that people could eat together and mingle.

Throughout the preparation and implementation process of the workshops, I needed to maintain a great deal of flexibility in order to accommodate a variety of last minute issues and changes.

While there were moments in which this kind of flexibility felt frustrating, it also allowed me to see myself as less of a teacher, and more of an encourager and one who was able to eat and fellowship with everyone.

Module 1 focused primarily on teaching about the concepts of worship and culture. I taught mainly from concepts presented by Roberta King, as well as several authors in *The Ethnodoxologist's Handbook* (Krabill 2013). The exercises in this module were taken from Roberta King's book *A Time to Sing: A Manual for the African Church* and involved around 3-4 groups of 3-4 people talking about the characteristics of Bolivian songs, along with characteristics of Biblical songs (See Appendix F). What I did notice about sharing characteristics of local Bolivian songs was that some people were hesitant, or even embarrassed to share them, as opposed to their enthusiasm to share Biblical songs (Ibid.). While musical concepts were briefly discussed, my hope for the first module was to lay down a foundation to encourage enthusiasm for using local music styles in worship (Ibid.).

The bulk of instruction on songwriting, as well as application took place in Modules 2 and 3 (See Appendix E). In Module 2, I presented principles for songwriting that were simplified and based on Roberta King's (1999) steps for writing new songs (Ibid.). Module 3 was a continuation and ultimately a reiteration of steps for writing new songs, but incorporating more specific concepts from *God Songs: How to Write and Select Songs for Worship* by Paul Baloche, Jimmy, and Carol Owens (2004) without the culturally specific music references (Ibid.). Many terms present within both King and Baloche's books appeared to be familiar to

some in the audience, partly because of their background and education in music (Ibid.). While influenced by indigenous music traditions, I noticed that many musicians in La Paz had more of a knowledge of Western music theory than I anticipated (Ibid.). Even representations of indigenous music in the city were a mixture of local and Western contemporary music, which is perhaps due to musical mixtures popularized by famous musicians in Bolivia, such as Las Kjarkas (Céspedes 1993, 52-101).

In Module 2, I asked 3-4 groups to form and pick a Bible verse or verses to write a song about and to try to incorporate local Bolivian music elements (See Appendix E). While I had originally planned on beginning disjointed songwriting exercises in the two modules, I decided to keep the same theme of continuing to write the song based on the Bible verse, so that each group could potentially have something to present by the end of the workshop (Ibid.). This seemed to be the most logical choice, because there was a wide array of musical background in the participants, ranging from no musical experience to professionally trained musicians (Ibid.). I also noticed during Module 2 that some groups were having some disagreements about the verses they should use, as well as were having trouble beginning the writing process (Ibid.). I casually walked around throughout the exercises to answer questions and address any concerns while the groups worked on their songs (Ibid.).

It would be an understatement to say that Module 4 did not turn out as well as I expected. I overestimated how much the group desired to do in song arranging, and while many of the concepts were familiar to them, especially as the church functioned in mainly Western music, the group was more pre-occupied with songwriting than with arranging (See Appendix E). I also made the mistake of listing some technology and concepts that looking back, were probably inappropriate for the local Bolivian context (Ibid.). This was in part due to the lack of interest

and use in music applications, whether on phones or computers, as well as financial limitations. While Oscar showed a great deal of interest and knowledge in music technology, there was little if any interest from other participants. In spite of these fumbles, I do think that the participants ignored the concepts they did not understand or want to use, and instead chose to focus their time exclusively on finishing up their songs (Ibid.). I did share some examples of “Amazing Grace” that was altered to have different musical styles, from jazz to classical to gospel, as all were familiar with such styles (Ibid.). I wanted to show them the possibilities musically that are available even in existing worship songs (Ibid.). The group definitely enjoyed the examples, but also did not seem interested in applying any concepts of music arranging to worship songs (Ibid.). The end of Module 4 was dedicated to working on their songs and preparing to perform them to the whole group (Ibid.).

The final half hour of the fourth workshop module was set aside for the performance. While there were four songwriting groups in total, one of the groups, who was writing a worship song in the *cueca* rhythm did not show up for the final day. While I have reached out to the members of the group multiple times to hear about their song or possibly even get a rough recording of what they had completed, I never received a response.

Group 1 (I will refer to each group by numbers to protect the identity of the individuals in the groups) performed a song in the *tinku* rhythm, this fast-paced song was performed in 4/4 time and employed instrumentation found in many urban Andean ensembles – a *zampoña*, *charango*, drums/percussion, and a guitar (See Appendix E). When referring to the *tinku* rhythm of the song, as well as the instrumentation, I think it is important to note the term “urban” (Ibid.). This is because my research of the indigenous Andean music differs from what I heard among musicians in the church, around the city of La Paz, as well as popular Bolivian groups such as

Las Kjarkas (Ibid.). The urban context has created a *mezcla* or “mixture” of indigenous and popular (often Western) sounds. That being said, the first song incorporated many local sounds and even the rhythm of the *tinku*, which is associated with a kind of combative indigenous dance, was used to emphasize the message of the song, which was titled “Varon de Guerra,” which was based off of Exodus 15:3, speaking of the Lord being “a man of war” (Ibid.). The listening participants responded with enthusiastic clapping to the beat of the song as it played, noting that the song was in a traditional Bolivian music style (Ibid.).

Group 2, while they took a different approach to their song than Group 1, wrote and performed a song in a style that was very familiar with the congregation of the church. The instruments used were a single drum, guitar, and a shaker borrowed from the church percussion set (See Appendix E). The song focused on the beauty of Christ and how his death on the Cross saved us. With the acoustic guitar and vocals carrying the melody, the song was very contemporary in nature and mirrored many of the Western workshop songs borrowed from American ministries and songwriters in Christian music (Ibid.).

Group 3 was accompanied by an acoustic guitar, percussion, and two vocalists – one male and female (See Appendix E). The theme centered around themes in Psalm 61 and that the Lord will reign justly, with mercy, and he will reign forever (Ibid.). Musically, the song was formatted and performed like a contemporary worship song (focus on chord progressions, 4/4-time signature, etc...); however, what was extremely different about this song compared to the other two was the response of the audience (Ibid.). It was performed by the worship pastor and his wife. While the song performed by Group 1 had clapping at the end for the *zampoña* and drum performance at the end of the song, and Group 2 had clapping at the end of their song, throughout the performance of Group 3’s song, I noticed several members of the audience

raising their hands in worship and prayer. As I watched, I began to contemplate whether the call to worship is not simply in the song itself, but also in the one performing the song (See Appendix A).

Even though the majority of the songs did not have indigenous Bolivian music elements, it is important to note that often what makes a song significant to people is not simply the style of the song, but if the song is somehow connected to them personally, either through being written by someone they know or if it was written or performed locally (See Appendix E and H). I saw this concepts frequently, especially in the congregation's enthusiasm for the worship songs coming from the La IBI live worship recordings (See Appendix B). Many songs from that worship project are frequently used in the church worship, as previously noted, and on multiple occasions, I heard members mention that a Bolivian was involved in the project (Ibid.). Their enjoyment and enthusiasm for that particular project was fueled by feeling like they, as Bolivians, had been represented and included in it, as opposed to it having "local" music sounds.

The end of the time was set aside for prayer for the whole group. Two worship leaders from within the audience also came up and admonished the participants and encouraged them to keep working on their songs and be faithfully submitted their songs to pastors for possible use in worship.

Member Checking Responses

While I sent the Member-Checking forms to each of the nineteen participants in the workshops and followed up several times locally and, once I returned to the U.S., I received only three responses (See Appendix G). However, while the response was sparse, I do think that the fact that the three individuals who did respond have a prominent place of leadership within the church's worship provides a certain kind of gravity to the thoughts that they shared. There were

ten questions in the form, all relating to their experience of the workshop, what they found helpful, and any changes they would recommend (Ibid.).

First of all, none of the respondents attended all of the workshops. Two attended three of the four workshops and one attended two. This may have been for a few reasons. First, most people rely on public transportation in La Paz and the methods of travel, such as minibuses and “trufis,” which are public cars that travel to different points in the city, are often delayed by passengers and backed up by traffic making it difficult to attend events in the evenings. Second, the weather, which was wet and cold at the time, tends to discourage members from attending church events, from Sunday morning services to evening prayer meetings. Finally, based on random comments made by Oscar and other members that I regularly interacted with, leaders are often discouraged by the lack of regular attendance in services and meetings by members of the congregation (Ibid.). It is also possible that there could have been a deterring dynamic as an American, unfamiliar to most of the congregation, teaching a highly specific series of workshops. While my suspicion is that the lack of regular attendance could have been a combination, I do suspect that this kind of situation does occur quite often during events at the church.

The first respondent, who I will refer to as R, stated that he found the important principles in worship songs helpful, along with discussion of how the words must agree with the music in their message (See Appendix G). The second respondent, referred to as M in this section, noted that the most helpful parts of the workshop were “group feedback” and the concept that “God can redeem all of our people, including the music of our culture” (Ibid.). Respondent V also pointed out that the practical applications of songwriting and the exercises were most helpful for him (Ibid.). All indicated that they would be interested in future workshops on songwriting, if it

were to ever be offered again; moreover, one of the respondents even asked when I would come back (Ibid.).

While highlighting the helpful aspects of the workshops was encouraging to see in the responses, I found the honesty in the critiques even more helpful for the presentation of future songwriting workshops. First, they all indicated a desire for more opportunities to practically apply what they are learning in activities, as well as more examples (See Appendix G).

Respondent V made some particularly interesting suggestions about teaching more on the characteristics of local styles (Ibid.). While it was not my intention to bring instruction on how to play local Bolivian music, he noted that such instruction would be helpful because he stated that, “several of the participants were not updated in music of our culture” (Ibid.). Additionally, he noted the need for members in the church to better learn music, particularly local music (Ibid.). Respondent M requested that for future workshops that written material be provided prior to and after the workshops to increase learning and retention (Ibid.). He also noted some changes to how I interact with the translator and the audience, while she is translating, such as looking at the audience instead of her while she is speaking (Ibid.).

Finally, when asked about what the next steps are in composing local worship songs centered around continued prayer, basic musical training among members of the worship teams and those desiring to compose music, and working together to create songs (See Appendix G). The respondents focused on the importance of being in prayer and being led by the Holy Spirit in writing songs, whether spontaneous songs or pre-composed worship songs. They also all acknowledge that there is a lack of knowledge among the members of the church, both about the characteristics of local music styles, and also basic music theory. Based on the responses, I also think that more time for the workshops to allow for a greater level of application and practice in

between the modules would have been helpful for better retention and long-term application of the principles. Also, a lengthening of the workshops to include more basic instruction on basic music principles, possible instrumental classes, as well as local styles may be helpful (Ibid.).

Chapter 5

Conclusion

Summary of Worship and Perspectives Towards Local Music in the Church

There were two tools that I used to help me assess what worship was like at the church in La Paz, as it currently is. First, there was the list of songs that, while not foolproof or representative of each and every song used in the church, it did help to reveal general trends and the main song resources that were used by the church for their worship services (See Appendix A). It also was able to reveal that no songs were used that were clearly local in composition (Appendix B). While there were no Bolivian artists represented in the song list, it did become evident that a large percentage of worship songs (in the Spanish language) were introduced by various Latin American groups and artists from a number of different countries (See Appendix B). In addition to Latin American artists, there were also songwriters and artists in the United States, such as Marcos Witt, who aim to specifically reach Spanish speakers with their worship songs (See Appendix B). Groups/ministries such as Hillsong and Sovereign Grace Music had Spanish projects with songs that were frequently used in the church, even though the ministries themselves are Western (Ibid.). I frequently heard about a live project done in La IBI, which was contemporary in style, but had songs in Spanish performed by Latin American musicians (including one from Bolivia) that was spoken of with much enthusiasm by members of the church; moreover, a small pool of songs from the project was sung frequently in worship meetings (Ibid.).

Worship observations confirmed the prevalence of contemporary worship styled songs that the song list showed, but on a more functional level (See Appendix C). For example, while the song list consisted of over two-hundred songs, many of the songs sung on a Sunday morning

were repeatedly sung multiple Sundays, while I was there songs from the live project in La IBI, Marcos Witt, and Hillsong followed this trend. Worship observations focusing specifically on the characteristics of the worship band also revealed the prevalence of Western instruments, specifically those used in contemporary worship services – piano, electric guitar, bass, synthesizer, drums, percussion, and some Western wind instruments on occasion. Even though the surveys and workshops demonstrated that there are those in the church able to play indigenous instruments, there are none who participate in Sunday morning worship. While worship observations at the church took place at two different campuses – Zona Central in the middle of Downtown La Paz, and Zona Sur, to the South of the city – there were still similar preferences for specific songs that were repeated in different worship services.

Upon analysis of both the church song list and the worship observations, it is clear that the church in La Paz has fully embraced Western contemporary songs for their worship (See Appendix C). An analysis of the raw data reveals at most a division of opinion, but also perhaps a lack of realization that such a possibility exists (See Appendix D). Even though a “sister” church to the South of La Paz, in Tarija, is notably using locally composed worship music with local rhythms and instruments, members of the church in La Paz are hesitant to enthusiastically support the incorporation of local rhythms, such as the *cueca*, *tinku*, *huayño*, or *chacarera*, into their worship (See Appendix E). Why is this? Even though further research is needed on this topic specifically, the main objections or hesitations in incorporating local music styles into worship appears to circle around two major obstacles (Ibid.). The first obstacle that interviewees and respondents of the survey mentioned is the association of these styles with sinful activities, such as drinking, partying, and violence. In addition to these activities being linked to certain lifestyles, I think it is also possible that the members of the congregation also associate

indigenous music styles directly with Aymara parades and folk events in the city of La Paz, which includes days of drinking and activities that the members of the church would see as sinful (See Appendix G). With the Aymara, the largest indigenous group in La Paz, making up a large percentage of the city, this association may be both prevalent and constant when it comes to Bolivian music styles that are locally popular (Béhague and Baumann 2011).

The second obstacle mentioned by those specifically participating in the interviews pertained to differences in opinion within the congregation concerning local music. While some may be supportive, others may be “offended” or see it as a distraction (See Appendix E). As mentioned previously, one interviewee even mentioned that concept that having worship music from around the world is a sign of “maturity.” Even within the responses on the surveys and in the interviews, this division of perspective was evident. Some stated that they did not want local music in worship because it is associated with sinful living. Others simply said they did not like or know much about local music styles. Finally, other groups expressed a cautioned desire to see certain rhythms and instruments incorporated.

Finally, when it came to questions about interest in local songwriting, there was mixed interest (See Appendix E). While there were musicians, who participated in the songwriting workshops and continued to show interest in future songwriting possibilities, there were others who were hesitant or not interested. What became clear in the surveys and interviews, is that Biblical theology and being able to express their relationship with God in worship songs was very important to the respondents. Most expressed that the songs currently sung during church worship accomplished this (Ibid.).

Summary of Workshop, Songs, and Member-Checking

In spite of the divided responses pertaining to the surveys and interviews, several of the participants in the workshop, who also participated in some of the interviews and surveys, showed enthusiasm for attempting to write worship songs, some even in local styles (See Appendices D and E). One of the most important modules of the workshop, which I wish I could have extended by a few sessions was the first session that laid the foundation for worship and culture (See Appendix F). By using principles and activities taken from John Benham (2016) and Roberta King (1999), it ultimately helped the attendees begin analyzing the characteristics of their own music and began conversations about the possibility of use in worship (See Appendix F; Benham 2016; King 1999). Similarly, the two songwriting modules could have easily been expanded; however, they were packed with information, from simplistic songwriting principles presented in the first module and more detailed ways of analyzing songs in the second module (Ibid.). I used elements from Roberta King's (1999) book, *A Time to Sing: A Manual for the African Church*, and Paul Baloche, Jimmy and Carol Owens' (2004) book *God Songs: How to Write and Select Songs for Worship*, which I paired back to exclude culturally specific examples (See Appendix F). Some may challenge my decision to give specific steps and forms of analyses in songwriting; however, many of the songwriting concepts presented can be applied within the music culture present within La Paz, which is considered to have an urbanized Bolivian culture, with a mixture of indigenous, Latin American regional, and Western influences (Leichtman 1989, 29-52). Additionally, giving the group a list of tools for analysis would hopefully provide a way for songwriters to assess each other and continue the work of songwriting after I returned to the United States. Finally, while I intended the music arranging workshop to be helpful, focusing mainly on incorporating local musical instruments, as opposed to local rhythms, this

module did not add anything at all to the workshop, as the attendees were primarily interested in songwriting (See Appendix F). The results of the interviews (Appendix F) and surveys (Appendix G) also support that there is not a widespread interest in arranging existing songs into local styles of music.

During the presentation of the songs on the final day of the workshop, I was disappointed to see that one group, who had been writing a song using a *cueca* rhythm and local instrumentation, was not present. While there were three other songwriting groups who did perform, only one of the groups composed their song in a local rhythm, the *tinku*, and incorporated a *zampoña* and *charango*, in addition to drums, percussion, and a guitar (See Appendix F). The other two song performance groups followed a Western contemporary music style; however, as I noted previously, the audience appeared to be entering into worship when the worship pastor performed their song with his wife (Ibid.). This caused me to wonder if the “worshipfulness” was not simply a matter of the message and the music, but also of the character and reputation of the composer and/or the performer (Ibid.). Apart from the sharing of songs, the most important part of the last module for encouraging continued songwriting in the church, was when two leaders came up and verbally encouraged the group to keep working on their songs and submit them to pastors (Ibid.). This was more effective than any encouragement I could have given the group, because these were by those respected within the congregation and those who would continue to encourage the group long after I was gone (Ibid.). What I found particularly interesting was that after the last module of the workshop ended, one of the participants came to me and talked about the songs. While she was very enthusiastic about all of them, she made it a point to mention that the song, “Varon de Guerra,” written in the *tinku* rhythm, would not be appropriate for Sunday morning worship, but rather for a special occasion. When I asked why,

she indicated it was that the rhythm was too focused on the dance, perhaps meaning it was a distraction from worship. This comment continues to reveal the divide of opinions regarding local music used in church worship.

While the level of response in the member-checking survey was sparse, as I previously noted those who did respond were key individuals who are respected within the congregation (See Appendix G). This is significant and adds to the gravity of their responses for a couple of reasons. First, because they are respected members in the congregation, they have a particularly authority and ability to encourage both change and continuance (Ibid.). Second, two of the respondents have communicated a continued interest in songwriting to me on frequent occasions since conducting the workshops in late June and early July. Even though the respondents did show an interest in future songwriting workshops, I found some of their suggestions and critiques both interesting and helpful, should I do this workshop again in La Paz (Ibid.). For example, they saw the need for me to include more examples and more practical application in my modules (Ibid.). Part of the reason I was not able to do this was my limitation of time; however, these suggestions demonstrate that my workshop needed to be extended in time to allow for this (Ibid.). What I found interesting based on a couple of comments in the survey was that they expected me to be more authoritative or confident than I was (Ibid.). Part of this could have been some of the initial awkwardness from working with my translator for the first time (Ibid.). Another issue could have been how they saw me as a teacher and I saw myself as a facilitator (Ibid.). While they expected me to tell them exactly what to do and how to write local music, my intention was to simply provide songwriting tools and allow them to tell me about how they saw their own music (Ibid.). I also found it interesting that one of the respondents saw the need not only for instruction on songwriting principles, but in instructing the group on both

basic music theory and the characteristics of local styles (Ibid.). This possibly demonstrates the need for general music education within the congregation.

Conclusions

One of the most important conclusions that can be drawn from a combination of the song lists, surveys, interviews, and results of the songwriting workshop is that the leaders and members of *Iglesia en La Paz* have evolving and, at times, divided attitudes towards the incorporation of local music into their worship; this may demonstrate a need for continued dialogue and instruction both on a musical and theological level within the community. Prior to my time at the church in La Paz, invited by the worship pastor who is enthusiastic about incorporating local styles into worship, there has never been a widespread conversation within the church about the possibility of incorporating local music styles into workshop and how it could take place (See Appendix E). Similarly, there have been no workshops on songwriting given to members of the church prior to the workshop I gave in June/July (See Appendix F). Upon looking at the combination of results from the workshops, as well as the interviews and surveys, it is safe to conclude that there is not a large interest in arranging existing worship songs into local styles; moreover, there may not be an intense interest for even writing worship songs in local styles. However, there is definitely an interest in locally written songs by members in the church, corroborated by both the church's leadership and individual members of the congregation.

While my research project at the church did not produce an explosion of change in how the leaders approach worship, local music, and songwriting, I do think it started a number of conversations and opened up the possibility for future projects to be conducted in this church (See Appendices D, E, G, and H). First, during the workshop, participants began talking about

the characteristics of Bolivian music and some were even able to experiment with adding some of those sounds to their composed songs (See Appendix F). Two, leaders in the church who also participated in the workshop were able to see that there are members in the church who are able to play indigenous instruments, such as the *charango* and *zampoña*. Three, the surveys and interviews revealed that there is a need for continued teaching and training not only on the concept of worship, but also in basic music education for those participating in the worship team (See Appendices D, E, and G).

The incorporation of local music in worship, while it is not seen as an issue in the church's partner church in Tarija, Bolivia, creates a division of opinion among those at the church in La Paz (See Appendix E). Some do not like local music styles, others see it as a distraction and not as worshipful as their contemporary worship songs, some see it as associated with the sinful lifestyles of those outside of the church, some are hesitantly positive, and still others long to see songs in local styles used in the church (Ibid.). The encouragement of songwriting in the church also has potential obstacles. First, there is the issue of time and commitment. While over fifty people expressed interest in participating in the songwriting workshop, less than twenty people participated in the modules, and the majority did not attend all of the modules. The second issue is musical training, both on local styles and in music theory (Ibid.). Finally, I suspect that there is a lack of confidence to write local worship songs, because of how some leaders in the church have placed an emphasis on important worship songs as being the "model" for musical and Biblical worship, as opposed to teaching on and allowing for local music expressions being incorporated into worship; however, for some leaders, like Johnny and Oscar, this appears to be changing (Ibid.). The combination of this with a lack of knowledge

related to music has possibly discouraged those with a desire to write worship songs before they even begin (Ibid.).

Recommendations

Even though, a review of the literature surrounding Bolivian music styles helped to provide a base knowledge of some of the characteristics and social complexities of its music culture, I was surprised to find the multiple viewpoints that I saw at the church in La Paz (See Appendices D and E). La Paz, itself, has a variety of musical influences (Céspedes 1984, 217-242; Rios 2010, 281-317). First, it is urban and even representations of indigenous styles of music have a decidedly different expression within the city than they do in rural indigenous villages (Ibid.). Urban *mestizo* bands use indigenous instruments for the flavor that they provide, as opposed to the original ensemble use by indigenous groups (Ibid.). An example of this would be the *zampoña*, also known as the *siku*, in different parts of Bolivia and other South American countries. The *zampoña* was originally used in large indigenous ensembles and played in pairs (McKinnon, J. et. al. 2001). Another traditional way that the Aymara have played the *zampoña* in La Paz is one single *zampoña* played and accompanied by a drum (McKinnon, J. et. al. 2001). In urban ensembles both Céspedes (1984) and Rios (2010) note that there is frequently one *zampoña*, played with a *charango* or two, a *guitarra*, and drums.

In other words, there is already a difference between the modern, urban, Westernized interpretation of indigenous sounds in La Paz and the original sounds and social context of indigenous groups in Bolivia (Ibid.). This combined the preference for contemporary worship sounds among Christian communities in La Paz, due to the Christian radio and the prevalence of certain international artists and ministries, creates a division between music played in Christian and secular spaces. Local sounds are seen as completely separate from worship sounds, and are

even seen as a distraction and contradiction to Christian worship (See Appendix E). At the same time, at the church in La Paz, there is a small flame of desire by some leaders and members to see locally written worship songs and an incorporation of local styles into worship (Johnny, 2018, e-mail message to author, January 24, 2018; Oscar, 2018, e-mail message to author, February 23, 2018). It must continue to be fanned.

In light of the complex conclusions of the worship and songwriting project at the church in La Paz, my recommendations for future research projects are as follows. First, in order to effectively initiate and continue conversations about worship and culture, there needs to be consistent teaching, not simply from visitors, but from local leaders within the church who are already respected by the congregation and function as “cultural gatekeepers” (LeCompte and Schensul 2010, 177). Second, it will be important to lay a foundation of training on basic music theory, instrumental training, and possibly in understanding the characteristics of local music styles (See Appendix G). While training in music theory and instrumental training could easily be done by a visiting researcher or project facilitator, I do think that it would be best for musicians within the community who play Bolivian music to teach on local styles (Ibid.). In fact, there were a couple of participants in the workshop who I think would be excellent candidates for conducting a workshop or seminar on the topic (See Appendix G). Future projects at this church to cultivate local songwriting and music incorporation would be most effective if it was done as a collaboration between local and imported teachers. Having local leaders and experts who are a part of the congregation would create a certain gravity and respect among the congregation and the inclusion of teaching from an imported instructor would also help to make the event “special” or novel, as the congregation expresses much excitement when someone from the United States is visiting their congregation (Ibid.).

In addition to a collaborative approach that includes both cultural insiders and outsiders in the teaching portion of the project, I would also suggest that future songwriting workshops take place over the course of several weeks (See Appendices E and G). This will allow better time for practice and application of skills. In light of inconsistent participation, it will also provide opportunities for participants to still glean from the information provided and apply it to their songwriting. A longer time frame for conducting the workshop will also provide a kind of long-term support and training that some musicians feel the lack of, and may help provide the confidence needed to continue writing and submitting songs to leadership. Finally, songwriting workshops that are conducted over the period of several weeks may also provide the infrastructure for creating songwriting groups that continue to meet after the end of the project, in order to continue collaboration, critique, and encouragement in the songwriting process. Part of fanning these desires for songwriting is not simply providing a concentration of tools one time, but rather consistently providing tools and encouragement, so that new habits are able to form. This is not only important for local songwriting, but for the congregation to continue to have discussions and teaching regarding local music and its place in corporate worship (See Appendix E).

Epilogue

My last few weeks in La Paz often felt like a blur. My failure to adjust to the altitude, due to some underlying health conditions, combined with a severe infection of unknown origin had made me prone to extreme levels of pain, heart palpitations, and fainting spells. While my aim was always to come to the church in La Paz in hopes of serving them, I soon realized during my final days in the city that I was the one who was being served and taken care of. From free medical appointments to accompaniments for test results to the majority of the church members

actively praying for me and offering money out of their extremely tight budgets to help pay for medicine, they flooded me with their care. Even in the midst of the painful to decision to return to the United States early for medical treatment, members of the congregation in La Paz have continued their care and support even beyond my time with them. As my health continued to decline the last couple of weeks in La Paz, I realized that times of worship were not only times of observation, but times when God reminded me of His love and sovereignty. In the midst of feeling out of control with my health, singing truth helped me to believe truth; moreover, singing truth with my Bolivian brothers and sisters in Christ was a constant reminder that God created me, as a Christian to live in community and love with other believers. This bond has continued, as dear friends from the church have regularly stayed in touch with me via Facebook and WhatsApp from those asking how I am and when I will return. I have received songs from members, asking me to listen to them and let them know my thoughts, as well as messages requesting more information (books, outlines, programs, etc...) on songwriting. Even the worship pastor would like to see my edited data results from surveys and interviews to better understand how to serve the congregation in moving forward with songwriting and incorporating local music into worship. The work in this church's worship, through songwriting and continuing conversations about local music, is far from over.

Some of the most moving conversations that I remember having in La Paz was when, after explaining to a member of the congregation what I hoped to do at the church, the individual said, "Thank you for choosing Bolivia." Others, after thanking me for coming said that "No one has ever come here to teach about songwriting or worship." I began realizing that regardless of what I had hoped to accomplish with and learn from the members of this church, they felt special and valued, because I chose to come to them and be among them, as their sister in Christ. Even

in the months following my trip, I am still their “*hermanita gringuita*.” Just as God’s work in this church’s worship is not over, I do not think that my work in La Paz is over. In spite of the physical difficulties wrought with this trip, I am so glad that I chose this church community in La Paz, and I will continue to choose them, as I continue to dialogue with the pastors about future opportunities to serve these brothers and sisters through equipping them musically and in songwriting.

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Appendix A

Complete Song List of Usable Songs for Worship (Courtesy of Oscar with accompanying chord charts: [Cancionero Completo Oscar Vargas.pdf](#))

1. A CADA INSTANTE
2. A QUIEN IRÉ EN NECESIDAD
3. AL QUE ES DIGNO
4. ALZA TUS OJOS Y MIRA
5. BENDECIRÉ AL SEÑOR
6. DE GLORIA EN GLORIA
7. DE LOS MONTES
8. DIGNO ERES SEÑOR
9. DIOS INCOMPARABLE
10. EL REY DE GLORIA
11. EN TI
12. ERES FIEL
13. ERES REY DE LOS CIELOS
14. HOSANNA
15. TE DOY GLORIA
16. VEN
17. A CRISTO, SOLO A CRISTO
18. A DIOS EL PADRE CELESTIAL
19. AL BORDE (EXALTATE)
20. AL REY
21. ALABADLE
22. ALABANZA Y HONOR
23. ALELUYA
24. AMANTE DE TI, SEÑOR
25. AMO A CRISTO
26. AQUÍ ESTOY Y TE ADORO
27. DERRAMA DE TU FUEGO
28. DIOS HA SIDO BUENO
29. ENCIENDE UNA LUZ
30. ESCUCHARTE HABLAR
31. GRACIAS
32. GRANDE ERES TÚ
33. LEVÁNTATE Y SÁLVAME
34. LLÉNAME
35. MÁS EL DIOS DE TODA GRACIA
36. MI PAN, MI LUZ
37. PORQUE TÚ ERES BUENO
38. QUEREMOS DARTE GLORIA
39. QUIERO LEVANTAR MIS
MANOS
40. RENUEVAME
41. SOBRENATURAL
42. SOMOS EL PUEBLO DE DIOS
43. TU HARÁS
44. TU MIRADA
45. TU NOMBRE OH DIOS
46. A QUIÉN TENGO EN LO CIELOS
47. A TI
48. ALEGRE, ALEGRE
49. ALELUYA, ALELUYA
50. AQUÍ ESTOY
51. COMO AGRADECERTE
52. CREO EN TI
53. CUANDO MIRO LOS CIELOS
54. DESPIERTAS CADA DÍA EN MÍ
55. ERES TÚ
56. FUERTE DIOS
57. HAMBRIENTO
58. HERMOSO SEÑOR
59. POR LA CRUZ
60. POR TI VIVIRÉ
61. QUIERO ESTAR AQUÍ
62. Y HOY QUE ESTAS AQUÍ
63. ABRE LOS OJOS DE MI
CORAZÓN
64. AQUÍ ESTAMOS PARA TI
65. CUAN GRANDE ES DIOS
66. EL GRAN YO SOY
67. EN TU LUZ
68. EN TU PRESENCIA
69. GENERACIÓN QUE DANZA
70. JESÚS EL MESIAS - translated
71. PERFUME A TUS PIES
72. PRESENCIA
73. SANTO
74. POR SIEMPRE
75. SOLO DIOS PUEDE SALVAR
76. SOMOS LIBRES
77. SUBLIME
78. ADORAR
79. PORTADOR DE TU GLORIA
80. SOBRE LA CRUZ

81. TU ERES MI DIOS
82. VAMOS A CANTAR
83. AGRADECIDO
84. ERES DIOS
85. ERES INCREÍBLE
86. GRANDE Y FUERTE
87. AL ESTAR AQUÍ
88. BUENO ES ALABAR
89. CANTARE DE TU AMOR
90. DAMOS HONOR A TI
91. DULCE REFUGIO
92. ÉL ES EL REY
93. EN TI SE REGOCIJAN
94. ERES TODO PODEROSO
95. LA CASA DE DIOS
96. REVELACIÓN
97. TE ALABARÉ
98. TÚ NOMBRE LEVANTARÉ
99. AL ESTAR ANTE TI
100. CELEBRARÉ TU AMOR
101. MI JESÚS, MI AMADO
102. SENTADO EN SU TRONO
103. TE DARÉ LO MEJOR
104. TÚ ESTAS AQUÍ
105. TÚ NOS CREAMOS
106. UN DESTELLO DE TU GLORIA
107. AL PIE DE LA CRUZ
108. CASTILLO FUERTE
109. CONTEMPLA A DIOS
110. EL AMOR DE CRISTO
111. EL DIOS QUE ADORAMOS
112. GRACIAS CRISTO
113. HAS SIDO TAN FIEL
114. HERMOSA ES TU SANTIDAD
115. MÁS GRANDE DE LO QUE
IMAGINO
116. ME POSTRO
117. MIENTRAS TENGA ALIENTO
118. REY DE GRACIA
119. TU GRAN RENOMBRE
120. UN SIERVO PARA TU GLORIA
121. AL QUE ESTA SENTADO
122. ATRAE MI CORAZÓN
123. AL ÚNICO QUE ES DIGNO
124. ALABAD A DIOS
125. FUEGO DE DIOS
126. HASTA QUE YA NO RESPIRE
MÁS
127. MI DIOS
128. NO ME SOLTARAS
129. REVOLUCIÓN
130. SEÑOR MI DIOS
131. ALABAD SIERVOS DE JEHOVÁ
132. ALELUYA TODOS DIRÁN
133. AMOR COMO FUEGO
134. CAMBIARE MI TRISTEZA
135. CON TODO
136. CONMIGO ESTÁS
137. DESDE MI INTERIOR
138. DIOS ES AMOR
139. DIOS ES PODEROSO
140. EN TU LIBERTAD
141. ERES MI FORTALEZA
142. ES NUESTRO DIOS
143. ES TIEMPO
144. ETERNO AMOR
145. HOSANNA
146. ME VINISTE A RESCATAR
147. MI MUNDO ERES TÚ
148. NUNCA FALLARAS
149. PARA EXALTARTE
150. PODEROSO
151. POR MI MURIO
152. REINAS POR LA ETERNIDAD
153. REY DE MAJESTAD
154. SOBERANO
155. SOLO CRISTO
156. TÓMALO
157. TÚ ERES MI RESPIRAR
158. VENGA TU REINO
159. VIVO ESTAS
160. ANCIANO DE DÍAS
161. ATRÁEME A TI
162. AQUEL QUIEN LA BUENA
OBRA EMPEZÓ
163. DIOS DE LA CREACIÓN
164. AQUÍ ESTOY
165. CANTOS DE JÚBILO
166. DIOS ESTÁ EN SU TRONO
167. ERES BENDITO
168. MI ALMA ANHELA ESTAR
169. PON ACEITE EN MI VIDA

170. YO QUIERO MÁS DE TI
171. CANTA AL SEÑOR
172. HAY UNA UNCIÓN
173. MAJESTAD
174. CANTA, CANTA
175. CANTARÉ AL SEÑOR POR
SIEMPRE
176. CELEBRAD A CRISTO
177. ÉL PODEROSO DE ISRAEL
178. HAY UNA FUENTE EN MÍ
179. YO SOY LIBRE
180. LAS BODAS DEL CORDERO
181. CANTAREMOS DE TU AMOR
182. CANTEN TODOS
183. CREO EN TI
184. CRISTO ES MI REFUGIO
185. YO SE QUE FUE PAGADO
186. TE AMO

187. DIOS SUPREMO ERES
188. ENAMÓRAME
189. ERES MI AMIGO FIEL
190. HOY TE RINDO MI SER
191. ERES MI PADRE
192. HACEDOR DE MILAGROS
193. INDESCRIPCIÓN
194. JESÚS AMADO DE MI ALMA
195. LLÉVAME A LA CRUZ
196. MARAVILLOSA CRUZ
197. MEJOR ES UN DÍA
198. POR SIEMPRE
199. PRINCIPE DE PAZ
200. QUIEN ES COMO TÚ
201. SEÑOR LLÉVAME A TUS
ATRIOS
202. TU ERES DIGNO DE GLORIA

Appendix B

Field Notes: Breakdown of Song List in Composing/Performing Artists or Group (in Spanish),
Country of Origin, and Publisher

Marco Barrientos – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)

A CADA INSTANTE
A QUIEN IRÉ EN NECESIDAD
AL QUE ES DIGNO
ALZA TUS OJOS Y MIRA
BENDECIRÉ AL SEÑOR
DE GLORIA EN GLORIA
DE LOS MONTES
DIGNO ERES SEÑOR
DIOS INCOMPARABLE
EL REY DE GLORIA
EN TI
ERES FIEL
ERES REY DE LOS CIELOS
HOSANNA
TE DOY GLORIA
VEN

Marcos Witt – United States (“Letras de Músicas.” 2015; “Letras.” 2018)

A CRISTO, SOLO A CRISTO
A DIOS EL PADRE CELESTIAL
AL BORDE (EXALTATE)
AL REY
ALABADLE
ALABANZA Y HONOR
ALELUYA
AMANTE DE TI, SEÑOR
AMO A CRISTO
AQUÍ ESTOY Y TE ADORO
DERRAMA DE TU FUEGO
DIOS HA SIDO BUENO
ENCIENDE UNA LUZ
ESCUCHARTE HABLAR
GRACIAS
GRANDE ERES TÚ
LEVÁNTATE Y SÁLVAME
LLÉNAME
MÁS EL DIOS DE TODA GRACIA
MI PAN, MI LUZ

PORQUE TÚ ERES BUENO
QUEREMOS DARTE GLORIA
QUIERO LEVANTAR MIS MANOS
RENVUEVAME
SOBRENATURAL
SOMOS EL PUEBLO DE DIOS
TU HARÁS
TU MIRADA
TU NOMBRE OH DIOS

Elevation Worship – United States
 (“Letras de Músicas.” 2015; “Letras.” 2018)

A QUIÉN TENGO EN LO CIELOS

Uncertain Origin/Unknown Origin

A TI
ALEGRE, ALEGRE
ALELUYA, ALELUYA
AQUÍ ESTOY
COMO AGRADECERTE
CREO EN TI
CUANDO MIRO LOS CIELOS
DESPIERTAS CADA DÍA EN MÍ
ERES TÚ
FUERTE DIOS
HAMBRIENTO
HERMOSO SEÑOR
POR LA CRUZ
POR TI VIVIRÉ
QUIERO ESTAR AQUÍ
Y HOY QUE ESTAS AQUÍ

En Espiritu y En Verdad – Mexico

(“Letras de Músicas.” 2015; “Letras.” 2018)

ABRE LOS OJOS DE MI CORAZÓN
AQUÍ ESTAMOS PARA TI
CUAN GRANDE ES DIOS
EL GRAN YO SOY
EN TU LUZ
EN TU PRESENCIA
GENERACIÓN QUE DANZA

JESÚS EL MESIAS
PERFUME A TUS PIES
PRESENCIA
SANTO
POR SIEMPRE
SOLO DIOS PUEDE SALVAR
SOMOS LIBRES
SUBLIME GRACIA – Crystal Lewis

Alejandro del Bosque – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)

ADORAR
PORTADOR DE TU GLORIA
SOBRE LA CRUZ
TU ERES MI DIOS
VAMOS A CANTAR

Miel San Marcos – Guatemala (“Letras de Músicas.” 2015; “Letras.” 2018)

AGRADECIDO
ERES DIOS
ERES INCREÍBLE
GRANDE Y FUERTE

Danilo Montero – Costa Rica (“Letras de Músicas.” 2015; “Letras.” 2018)

AL ESTAR AQUÍ
BUENO ES ALABAR
CANTARE DE TU AMOR
DAMOS HONOR A TI
DULCE REFUGIO
ÉL ES EL REY
EN TI SE REGOCIJAN
ERES TODO PODEROSO
LA CASA DE DIOS
REVELACIÓN
TE ALABARÉ
TÚ NOMBRE LEVANTARÉ

Jesús Adrián Romero – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)

AL ESTAR ANTE TI
CELEBRARÉ TU AMOR
MI JESÚS, MI AMADO
SENTADO EN SU TRONO
TE DARÉ LO MEJOR

TÚ ESTAS AQUÍ
TÚ NOS CREAMOS
UN DESTELLO DE TU GLORIA

Sovereign Grace Music and La Ibi Collaboration – United States/Dominican Republic (Sovereign Grace Music 2016)

AL PIE DE LA CRUZ
CASTILLO FUERTE
CONTEMPLA A DIOS
EL AMOR DE CRISTO
EL DIOS QUE ADORAMOS
GRACIAS CRISTO
HAS SIDO TAN FIEL
HERMOSA ES TU SANTIDAD
MÁS GRANDE DE LO QUE IMAGINO
ME POSTRO
MIENTRAS TENGA ALIENTO
REY DE GRACIA
TU GRAN RENOMBRE
UN SIERVO PARA TU GLORIA

Marcos Brunet – Brazil (“Letras de Músicas.” 2015; “Letras.” 2018)

AL QUE ESTA SENTADO
ATRAE MI CORAZÓN

Torre Fuerte – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)

AL ÚNICO QUE ES DIGNO

Grupo Rojo – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)

ALABAD A DIOS
FUEGO DE DIOS
HASTA QUE YA NO RESPIRE MÁS
MI DIOS
NO ME SOLTARAS
REVOLUCIÓN
SEÑOR MI DIOS

Restauración – Guatemala (“Letras de Músicas.” 2015; “Letras.” 2018)

ALABAD SIERVOS DE JEHOVÁ

Gadiel Espinoza – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)
ALELUYA TODOS DIRÁN

Hillsong – Australia (“Letras de Músicas.” 2015; “Letras.” 2018)
AMOR COMO FUEGO
CAMBIARE MI TRISTEZA
CON TODO
CONMIGO ESTÁS
DESDE MI INTERIOR
DIOS ES AMOR
DIOS ES PODEROSO
EN TU LIBERTAD
ERES MI FORTALEZA
ES NUESTRO DIOS
ES TIEMPO
ETERNO AMOR
HOSANNA
ME VINISTE A RESCATAR
MI MUNDO ERES TÚ
NUNCA FALLARAS
PARA EXALTARTE
PODEROSO
POR MI MURIO
REINAS POR LA ETERNIDAD
REY DE MAJESTAD
SOBERANO
SOLO CRISTO
TÓMALO
TÚ ERES MI RESPIRAR
VENGA TU REINO
VIVO ESTAS

Luigi Castro – Costa Rica (“Letras de Músicas.” 2015; “Letras.” 2018)
ANCIANO DE DÍAS
ATRÁEME A TI

Steve Green – United States (“Letras de Músicas.” 2015; “Letras.” 2018)
AQUEL QUIEN LA BUENA OBRA
EMPEZÓ
DIOS DE LA CREACIÓN

Jaime Murrell – Panama (“Letras de Músicas.” 2015; “Letras.” 2018)
AQUÍ ESTOY
CANTOS DE JÚBILO
DIOS ESTÁ EN SU TRONO
ERES BENDITO
MI ALMA ANHELA ESTAR
PON ACEITE EN MI VIDA
YO QUIERO MÁS DE TI

Ingrid Rosario – United States (“Letras de Músicas.” 2015; “Letras.” 2018)
CANTA AL SEÑOR
HAY UNA UNCIÓN
MAJESTAD

Paul Wilbur – United States (“Letras de Músicas.” 2015; “Letras.” 2018)
CANTA, CANTA

Juan Carlos Alvarado/Palabra en Accion – Guatemala (“Letras de Músicas.” 2015; “Letras.” 2018)
CANTARÉ AL SEÑOR POR SIEMPRE
CELEBRAD A CRISTO
ÉL PODEROSO DE ISRAEL
HAY UNA FUENTE EN MÍ
YO SOY LIBRE
LAS BODAS DEL CORDERO

Barak – Ecuador (“Letras de Músicas.” 2015; “Letras.” 2018)
CANTAREMOS DE TU AMOR

Eric Linares – Unknown (“Letras de Músicas.” 2015; “Letras.” 2018)
CANTEN TODOS

Julio Melgar – Guatemala (“Letras de Músicas.” 2015; “Letras.” 2018)
CREO EN TI

Jorge Lozano – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)
CRISTO ES MI REFUGIO
YO SE QUE FUE PAGADO

José Luis Torres – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)
TE AMO

Joel Ruano – El Salvador (“Letras de Músicas.” 2015; “Letras.” 2018)
DIOS SUPREMO ERES

Abel Zavala – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)
ENAMÓRAME

Caolo Zamorano – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)
ERES MI AMIGO FIEL
HOY TE RINDO MI SER

Ericson Alexander Molano – Colombia (“Letras de Músicas.” 2015; “Letras.” 2018)
ERES MI PADRE

Generacion 12 – Colombia (“Letras de Músicas.” 2015; “Letras.” 2018)
HACEDOR DE MILAGROS

Chris Tomlin – American – Unknown Spanish Introduction (“Letras de Músicas.” 2015; “Letras.” 2018)
INDESCRIPTIBLE

Claudio Freidzon – Argentina (“Letras de Músicas.” 2015; “Letras.” 2018)
JESÚS AMADO DE MI ALMA

Jacobo Ramos – Puerto Rico (“Letras de Músicas.” 2015; “Letras.” 2018)

LLÉVAME A LA CRUZ

Maranatha! Latin – Unknown (“Letras de Músicas.” 2015; “Letras.” 2018)
MARAVILLOSA CRUZ

Matt Redman – UK – Unknown Spanish Introduction (“Letras de Músicas.” 2015; “Letras.” 2018)
MEJOR ES UN DÍA

Vino Nuevo (“Letras de Músicas.” 2015; “Letras.” 2018)
POR SIEMPRE

Michael W. Smith – American – Unknown Spanish Introduction (“Letras de Músicas.” 2015; “Letras.” 2018)
PRINCIPE DE PAZ

Ana Gabriel – Mexico (“Letras de Músicas.” 2015; “Letras.” 2018)
QUIEN ES COMO TÚ

Petra – Finland – Unknown Spanish Introduction (“Letras de Músicas.” 2015; “Letras.” 2018)
SEÑOR LLÉVAME A TUS ATRIOS

Gerry Marquez – Argentina (“Letras de Músicas.” 2015; “Letras.” 2018)
TU ERES DIGNO DE GLORIA

Christine D’Clario – American (“Letras de Músicas.” 2015; “Letras.” 2018)
YAHWEH

Simple Breakdown of Most Popular Artists /Groups (Criteria: over 5 songs in list):

Marco Barrientos – 16 songs
Marcos Witt – 29 songs
Uncertain Origin – 16 songs
En Espiritu y En Verdad – 15 songs
Alejandro del Bosque – 5 songs
Danilo Montero – 12 songs

Jesús Adrián Romero – 8 songs
Sovereign Grace Music – 14 songs
Grupo Rojo – 7 songs
Hillsong – 27 songs
Jaime Murrell – 7 songs
Juan Carlos Alvarado – 6 songs

Country Origin of Artists/Groups Writing and/or Performing Songs in Spanish (Total Artists in List: 42):

11 from Mexico

11 Western (from U.S., Europe, Australia)

4 from Guatemala

Remaining: Panama, Colombia, Ecuador, Brazil, Argentina, Puerto Rico

All Information on the origin/Spanish performance of songs were researched on the following websites (Note: Any songs that the author was unknown was left in the unknown category and any songs originally written in English that does not have a clear artist or group that presented it in Spanish has the original Western author):

“Letras de Músicas.” 2015. Accessed August 15, 2018. <http://www.letrasdemusicas.fm>.

“Letras.” 2018. Accessed August 15, 2018. <https://www.letras.com>.

Sovereign Grace Music. 2016 “La Salvación es del Señor.” Accessed August 15, 2018. <https://sovereigngracemusic.org/music/albums/la-salvacion-es-del-senor/>

Appendix C

Excerpts of Worship Observation Notes

Worship Observation Notes – June 3, 2018

1. Songs

- a. Song Title: “Canta Canta”
- b. Song Origin (ministry/national origin/or locally written): Paul Wilber – From some research on <https://www.wilburministries.com/worship>, he has published songs through Hosana Music and Integrity – Both are U.S. Christian music publishing companies.
- c. Original Language: English, translated into Spanish (Originally: “Rejoice, Rejoice”)
- d. Rhythm/Time Signature: 4/4
- e. Song Pattern: Chorus – VS. 1 – Chorus – VS 2 - Chorus - Chorus
- f. Structure/Chords: Corresponding music and lyrics in universal song list (p. 43) provided by Oscar.
- g. Song Title: “El Amor de Cristo”
- h. Song Origin (ministry/national origin/or locally written): Joel Szebel, Jordan Kauflin, Mark Altrogge – published through Sovereign Grace Music in a collaboration project with a church ministry in the Dominican Republic (La IBI)
- i. Original Language: English, translated into Spanish (Originally: “My Redeemer’s Love”)
- j. Rhythm/Time Signature: 4/4
- k. Song Pattern: VS. 1 – Chorus – VS. 2 – Chorus – VS 3

- l. Structure: Corresponding music and lyrics in universal song list provided by Oscar.
 - m. Song Title: Dios Poderoso
 - n. Song Origin (ministry/national origin/or locally written): Steve and Vikki Cook - published through Sovereign Grace Music in a collaboration project with a church ministry in the Dominican Republic (La IBI)
 - o. Original Language: English, translated into Spanish (“Almighty Maker”)
 - p. Rhythm/Time Signature: 4/4
 - q. Song Pattern: VS 1 – Chorus – VS 2 – Chorus – BRIDGE - Chorus
 - r. Structure – Not in handbook, but lyrics and chords are here:
<https://sovereigngracemusic.org/music/songs/dios-poderoso/>
2. Instruments/People
- a. Western Instruments:
 Electric guitar, bass, piano, full drum set, synthesizer, three female vocalists
 - b. Bolivian Instruments:
 N/A
 - c. Movement on Stage:
 Raised hands throughout the worship by the vocalists. Instrumentalists tended to bob to the side a few times while playing, but remained somewhat stationary.
 - d. Vocalists and Vocal Categories:
 From what I could hear two of the vocalists sounded like they could be alto (they had a deeper tone to their voice) and one sounded like she might have been soprano; however, they all had a very bright tone to their voices.

e. Harmonies and Fills:

Third interval harmonies common especially in the chorus of the songs; however, the majority of the songs were sung in melody by the whole congregation. “El Amor de Cristo” was sung as a solo by a vocalist, who had a very bright and even sharp (melodically) quality to her voice.

Worship Observation Notes – June 10, 2018

3. Songs

- a. Song Title: “Yahweh”
- b. Song Origin (ministry/national origin/or locally written): Christine D’Clario, who appears to be published through Gracehouse Music; however, it seems like she has worked with integrity in the past <http://christinedclario.com> - While based in the U.S., she caters to both American and Latin American audiences.
- c. Original Language: Spanish
- d. Rhythm/Time Signature: 4/4
- e. Song Pattern: VS 1 – VS 2 – Chorus – VS 3 – Verse - Chorus
- f. Structure: Corresponding music and lyrics in universal song list (p. 207) provided by Oscar.
- g. Song Title: “Mas Grande de lo que Imagino”
- h. Song Origin (ministry/national origin/or locally written): Mark Altrogge – Published through the Sovereign Grace Music and La IBI collaboration

- i. Original Language: English, translated into Spanish (Originally: “Greater than We can Imagine”)
 - j. Rhythm/Time Signature: 4/4
 - k. Song Pattern: VS 1 – Pre-Chorus – Chorus – VS 2 – Pre-Chorus – Chorus - Chorus
 - l. Structure - Corresponding music and lyrics in universal song list (p. 135) provided by Oscar.
 - m. Song Title: Hosanna
 - n. Song Origin (ministry/national origin/or locally written): Hillsong Spanish (Author unknown, but will need to research)
 - o. Original Language: English, translated into Spanish
 - p. Rhythm/Time Signature: 4/4
 - q. Song Pattern: VS 1 – VS 2 – Chorus – VS 3 – Chorus – Bridge - Chorus
 - r. Structure: Corresponding music and lyrics in universal song list (p. 122) provided by Oscar.
4. Instruments/People
- a. Western Instruments:
Piano, synthesizer, electric guitar, bass, drum set, two female and one male vocalists.
 - b. Bolivian Instruments:
N/A
 - c. Movement on Stage:
Raised hands, swaying while playing the instrument.
 - d. Vocalists and Vocal Categories:

Two female vocalists and one male. It was difficult to hear them this morning, so I could not really get a feel for what their vocal range was or their tone. Mainly I heard only the female worship leader, who had a less bright tone (compared to the vocalists last week) and appeared to be more classically trained (the way she breathed was very controlled and she held her vocals further back in her throat, creating a stronger, fuller sound).

e. Harmonies and Fills:

What was noticeable, this Sunday was the electric guitar. The player introduced almost every song and especially for “Mas Grande de lo que Imagino,” he did several melodic fills.

Worship Observation Notes – June 17, 2018

5. Songs

- a. Song Title: Sublime Gracia
- b. Song Origin (ministry/national origin/or locally written): John Newton’s “Amazing Grace”
- c. Original Language: English, translated into Spanish
- d. Rhythm/Time Signature: 3/4
- e. Song Pattern: VS. 1 – VS. 2 – VS. 3 – VS. 4
- f. Structure: Corresponding music and lyrics in universal song list (p. 183) provided by Oscar.
- g. Song Title: Perfume a Tus Pies
- h. Song Origin (ministry/national origin/or locally written): Marcela Gandara from her album En Espiritu y En Verdad

- i. Original Language: Appears to be originally written in Spanish
(<https://www.letras.com/en-espiritu-en-verdad/1717011/> and also the album is available on Amazon in Spanish)
- j. Rhythm/Time Signature: 4/4
- k. Song Pattern: VS 1 – Pre-Chorus – Chorus – VS 2 – Chorus - Bridge
- l. Structure: Corresponding music and lyrics in universal song list (p. 150) provided by Oscar.
- m. Song Title: Hay Libertad
- n. Song Origin (ministry/national origin/or locally written): Jonathan Jerez and Luís Núñez in the collaborative project between Sovereign Grace Music and La IBI.
- o. Original Language: Appears to be originally written in Spanish. Both men appear on the live recordings in La IBI, Dominican Republic and I cannot find any English version of the song.
- p. Rhythm/Time Signature: 4/4
- q. Song Pattern: VS 1 – Chorus – VS 2 – Chorus – Bridge - Chorus
- r. Structure/Key: D – Not in Oscar’s list, but frequently used in church. Lyrics and melodic guidance here: <https://sovereigngracemusic.org/music/songs/hay-libertad/>
- s. Song Title: “Las Bodas Del Cordero”
- t. Song Origin (ministry/national origin/or locally written): Juan Carlos Alvarado
- u. Original Language: Spanish (the writer appears to be a Christian artist from Guatemala)

- v. Rhythm/Time Signature: Appears to switch rhythms, depending on how it is interpreted by the musicians. Initially, it sounds like a progressive (slow to fast throughout the song) 2/4 rhythm.
- w. Song Pattern: Chorus? – VS. 1 – Chorus – VS 1 – Chorus – Chorus – possibly more Choruses.
- x. Structure: Full lyrics are here - <https://www.letras.com/juan-carlos-alvarado/1482008/> and chord progressions here: https://acordes.lacuerda.net/miguel_cassina/me_gozare_me_alegrare.shtml
(Return to this and possibly transcribe if no written music found)

6. Instruments/People

- a. Western Instruments:
Drums, piano, synthesizer, electric guitar, bass, percussion (barrel drums, tambourine), four singers (two women and two men), a clarinet.
- b. Bolivian Instruments:
N/A
- c. Movement on Stage:
Raised hands and some dancing from the worship leader from the pulpit.
Raised hands by the singers... swaying and bobbing from instrument players.
- d. Vocalists and Vocal Categories:
All female vocalists appeared to be alto/mezzo with very bright tones. I could not hear one of the male vocalists; however, one sang the solo on Las Bodas del Cordero, and he sounded like a strong tenor, but did not have the bright tone or placement of the female vocalists. No vocal embellishments.
- e. Harmonies and Fills:

Not many harmonies; however, during “Las Bodas del Cordero” the clarinet play was trilling up and down, creating all kinds of cadences and melodic embellishments during the song.

Worship Observation Notes – June 24, 2018

7. Songs

- a. Song Title: Perfume a Tus Pies
- b. Song Origin (ministry/national origin/or locally written): Marcela Gandara from her album En Espiritu y En Verdad
- c. Original Language: Appears to be originally written in Spanish (<https://www.letras.com/en-espiritu-en-verdad/1717011/> and also the album is available on Amazon in Spanish)
- d. Rhythm/Time Signature: 4/4
- e. Song Pattern: VS 1 – Pre-Chorus – Chorus – VS 2 – Chorus - Bridge
- f. Structure: Corresponding music and lyrics in universal song list (p. 150) provided by Oscar.
- g. Song Title: El Amor De Cristo
- h. Song Origin (ministry/national origin/or locally written): Joel Szebel, Jordan Kauflin, Mark Altrogge – from the collaboration between Sovereign Grace Music and La IBI
- i. Original Language: English, translated into Spanish (“My Redeemer’s Love”)
- j. Rhythm/Time Signature: 4/4
- k. Song Pattern: VS 1 – Chorus – VS 2 – Chorus – VS 3 – Chorus – Sometimes another Chorus

- l. Structure: Corresponding music and lyrics in universal song list (p. 73) provided by Oscar.
- m. Song Title: Me Postro
- n. Song Origin (ministry/national origin/or locally written): Steve and Vikki Cook – Sovereign Grace Music and La IBI collaboration
- o. Original Language: English, translated into Spanish (“I Bow Down”)
- p. Rhythm/Time Signature: 4/4
- q. Song Pattern: VS 1 – Chorus – VS 2 – Chorus - Chorus
- r. Structure: Corresponding music and lyrics in universal song list (p. 136) provided by Oscar.
- s. Song Title: Al Estar Ante Ti
- t. Song Origin (ministry/national origin/or locally written): Jesús Adrián Romero, who appears to have all projects written in Spanish - <https://itunes.apple.com/us/artist/jesús-adrián-romero/70997701>
- u. Original Language: Spanish
- v. Rhythm/Time Signature: 4/4
- w. Song Pattern: VS 1 – VS 2 – Chorus – “Final”/Ending Bridge
- x. Structure: Key of D - Corresponding music and lyrics in universal song list (p. 12) provided by Oscar.

8. Instruments/People

a. Western Instruments:

Drum set, percussion, bass, electric guitar, piano, and a person who played a few different wind instruments, from a wooden flute (did not look like a Bolivian instrument) and the clarinet.

b. Bolivian Instruments:

N/A

c. Movement on Stage:

The entire worship team (including instrumentalists) bowed during “Me Postro.” Not one person on stage was standing – all were on their knees and some on their faces worshiping the Lord.

d. Vocalists and Vocal Categories:

I could not hear the vocalists very well today, except for the leader, who sounded like a low alto. What I did not realize is that she had throat cancer and was told she would never sing again. Someone prophesied that she would not only sing again, but that she would lead others in worship. Such an incredible story and no one listening to her and watching her would ever know that her voice was non-existent at one point.

e. Harmonies and Fills:

Not many harmonies or fills, above electric guitar and piano chord introductions on songs. It felt like a mellow day musically for the worship team.

Worship Observation Notes – July 1, 2018

9. Songs

a. Song Title: Contempla A Dios

b. Song Origin (ministry/national origin/or locally written): Jonathan Baird, Meghan Baird, Ryan Baird, Stephen Altrogge – from the Sovereign Grace Music and La IBI collaboration

- c. Original Language: English, translated into Spanish (originally “Behold Our God”)
- d. Rhythm/Time Signature: 4/4
- e. Song Pattern: VS 1 – Chorus – VS 2 – VS 3 – Chorus – Bridge - Chorus
- f. Structure: Corresponding music and lyrics in universal song list (p. 56) provided by Oscar.
- g. Song Title: Cuan Grande Es Dio
- h. Song Origin (ministry/national origin/or locally written): Chris Tomlin, Jesse Reeves and Ed Cash. Appears to have possibly been translated into Spanish as part of a Spanish project with several artists.
- i. Original Language: English, translated into Spanish (originally: “How Great is Our God)
- j. Rhythm/Time Signature: 4/4
- k. Song Pattern: VS 1 – VS 2 – Chorus – VS 3 – VS 4 – Chorus – Bridge - Chorus
- l. Structure - Corresponding music and lyrics in universal song list (p. 61) provided by Oscar.
- m. Song Title: Al Que Esta Sentado
- n. Song Origin (ministry/national origin/or locally written): Marcos Brunet – Appears to have several Spanish projects. I could not find information from a verified source yet, but he may have been born in Brazil.
- o. Original Language: Appears to have originally be written in Spanish (need to verify)
- p. Rhythm/Time Signature: 4/4

- q. Song Pattern: VS – Chorus – VS – Chorus – Bridge – VS – Chorus - Chorus
- r. Structure: Corresponding music and lyrics in universal song list (p. 15)
provided by Oscar.
- s. Song Title: Dios Poderoso
- t. Song Origin (ministry/national origin/or locally written): Steve and Vikki
Cook - published through Sovereign Grace Music in a collaboration project
with a church ministry in the Dominican Republic (La IBI)
- u. Original Language: English, translated into Spanish (“Almighty Maker”)
- v. Rhythm/Time Signature: 4/4
- w. Song Pattern: VS 1 – Chorus – VS 2 – Chorus – BRIDGE - Chorus
- x. Structure - Corresponding music and lyrics here:

<https://sovereigngracemusic.org/music/songs/dios-poderoso/>

10. Instruments/People

- a. Western Instruments:

Piano, electric guitar, bass, drum set, synthesizer
- b. Bolivian Instruments:

N/A
- c. Movement on Stage:

Apart from raised hands and swaying there was not much movement – no
dancing
- d. Vocalists and Vocal Categories:

I could not hear vocalists very well this morning, only the worship leader,
who was tenor – no embellishments to notes added. He sang in a very straight
toned, melodically oriented way.

- e. Harmonies and Fills:

N/A

Worship Observation Notes – July 15, 2018 - RETIRO DE JOVENES (Youth Retreat Sunday)

11. Songs

- a. Song Title: Por Encima del Sol
- b. Song Origin (ministry/national origin/or locally written): Jonathan and Sarah Jerez – While based in the U.S., they note on their website that they have a specific passion for writing worship songs for Spanish speakers -
<https://jonathansarahjerez.bandcamp.com>
- c. Original Language: Spanish
- d. Rhythm/Time Signature: 4/4
- e. Song Pattern: VS 1- Chorus – VS 2 – Chorus – Bridge - Chorus
- f. Structure: Lyrics and chords are here:
<https://jonathansarahjerez.bandcamp.com/track/por-encima-del-sol>
- g. Song Title: Yo Soy Libre/Libre Soy
- h. Song Origin (ministry/national origin/or locally written): David Scarpeta, who is a Christian songwriter from Colombia -
<http://www.davidscarpeta.co/biografia>
- i. Original Language: Spanish
- j. Rhythm/Time Signature: 4/4
- k. Song Pattern: VS 1- Chorus – VS 2 – Chorus – Puente - Chorus
- l. Structure: Corresponding music and lyrics in universal song list (p. 182) provided by Oscar.
- m. Song Title: Somos Libres

- n. Song Origin (ministry/national origin/or locally written): En Espiritu y en Verdad (appears to be a band from Mexico). It is unclear if this song is an original composition, but this band is likely what spread the song to Bolivia - <https://itunes.apple.com/us/artist/en-esp%C3%ADritu-y-en-verdad/288400046>
- o. Original Language: Appears to be Spanish
- p. Rhythm/Time Signature: 4/4
- q. Song Pattern: VS 1 – Chorus – VS 2 – Chorus – Bridge - Chorus
- r. Structure: Corresponding music and lyrics in universal song list (p. 182) provided by Oscar.
- s. Song Title: Grande y Fuerte
- t. Song Origin (ministry/national origin/or locally written): Miel San Marcos (appears to be a band from San Marcos, Guatemala) - <http://www.mielsanmarcos.org/biografia/#artist>
- u. Original Language: Spanish
- v. Rhythm/Time Signature: 4/4
- w. Song Pattern: VS – Chorus – VS – Chorus – Bridge (repeat cycle)
- x. Structure: Corresponding music and lyrics in universal song list (p. 113) provided by Oscar.

12. Instruments/People

- a. Western Instruments:
Drums, Electric Guitar, Bass, Piano/Synth, acoustic guitar, three female vocalists
- b. Bolivian Instruments:
N/A

c. Movement on Stage:

The youth team was very animated facially and also swayed and bounced more physically.

d. Vocalists and Vocal Categories:

The vocalists were similar to what I had seen before – very bright in tone and sometimes a bit sharp (tonally).

e. Harmonies and Fills:

I did not hear harmonies coming from the vocalists, or fills, but I did notice that guitar and bass were the focus. Both had many musical fills in the beginning of and during songs, especially the ones with a faster tempo.

Worship Song Recordings (audio files available upon request to the author)

Mas Grande de lo que Imagino - [Mas Grande de lo que Imagino.mp3](#)

El Dios que Adoramos - [El Dios que Adoramos.mp3](#)

Mi Dios - [Mi Dios.mp3](#)

Canta al Señor - [CANTA AL SEÑOR.mp3](#)

Mientras Tenga Aliento - [Mientras Tenga Aliento.mp3](#)

Indescriptible - [Indescriptible.mp3](#)

Contempla a Dios - [Contempla A Dios.mp3](#)

Damos Honor a Ti - [Damos Honor A Ti.mp3](#)

Por Siempre - [Por Siempre.mp3](#)

Appendix D

Heart Music and Instruments Survey (files available upon request to the author)

Surveys (initialed for keeping track):

1. [Survey - M.docx](#) (E-mail)
2. [Survey - R.docx](#) (E-mail)
3. [Survey - K1.JPG](#) Page 2: [Survey - K2.JPG](#) (Physically)
4. [Survey - P 1.JPG](#) Page 2: [Survey - P 2.JPG](#) (via WhatsApp)
5. [Survey - V1.JPG](#) Page 2: [Survey - V2.JPG](#) (physically)

Appendix E

Interview Transcript and Corresponding Audio (audio files available upon request to the author)

Alonzo Interview Transcription – English – Worship Leader Questions

I – Interviewer

A – Alonzo

Time: 12:48

Audio: [Interview Audio - Alonzo - July 27 2018.mp3](#)

I: Perfect. Thank you very much. [Paper rustling]

A: [unknown words] Do you need this?

I: Yes, yes. I have ten, eleven questions. It is very easy. My first do you regularly lead worship in any meetings at the church?

A: Yes, on Sundays once a month.

I: Perfect!

A: Yes.

I: Perfect.

I: List some of the worship songs that you use most in church gatherings?

A: Many. Amazing Grace, Prince of Peace, How Great is Our God... How many do you need me to list?

I: Eh, three to five.

A: Yes... Five then... A Dancing Generation.

I: Perfect! How do you choose which songs to use in worship?

A: I am not a leader. My leader has a list of songs and if we have to be receiving from the spirit. Then if we have any specific theme that we want to include. There is the possibility of changing because we do not have much time, then we also work with a mentor who sends us a list of things to anticipate and we have two instruction times every Tuesday. And we see about six or seven in my group that also are very influenced by prayer and are sensitive to the Holy Spirit. And at times they are receiving words for the brothers and sisters of the congregation.

I: Ah, si. Gracias.

I: What music ministries have influenced worship at *Iglesia en La Paz* the most? Why?

A: In part, I think one is the prophecy ministry. I think it has been for me, since I had the opportunity of serving that prophecy has always been to show all of what God is doing and what they are receiving.

I: Si.

A: Another ministry that is good for the worship of the congregation is children's ministry, because um the children's ministry has um a children's retreat that is called "Jaiga." And "Jaiga" also had a praise band. And so, the children are really influenced by "Jaiga" and they know what worship is.

I: Very good, very good. What are some of the biggest obstacles in leading worship?

A: In my congregation?

I: Yes, yes.

A: I think that in my congregation, it is formal music education. Many of the musicians in the congregation... how do you say... Simply, they have learned by their means. They have not had an education or they do not have the opportunity to study at any superior school. Then, on certain occasions when there is any ministry there are always moments that they have to know the notes... It is an obstacle. But either they are not able to overcome or if they are able to overcome. I was just kinder with my group we are in do not do that. There is a better way to improve our skills with these instruments.

I: Yes, it is difficult.

A: Yes.

I: What are some of the biggest successes in leading worship?

A: Successes how?

I: Eh, how do you say. The...

A: More or less, better successes?

I: Si, si... best...

A: Improve. Like something that improved?

I: Ah yes, sorry! Improved [wrong word usage before].

A: I think... In general, I think that the principal objective of our ministry is that the congregation had freedom/liberty and/so that they can pray. We do not run a designed structure and we are sensitive to the Holy Spirit... And that it is not about what we want, but

how the Spirit moves and that the whole congregation can be in communion. And I think that has been one of the objectives that has been achieved if we talk about successes.

I: Very good! Do you incorporate any local Bolivian song styles into worship? Why or why not?

A: Here, in this congregation...

I: Yes, yes.

A: We are very careful to choose the songs.

I: Why?

A: Because we have to be careful with what we sing, because they are influencing our lives. And lives/people that come here and sing is why there is a council dedicated to see if they are doctrinal, where it has come from. And if we talk about folk rhythms, it is very different... they are played very freely... I have [cough] but if we see in the context of this type of rhythms, they are nothing. This is, it has nothing to do with the Lord and with human hearts... Personally, I do not find it suitable to integrate... the *morenada*, or that type of rhythm.

I: Yes, I understand. What are the most important components in your perspective of a good worship song?

A: For the Lord to be at the center...

I: Si...

A: Si, for the Lord to be at the center. Sometimes there are songs that are quite emotional and I think that you should focus on what is really is God and not focus on us. Then for us, a song... a song that is correct is a song that I talk to God about his attributes.

I: Very good... Have you ever worked at arranging worship songs into local Bolivian styles? How did you do that?

A: Within the congregation I have never had the opportunity to work on that, but it is being done outside. Because I have done things at the higher institution of music... I had to play folkloric music and mean to get involved in an organization... not work, it is not a job that is done... to be able to end.

I: Very good! What do you think of some of the best biggest obstacles to arranging existing worship songs into a local body and style?

A: Eh...

[Laughing]

I: What are your thoughts?

A: I think that it is a... I think that it is a way that is good to listen to God. Sometimes the church needs certain songs because the Lord moves through them. We would also have to be talking about the organization of songs within the congregation. We are also talking about the heart and the church itself, what the weak heart is doing.

I: Very good... What are some of the biggest obstacles to writing songs at this church?

A: Many. I think part of it is music education. I think so. If we can write, there are ways. [laughs] I'll put it this way... No one writes. Because the truth is that I have not seen people that have given money for their education to be able to have a good result... it is maybe one of the obstacles. For the rest, no. I give thanks because the Lord has been kind to us and allowed us to have brothers who are really sensitive to the Spirit and that he helps us because they transmit to us what they receive. We can also reinforce what they have received and in that way, we can translate it into praise. When I minister in the congregation it is so that the whole congregation also receives from the Lord, most of all.

I: Very good. Thank you very much. And lastly... [both laughing]

A: Gracias... [laughing]

I: I am sorry. [laughing] What are your worship goals for this next year?

A: One of my goals... No longer depending on.... No longer depending on my talents maybe. How could you say? Musical qualities...

I: Ah, yes.

A: Yes, I think that it... Our aim is not to play good music or be good at what we do. It is ministry. To minister in that long time with the Lord. Then he writes one of my objectives to know more of the Lord, to have more intimacy with him, and in the moment in which he is ministering, in which they are at the moment of service forgetting everything and focusing God. I think it is the most important think. For the rest, I think like any good musician. We all see and like everything else musically... Maybe buy me other equipment, improve the audio system of my keyboard and things, and buy my toys to be able to improve.

I: Very good. Thank you so much!

A: Is that all?

I: Yes, it is all... It is all

Alvaro Interview Transcription – English – Worship Team

I – Interviewer

A – Alvaro

Time: 9:10

Audio: [Interview Audio - Alvaro - July 27 2018.mp3](#)

A: July 27, no?

I: Yes. And do you lead worship regularly in any meetings? Yes, or no?

A: Well, on Saturdays I am a part of the worship team.

I: Yes, perfect. Do you lead or have you participated?

A: I participate. I play bass.

I: Ah, perfect, perfect. I have eight question. It is not many. What is worship like at Iglesia en La Paz?

A: What is it like?

I: Yes, yes... what are... what are your thoughts?

A: God is very good with us. There will always be beautiful times in his presence and really every creative person of those times knows differently. Then we are playing, we can feel the presence of God... Then, how beautiful God is. On some occasions, words in prophecy, verses visions, and then it is very uplifting. God is making this praise ministry grow in a very spiritual and technical way. So, this nice thing that happens to us recently, in a very good sound system and then... God is above all and [gives] everything we need technical or spiritual. In the prayers, I think he has been very faithful.

I: Very good, very good. Tell me about a worship experience that impacted you?

A: There was [teaching?]. . . and, well, and many. [laughs]

I: Yes, there are many.

A: But the one that most impressed me was that teaching, because we were about to start the rehearsal and we said now we will make the Lord lead us in our rehearsals. Then we began to pray and the Spirit of the Lord began to come forward. We felt his presence in the place. Do not worry. They started to play [as we were able and] the keyboardist started playing, and we started recording with a list [of songs] that were not there. A song that was not on the list was very beautiful. That time of praising the Lord in the/during the teaching.

I: Very good, very good and what can be a distraction during worship?

A: The distraction... Well, maybe sometimes the technical leader/issue. Yes, as we are starting the song and it has to be an introduction of electric guitar. He does not know electric guitar. He listens to us, then we have to repeat the scheme again. Sometimes the voices are lost in the scheme and we are already in the middle.

I: I understand.

A: They are a distraction.

I: Yes, and tell me about your favorite worship songs and why they are your favorite?

A: Good. It's the one I love the most is, ay ... [unknown] The name...

I: There are a lot. I'm sorry!

A: But one in particular... "Grace" from Hillsong. And well the lyrics say that my heart is sealed. "This Your Love" - Then, that is what I like the most, because it is how he identifies me as a Christian. That is, what I sing is what is in the Bible. And it is edifying. I love that song.

I: Very good. Very good. And what do you think about traditional Bolivian music being used in worship?

A: Well, every culture has a set of things that are different. So, in the frame of the Bible it will be good, because in Tarija and in Entre Rios I have opportunity to serve and there is a song that seems [camporado]. It is not but the brothers/sisters adore it. They can concentrate on God with that rhythm. Not here, but it's the culture. We put that song here, our brothers/sisters would think otherwise. Then I think that according to the region you can use the native music in the frame of the word, that there are rhythms that are folkloric here that really are very stained. And others more that you listen to them and you identify them with bad things with a party, with a drink.

I: Yes, I understand.

A: Then, really from for the people of God to whom it passes, I cannot count on that because when I listen to that song, I think about those things. On the other hand, in Tarija, I do not know, the scene is different. There are crosses in each section. It is necessary to see the culture.

I: Yes, I understand. Are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

A: Well, I think that here the congregation in La Paz has achieved a certain maturity in the songs. It's like before the traditional rhythm was handled in the huayños, but it's like we started to change and the brothers also started to mature. And there are already songs that come from all countries with Hillsong, and Sovereign Grace, and others and that is good. So, I believe that God is achieving, and it is not necessary to include more songs. So.

I: Yes. Very good. And how do you think worship can be improved and strengthened at Iglesia en La Paz?

A: Well.

I: Yes, it is difficult [laughing]

A: It is a deep question. [laughing] How can it be improved. I think with prayer and a discipleship closer to each one of the musicians and voices. And it's about looking for it, not because the [unknown: about discipleship and how it can be hard] it costs us or we are learning then working with the musicians with whom it sings. It is good to strengthen relationship with your leader with the one you direct. I have not seen correction, but it is necessary to strengthen.

I: Very good. And finally, what do you view as your role in congregational worship?

A: Well, my role would be to collaborate so that the people of God can focus on the work that [unknown] and it will not be of any use to the people. So, what I can do is help the people to concentrate on God then making sweet/pleasant sounds, more and more... listening to be more open.

I: Very good, very good. Thank you very much. I have this. You can have this if you want, or not. What do you prefer? It's good.

A: I will leave them if you need it.

I: Yes, it's fine. Thank you very much! That is for this. Thank you very much.

A: Well, I hope that this project is going well for you.

I: Thank you. Thank you very much.

A: I am going home. Until we see each other. God bless you.

I: Thank you very much. The same.

Aron Interview Transcription – English – Member

I – Interviewer

A – Aron

Time: 7:35

Audio: [Interview Audio - Aron - July 27 2018.mp3](#)

I: Yes. Thank you very much. Do you lead worship regularly or participate in the worship team?

A: In the ministry [of worship]... No, no, no. I hope to come and listen. It sit down.

I: Perfect. I have eight questions. My first is: what is worship like at Iglesia en La Paz?

A: How is the worship of this church. What I understand is every Sunday the worship is based on the preaching.

I: Very good. And tell me about a worship experience that impacted you?

A: Like the night of praise. Recently I've had these. First it was in Winter [Camp] and it's like every note I personally try, that each note of each instrument gave me the heart. Then I [unknown] faster than before and I like it. This music is very interesting since you have a connection with God and many things happen in the night of praise and others.

I: Very good. And what can be a distraction during worship?

A: A distraction. I think ourselves. The thoughts that come to us. God is God, who is making those feelings, and others feel that... Especially the problems that [they are] going through this moment.

I: Yes, I understand. And tell me about your favorite worship songs and why they are your favorite?

A: My favorite songs. Because they describe what I've been through. If there is one that “I was far from you for following the world, God left me for wanting other things... fun and [unknown] too. But now I'm returning to you” something like that then. It is more up to my mistakes, but then others to glorify God to exalt his name. More than anything, it is for him that it is more for us to accept them. All the time....

I: Very good. And what do you think about traditional Bolivian music being used in worship?

A: I recently heard a [cheer] at night and I do not know the truth. How will they handle this music? But it is practically our own, the only we have. Honestly, I do not like it. Like, they try not to be the same sounds that have already been in worldly music. I live in the villa/small town that I made new songs. What does it mean for new music, new rhythms, not to bring the world or put in the lyrics of God... then I do not know if it's okay.

I: Yes, I understand. Are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

A: No.

I: No? Why?

A: I do not like it. God does not reach me. They do not build me up. Maybe if I did it the right way, because I think they grab words, they grab the same ones as I tell you. It's more ... [coughing] grabbing the sounds and ... Changing the lyrics does not reach you. Well/then, I think if they did it the right way.

I: Yes, I understand. How do you think worship can be improved and strengthened at Iglesia en La Paz? What are your thoughts?

A: Honestly, the truth is I could not answer that question, because I am not involved. Then it does not have to be either that some base, that always is with God. Always ask. So for the moment, no.

I: And finally, what do you view as your role in congregational worship?

A: The role of worship/my role in worship.

I: Yes, it is difficult. Sorry!

A: I do not know what to see my role in things. Like playing an instrument, right?

I: Yes, or a...

A: Or, well, service to tell them that I'm fine. I'm just starting in praise. I feel that with what I give some confidence, God gives one. Trust a person who is by my side, who is with a lot. No. I sing as well as the one because my friend my friend, and the girl who is behind. So there is a confidence where the guy says while God is doing the let's say and that in terms of peace now as regards the Church. E, I think I still do not know. God is bursting just then [unknown]?

I: Perfect! Thank you very much!

A: Yes, it is good.

NOTE: This interviewee was extremely difficult to understand. While I was able to get the general idea of what he was saying, because of the way he spoke and the many broken thoughts, it was extremely difficult to transcribe and translate.

Beatriz Interview Transcription – English – Worship Team

I – Interviewer

B – Beatriz

Time: 9:47

Audio: [Interview Audio - Beatriz- July 27 2018.mp3](#)

B: Pardon, what is the date?

I: It is July 27, two thousand... eighteen.

B: 2018?

I: [laughing] I think... I think so, yes. Thank you very much. You want this? Yes, yes. And do you lead worship regularly or participate in the praise band?

B: I participate in the band.

I: Perfect. I have eight questions for you. My first is: what is worship like at Iglesia en La Paz? What do you think?

B: Wow, I think I can say it's a moment of intimacy with the Lord where I usually listen to his voice and give much thanks for what he has given me and many young people at this time. Then I think it's a time to express communion from the heart and thank... Very often to express the pain of the frustrations that you may have. I feel it is a moment where through music you can say things that maybe you do not dare to say.

I: Very good, very good. And tell me about a worship experience that impacted you?

B: Of worship. We recently had a retreat.

I: Yes, yes. I liked it a lot.

B: And in this retreat, we were worshiping and I do not think much about the person. I like what the Lord did... the vision that [I] experienced and listened to his voice. For the first time and always you hear his voice in a moment and in a mind. You may experience strange that if I am in communion with him... So.

I: Very good, very good. And what can be a distraction during worship?

B: Wow, a distraction.

I: If any, or if not.

B: I think, the cell phone. I think. The cell phone is always something to be aware of. The cell phone at that moment, when it does not help, you disconnect. Sometimes I'll take pictures [laughs]. But...

I: Very good. And tell me about your favorite worship songs and why they are your favorite?
[coughing] I'm sorry.

B: One that I really like is the one we learned in the retreat, which would be "Above the Sun"
That one. I loved it because I feel that it identifies me a lot in life. I like that with those...
"The Name of Jesus"

I: Yes, I think I know.

B: I have it here, for listening [looks at her phone]. "Beautiful Name." I love that because it
reflects the name of Lord. I am thinking how it is one of my favorites.

I: Very good. And what do you think about traditional Bolivian music being used in
worship?

B: Like traditional and/or what we are singing, or?

I: Yes.

B: I think in this congregation, how they looking, many think a lot about the lyrics really. It's
a good thing not to sing anything. So, I think that's the point. I really like the praise here in
the congregation, because it reflects a lot. I know that it really is focused on the one in the
Lord or one on the other hand, so I think so. But in general, in Bolivia I think we do not.
Sometimes, maybe for the congregation. [unknown – something about music pulling the
young people away] It's not worship.

I: Yes, I understand. Are there any traditional Bolivian music styles and/or songs that you
would like to see more of in worship?

B: Honestly, no.

I: No? Why?

B: I think I like... I like to see new things. I like it as I experience seeing the rhythms of
things, so I think that it was focused a lot on really specific music. I like to listen to
everything but ... I have felt.

I: Yes, I understand. And how do you think worship can be improved and strengthened at
Iglesia en La Paz?

B: Uh, wow.

I: It's difficult.

B: Yes ... Improve. I think the first thing is to understand what it is what the Lord is doing in
worship. What it means to worship and through that look for a concept, but all in a strong
meeting. I think that would be the main thing and maybe also working to focus on improving
as musicians. I feel that we are going to talk about doing it with excellence and it is

something that I always do things to teach and to do it for excellence. Then I think that improving would also improve much as you sing, with playing the instrument... but it is mainly what the Lord wants to do through music. Because I think that music is a tool that teaches everything, but it depends a lot on us, for better or for worse.

I: Yes, very good. Very good. And finally, what do you view as your role in congregational worship?

B: Like the congregation, or my role?

I: Your role in worship.

B: In worship.

I: Yes.

B: Wow.

I: Yes, a difficult question.

B: Wow, my role. It is mainly worship. But I think that at the moment when worshiping, it is a moment in which to minister to another person. Then I think I minister. I used to make others sing, now I feel that I can also do it in/with a word of encouragement. I feel it is my role in worship.

I: Very good. Thank you very much! It is very helpful.

Blanca Interview Transcription – English – Member

I – Interviewer

B – Blanca

Time: 7:49

Audio: [Interview Audio - Blanca - July 27 2018.mp3](#)

I: Thank you very much. Perfect. We want it to be closed, right? [goes over and closes door to room] Thank you very much! Do you regularly lead worship in the church or participate in the praise band? One, it's fine.

B: Maybe no... I am not a member of the praise band.

I: Yes, it is fine! I have eight questions. My first question is: What is worship like at Iglesia en La Paz? What are your thoughts?

B: I think that... Really - I do not know – it is a moment, a space where we can maybe connect with God because there are distinct songs... Songs so that you can talk to him as well as other songs where you can praise him with our dancing... Then both aspects where you are able to maybe have more intimate time with God, I think. Those are two.

I: Very good. Tell me about a worship experience that impacted you?

B: Mmm... Maybe... A moment that has impacted me most was when I started to come and in the retreat, there is a worship night. And in general, not everyone is encouraged to dance or follow the moves or share [mumbling], but that was a moment when ministry was first and we have time. Ideally, we all start praising even though we do not know the steps and it is what impacted me the most.

I: Very good, very good. What can be a distraction during worship? If any distraction?

B: Distraction... I think there would not be a distraction

I: Yes?

B: Yes... Once the light was cut [laughing]

I: Si. [laughing] Tell me about your favorite worship songs and why they are your favorite?

B: Name any?

I: Yes yes... [coughing] Excuse me, I have a cough.

B: Ah of course, with the cold. Let's see ... I saw a song I liked. Since I started maybe to come here to the church called Perfume at Your Feet. It's very beautiful but there was another one that we just heard in the retreat is Over the Sun. Those two songs I liked a lot because of the way they talk about God. Very pretty. One talks about how God has brought you to this

place of season ... The other talks about what it is like to really see God much more than I do... I think.

I: What do you think about traditional Bolivian music being used in worship?

B: Truthfully, I do not know that it is very nice because when we go on missions to Tarija, there is a time where they sing together there in the church with songs with the cueca rhythm of the place and it really seems like a very nice time. You have not been used to all that... That is how they have grown/what they have grown up with.

I: Yes, yes... Understand. Are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship? What do you think?

B: Maybe, I do not know very well but I think maybe I would like to see a bit of that. Yes, as I said, sometimes it makes you a little more like a certain type of people.

I: How do you think worship can be improved and strengthened at Iglesia en La Paz? What are your thoughts?

B: I think something that helps you to be able to worship is to understand more of the Word... also to understand and listen to what you sing too. I think we can understand the word power you own and you sing with the heart. That makes me have no more strength worship than simply guided by the same thing. I do not know... I think it's more in being able to understand.

I: Yes, I understand. What do you view as your role in congregational worship?

B: Mine?

I: Yes.

B: I do not know ... I'm not sure, but I do not know maybe I have a form of power. To worship as God really deserves to be worshiped. And that in some ways can also encourage other new people, because seeing that perhaps older people are really worshiping with freedom and it encourages them to be able to do the same thing in that moment, it is worship.

I: Very good! Thank you very much. We are finished.

Carla Interview Transcription – English – Member

I – Interviewer

C – Carla

Time: 10:16

Audio: [Interview Audio - Carla - July 27 2018.mp3](#)

I: It is July 27. Yes, yes. Perfect. Thank you very much! And I have eight questions. My first is: what is worship like at Iglesia en La Paz?

C: The worship. A balance is maintained between the musical, the instrumental, but also what the lyric says. Then they both take care of both parts, then that would be what worship adoration is. It makes it special for me because I have been taught to understand by singing and crying out, not only understanding what music brings.

I: Yes, I understand. Very good. Tell me about a worship experience that impacted you? It is difficult.

C: There is a song that is called “The Love of God” and [it is] so deep. From La IBI. “The Love of God.”

I: Ah, yes. I know [it].

C: Yes, “As deep as the sea.” In that song, the first few times that they are interpreting it to a general meeting in the school. Then that's when I started singing. I felt an emotion indescribable joy. I think I could say like God's embrace then. Singing the praise of God's love was what they were living then. I could not stand because really every lyric/line with depth is so great. Then it was as if Lord broke me there. I really felt he was there with, the person he was singing to.

I: Very good. Very good. And what can be a distraction during worship?

C: There are two types of extremes. The e end where you are broken, wanting to put [it all] on the floor, wanting to express everything you are singing, but you find yourself a brother/sister next to you is totally unaffected by the song. You are sitting or your gaze is lost. And that's why, when I love I try to close my eyes with my mind and I find a moment where Lord is with huge eyes so that it does not affect me. And on the other side is perhaps the distraction of when we have to serve with dance ministries, then it can also be a few steps towards distraction. [unknown – talking about worshipping the person and pursuing tranquility]. It is like the two extremes that it is very difficult to balance.

I: Yes, yes. I understand. I understand. Tell me about your favorite worship songs and why they are your favorite?

C: One is called Oceans. Yes, because it talks about how I'm going to take your hand and I'm going to walk by faith. When you see so many personal difficulties I have gone through, many difficulties in my life, then and... I feel that God has really helped me to walk on the waters a lot but I really like that song from Oceans... “your voice calls me, it is your hand

that will take me.” Then... God. The other, I could say it could change now.. “Above the Sun.” I love the lyrics.

I: Yes, I like [it] a lot.

C: Yes.

I: And what do you think about traditional Bolivian music being used in worship?

C: Well, in this congregation there is not much of that experience, almost nothing. That's why when we did the workshop, that way when they did the song in... from tinku. Wow, I said I want to interpret it with dance and for my [unknown] is dancing a typical music of the country. [Then it will bring me but not much the lyric yes and the cultural, worldly lyric.] Yes, it is very focused on power to the human force, but the rhythm is beautiful as that the tinku song interpreted and that they have spaces that are not so nice to be able to interpret, but it is good that the brothers in the maybe like a special way... but it would help a lot to get there because we see all the social classes here in the congregation and part of the [music] has been linked to the culture. And maybe we can show them that the music is really for the [unknown] but you can make an [unknown]. Now it is a fiasco, always a time for another congregation to play music from the country. But they even got to dance it as if they were a folk entrance. Then it was like changing only the lyrics, but everything else is the same and there are rhythms that I think you should not put into worship, because its context is like wanting reggaeton music with Christian lyrics and reggaeton takes you to other things. It takes you some physical, to move. So, you cannot put it to Cristian lyrics, yes, true. So, that line is, well, you have to be clear. So, for example morenada here is very sensual and putting Christian lyrics to a morenada would be very dangerous.

I: Yes, I understand. Are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

C: Yes I think I could say playing the huayño or the tinku.

I: Yes, very good.

C: Because they are dances that focus on a social celebration and a group of people. So, that would help us to be able to worship in body in the Church anew [instead of?] of personal dances, or of couples, not group... I think even to unite and dance...

I: Ah, very good, very good. And how do you think worship can be improved and strengthened at Iglesia en La Paz?

C: It's hard, because they have something that they teach me in this... as a congregational teaching... to look for the permanent doctrine. So, they are very prudent in passing lines/lyrics and eventually maybe they would [referring to local songs used in worship]. But first it would have to do with parts that are central and hence, more or less, like that of the tinku, then preparing to have first a good lyric with a good rhythm... And only then they would play it congregationally. So, I think they could do it, but there should be brave people to compose [it], as well as to play.

I: Ah, very good, very good. And finally, what do you view as your role in congregational worship?

C: I continue in dance, and my purpose has always been rhythmic. If I do not have rhythm, then I believe that I serve in the sense of being able to inspire others that you do not need to have the gift to express your love for God as a child. In other words, you can learn to play instruments, that the great ones do, that know they have talent, but the children that do not have it do it out of love and it comes out nice, because it is from the heart. So, they want to inspire others, while I enjoy doing it.

I: Yes, very good, it is good. Thank you very much.

Carlos Interview Transcription – English – Worship Team

I – Interviewer

C – Carlos

Time: 8:48

Audio: [Interview Audio - Carlos - July 27 2018.mp3](#)

I: Perfect. I have eight questions. My first is: What is worship like at Iglesia en La Paz?

C: What? I don't understand. How would the question be in what sense?

I: Yes... it is um... How is the music, or how is the worship? Or what is it like?

C: You mean the band, or the people, the response? How it is given?

I: Whatever you want it to be. I am purposefully leaving my questions general so that you have the freedom to answer how you want.

C: Ok, so how is in the church... I think it is fine. There are some things that I like very much, the predisposition of the people. Many people who like to bring/carry a lot. That really shows that they have a heart to do it...they do it. They look for it. It is also good to see how much they desire... look for... Quite a lot. And if they try to make me, okay, they have things that maybe I would say we can improve. I think we could look at all the songs... they have to be centered on the Gospel. Yes, and in general they do, but I think they could be more, if more regular. And also, what I think about the fact that we have many groups makes some [of them] a little weak [musically]. There are good musicians sometimes filled in by people who are not [unknown, possibly 'playing' or 'filling in?'] on the same level as others. I know then good things bad things [unknown]

I: Thank you very much. And tell me about a worship experience that impacted you?

C: Here the congregation usually we had nights of praise and worship, but this year no. I really like how we give so much time for praise and worship. It helps us to understand the Lord more and to know Him. I think that I really like the worship times, too.

I: And what can be a distraction during worship?

C: In our church, I think so. If there is a good group, things are improvised. Yes, that can distract. Or also when there is someone who does not know his part well, you can notice that from below, as well. Also, when... when the sound fails, when something fails, the sound arises... It also produces distraction.

I: Yes, I understand. Tell me about your favorite worship songs and why they are your favorite?

C: I like ... I do not know if you've heard the album that there is the Sovereign Grace of La IBI. There are many songs that I like a lot because I like that they have a good rhythm, but

they also have a lot of the Lord, and a lot of the Gospel. So... If we understand what we are singing, we can already know more about God.

I: Very good, very good. And what do you think about traditional Bolivian music being used in worship?

C: Here we do not do it in our church. There are other churches that do it and I think that music is only a tool. What my God [wants] is our heart and I do not have a particular idea that a music serves. But I do think that maybe if it is well done, it can help. I do not know ... I've never heard it, but in general I think music is created and it's just a tool because it's being used as what we do with that.

I: Very good. Are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

C: Traditional...

I: Yes, from Bolivia... Folk music.

C: I would have to make a song to answer you, because I have not seen many worship songs with folk music, at least in the environment in which I have grown up in. Yes, I know that they are used more in other environments here. But no, although we have several churches in the south of Bolivia and between rivers we have several [that use folk music]. And honestly, they use the most traditional music of its place as folk music. Honestly, that the region is fine.

I: Very good... And how do you think worship can be improved and strengthened at Iglesia en La Paz?

C: I think that the concept of adoration goes much more than singing. I think it is necessary for all of us to understand what it is to worship and adore. It is good to seek to seek to exalt the Lord. So, I think that both what is shared in the pulpit and what is being played should be totally united and showing the gospel. Then that would help because if people can know God more through those who are singing then they will do it genuinely and not emotionally.

I: Yes, very good. And finally, what do you view as your role in congregational worship?

C: It's okay. To accept the Lord with everything. The fact that we have been created and that is our purpose from the beginning... Then when we are together worshipping God, we are fulfilling a purpose. So, I think it's when I get here to concentrate on that from above.

I: Very good. Thank you very much!

C: A pleasure.

Delores Interview Transcription – English – Worship Team Questions

I – Interviewer

D – Delores

Time: 13:08

Audio: [Interview Audio - Delores - July 29 2018.mp3](#)

I: Thank you very much. And do you regularly lead worship, or no?

D: Yes.

I: Perfect. I have eleven questions. My first is: list some of the worship songs that you use most in church gatherings?

D: There are many that I use ... Although I do not know what they are all called. “My Christ My King.” It is in a style of song I really like the songs. More of the Hebrew type... very happy. And those of worship... Many of Christine D’Clario’s... many of her [songs]. There are also several more... There are many.

I: Perfect, perfect. How do you choose which songs to use in worship?

D: In my case, when I had to direct, I like to ask the Lord for a direction, a theme, a place to go and based on that, I prayed and I asked the Lord to give me songs that allow the people to really go to the Lord more than thinking about one that is near it.

I: Perfect and what music ministries have influenced worship at *Iglesia en La Paz* the most? Why?

D: They are diverse to see... Hillsong, many from Hillsong. Um ... Um ... [unknown] Personally. the ones from Christine D’Clario in worship. There are some [songs] that are translated from the English that young people use a lot with Oscar. But I use Hebrew [style songs] most of the time... Marcos Barrientos and Danilo Montero. Of those, or also of the new ones too. We look for them a lot, there is not only the lyrics but the inspiration. That is really my personal way and I did not like it very much. We just let ourselves be carried away by the rhythm.

I: Yes, yes. I understand.

D: Also, be it the author, or the lives or the group, I would examine the doctrine of the lyrics of the group. Then all that makes to me, more or less.

I: What are some of the biggest obstacles in leading worship?

D: That there are not people. They do not come prepared. Sometimes you think that you have a lot of need. Sometimes you have to be pushing the people for there to be worship. So that’s that... Many time as musicians we put ourselves in that place. Sometimes we are not in tune

with the Spirit. Our heart is sometimes not ready. Or we come with many fights equal to the people. We need greater communion and dependence on the Lord for them.

I: Yes, very good. And what are some of the biggest successes in leading worship?

D: The beauty of the worship, when it comes. ... it climbs to the highest point. How much it does not need the musicians to play and sing and that the people only sing. For us it is the most beautiful, because you feel that you are only an instrument so that all of us together may adore the Lord without having to say anything to Him.

I: Si, very good, very good. And do you incorporate any local Bolivian song styles into worship? Why or why not?

D: I like some styles. Not many, not many. There is a style of charango that we've been trying to - want to - incorporate. A member of the group knows it all. Two members know how to play, only there is still time to prepare for that. But the people are not used to it, but I would like to do it more... We will do it when it is done, not in the Church but in the field, in the community with the children, we will incorporate that style.

I: And what are the most important components in your perspective of a good worship song?

D: The lyrics... the lyrics. Because prayer is not just a slow song, it is not just calm rhythm, but worship. The real worship is when we take a direct communion with us to address ourselves in the first person and not intercede in second, but in first. Then the lyrics make the doctrine [a lot}. Even I would sometimes be encouraged, I do not put many of Hillsong, either because I like the more simpler and less letter is less distracted and you can do more. The simpler the better. And obviously, the ambience in the way one plays something so that it does not distract the people.

I: Yes, yes. Very good. Have you ever worked at arranging worship songs into local Bolivian styles? How did you do that?

D: Not much, not much.

I: Very good. What do you think of some of the best biggest obstacles to arranging existing worship songs into a local body and style?

D: Again...

I: Yes, yes, yes. What do you think of some of the best biggest obstacles to arranging existing worship songs into a local body and style? Yes, it is very long.

D: I Agree. Among the group of people who go, because everyone has their own way of thinking... Sometimes everyone has their own style and they agree to see if this style will take or not. Suddenly it is liked more by those who are children or young people... No. This is not my style since the oldest styles, sometimes is an obstacle for that too.

I: Yes, yes, it is difficult. What are some of the biggest obstacles to writing songs at this church?

D: They have not been very motivated and they have not been motivated the word. They have not been very motivated. I would say that there have been Brothers in the past. They have had their own compositions have been recorded quite a lot. Yes, they have recorded them themselves and they sang them in small groups and I was not present in that. [After that some them have finished,] but I know that they are very old. What one of those songs [that the current groups and] one of young people have their own songs. With most of the adults, we have not been motivated that much, as we are not being supported more... in getting us out.

I: Yes, yes, it is difficult. What are your worship goals for this next year?

D: I like it. We would like, with my husband, to introduce, as I told you, several other instruments. As well, continue preparing several members of our group to also develop in directing that there are more. More diversity, much more when directing... And that there is more unity. The entire ministry group worships Him in such a way that they really sit down to minister to the people. In one sense, that we can have a truly worshipful life.

I: Perfect. Very good, very good. It is finished. Thank you! Thank you very much! And do you want this?

D: Uh, no. No worries.

I: Thank you very much!

Diego Interview Transcription – English – Worship Team

I – Interviewer

D – Diego

Time: 6:13

Audio: [Interview Audio - Diego - July 29 2018.mp3](#)

I: I have eight questions. And my first is: what is worship like at Iglesia en La Paz, in your opinion?

D: Worship. Well. Of the people or of the ministry?

I: Uh, the ministry. What would you prefer? It is difficult.

D: It's okay. Of the ministry... We have known each other for many years and have administrated for about twenty years, maybe more, together and it seems that we have made that connection of ministry friendships from years ago but also of the Spirit. of the Spirit.

I: Very good.

D: Yes, yes. So right now, it is the mostly with the people, because sometimes they do not have/know exactly what praise is. Although they have had some congregational seminars only the musicians go. Not many people go.

I: Yes, yes, I understand. Tell me about a worship experience that impacted you?

D: That impacts me ... Sometimes it always impacts me when the Spirit moves and is visible. When there is a word, I feel freedom when the time becomes more extended, no. You cannot limit Him.

I: Yes, yes. What can be a distraction during worship?

D: A distraction. It can be... It could be that the new one [referring to songs]... some new ones that are very high. In all, it is possible to stop praising and be distracted a bit by the musicians...

I: Yes, I understand, I understand. Tell me about your favorite worship songs and why they are your favorite?

D: My favorites.

I: It's difficult!

D: Yes. In reality I do not have favorite songs, because I have a bad memory. Now, all the time.

I: Yes, I understand, I understand [laughing].

D: But what I like most are those that are very personal, right? They are the ones that I like the most.

I: Yes, very good, very good. What do you think about traditional Bolivian music being used in worship?

D: For the same, yes. I think you cannot - to make worship music with Bolivian folk music and [is] more of praise, but not worship.

I: Yes, I understand. And are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

D: Well, personally since I was little I was, well, a rocker. [laughs] I do not like the music, the national music.

I: No? Why?

D: No, I do not know... because it's weird.

I: And how do you think worship can be improved and strengthened at Iglesia en La Paz?

D: Strengthened...

I: It is difficult.

D: Yes, I think that as I said the seminars are good so you can understand a little more. About this, about this topic, I do think so too. And I'm talking to my small group, for example, about what God is that we are really worshipping here. When you see certain points of God. When we say God is sovereign, God is love, maybe not only we say but live it and feel it I think it's a little different. When you understand, you believe in God then praise in worship can just flow.

I: Yes. And what do you view as your role in congregational worship?

D: My role. Well, I play the drums because [...] my throat. But I believe that in those where we minister praise. Here it is said that it is like a channel that God speaks to the people. And I have the gift of prophecy. Although they rarely practice them in praise and worship. But when God tells me something then I think that is my role to praise, to tell what God wants to say to the people and encourage... to encourage them. It has usually been my role to within worship.

I: Very good. Very good. Thank you very much!

Ella Interview Transcription – English – Member

I – Interviewer

E – Ella

Time: 7:15

Audio: [Interview Audio - Ella - July 29 2018.mp3](#)

I: Thank you very much. I have eight questions and my first is: What is worship like at Iglesia en La Paz? In your opinion.

E: I believe that the worship in our congregation is profound. I really like to be in the time of praise and I strive to arrive early to be there [during] all the worship time ... Because really, It has happened to me many times, almost every Sunday, that the Lord speaks to me during the time of worship.

I: Very good, very good. And tell me about a worship experience that impacted you?

E: An experience... You know that here in La Paz we have an event that is called “The Day.” What has been happening during... I do not know if it's 11 or 14. It's a full day. The adoration of the praise band and worship are 24 hours in a row. In that event, I had great experiences of worship.

I: Very good, very good, and what can be a distraction during worship?

E: I am a mother of three children, so the children distract me a lot because it is: “Mommy! Mommy!” And when I try to worship the Lord here in the church, no, and generally they distract me because they ask me for something.

I: Yes, it is very difficult! Tell me about your favorite worship songs and why they are your favorite?

E: Two songs, or...

I: Um, what do you prefer?

E: The names ... I like “Hosana” a lot. Why? Because it is addressed to the Lord, or the Lord is spoken of. Personally, I think that worship has to be like that. I know I cannot talk about other people in the song if you're praying to the Lord, right? I also like “Oceans.” Those ones.

I: Very good, very good. And what do you think about traditional Bolivian music being used in worship?

E: Use, like folk songs?

I: Yes.

E: Personally, I have never had experience with folk music, no. I have never been to a church where I feel that folklore praises the Lord. I have listened to praise songs, but songs that speak of the folklore [not the Lord]. And they are good for the rhythm, but personally I do not like folklore. I do not like any folk music.

I: Yes. Why... Is it the style?

E: What happens is that here in Bolivia folklore is very rooted with culture and culture in Bolivia is idolatrous. Maybe that has made me like that when I was very young... I had [unknown] folk music. Then I did not like it.

I: Yes, I understand. And are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

E: I don't think so.

I: I don't think so. How do you think worship can be improved and strengthened at Iglesia en La Paz?

E: I believe that. Maybe it should be through preaching. Teach oneself to teach people what worship is. I believe that if there were more preaching on the topic of worship, that the people would be taught that it is true worship. That is, the duration must begin at home in intimate and personal times with the Lord. If a person does not know worship or do not know him intimately in their home, he will not be able to do it in the Church. And there are many people who do not get to have a deep contact with the Lord on Sunday, because they probably have never done it in his home maybe... The preachers will teach them to have that intimacy. And maybe making seminars or retreats that are specifically in worship and intimacy with the Lord could perhaps be improved.

I: Very good, very good. And finally, what do you view as your role in congregational worship?

E: I do not know if I have a role in congregational worship, but I can be very tired all week having many things on me. And I know that if I come on Sunday, I will rest. In that time, it is not for me it is for the Lord, but it is as if it were a rebound/feedback and there I can leave the Lord with all my burdens. If I can serve in something, as I told you, many times I have heard the voice of the Lord and it was a word that was for a brother/sister. Then I can go and tell him/her not to warm him up. Perhaps he is saddened/sad, evil is so sad, and I could give consolation through the word.

Fiona Interview Transcription – English – Member

I – Interviewer

F – Fiona

Time: 5:14

Audio: [Interview Audio - Fiona - July 29 2018.mp3](#)

I: I have eight questions and my first is: what is worship like at Iglesia en La Paz? In your opinion?

F: Ah ... In my opinion it is worship. From what I have seen it is very good the truth is, eh. It really makes you to feel the presence of God when you are in full worship. You are entering the worship leads you to feel us the presence of God.

I: Very good, very good. Tell me about a worship experience that impacted you?

F: Yes. Well, one was a year ago that there was [something] wrong with my foot. So, it was a similar/equal retreat at the Church [likely referring to the retreat that the church just hosted]. And it was only a moment when I practically adored him. Then, there when they prayed for me and I really felt very strong, that God was healing me from the disease and I had also felt that God was near [unknown] the presence of the Lord.

I: Good and what can be a distraction during worship? If any.

F: In my case, it is a bit of the dance ministries, in which they dance, and the girls especially. It is a little bit to minister to the environment and sometimes when they are reaching to the brothers. The congregation is the same, as it distracts me from God.

I: Yes, yes. I understand. And tell me about your favorite worship songs and why they are your favorite?

F: Let's see ... One of them is “The Love of Christ.” And I think it's true that we sing that. It is one of the songs I like the most and then which one is ... [unknown].

I: It's fine, it's fine. What do you think about traditional Bolivian music being used in worship?

F: Traditional music. I believe that the traditional music, I do not listen to much. But I think that it's the more help[ful]...

I: Yes, yes. Are there any traditional Bolivian music styles and/or songs that you would like to see more of in worship?

F: Many. Difficult.

I: Yes, yes.

F: The songs. I do not know what songs I might want to see, to be able to hear here a lot. No, those songs are not here.

I: Why?

F: Because I don't think... We have not heard much of traditional music. Then I think they do not know that song.

I: Yes, yes. I understand. How do you think worship can be improved and strengthened at Iglesia en La Paz?

F: In my opinion I think it would be strengthening to have a little more time of communion to pray, that there is more to pray for. Verses [unknown] in the middle of the songs of [unknown] everything and also, a little more of songs that really worship. But it is also the brothers and sisters, if we ourselves can be in communion [together] or feel the same to be present.

I: Very good. And finally, what do you view as your role in congregational worship?

F: Role. Mmm. I believe that when one plays a leading role but I believe it would help a little bit in the matter of what the [unknown] in projecting the song's lyrics. In that, right now, I am following in this direction. I think that helps a lot. That also the brothers see the lyrics, [I am] very connected.

I: Very good.

F: In that, I think is my role right now.

I: Yes. Thank you very much! It is finished!

Geraldo Interview Transcription – English – Worship Leader

I – Interviewer

G – Geraldo

Time: 6:44

Audio: [Interview Audio - Geraldo - July 29 2018.mp3](#)

Questions for Worship Leaders in the Church:

I: Perfect. Thank you very much. [noise in background] Do you regularly lead worship?

G: Pardon?

I: Do you lead regularly in worship? Yes, or no?

G: Ah, yes. I basically play in the group every Sunday. [laughs]

I: Yes, yes, yes [laughs]. I have eleven questions. My first is: list some of the worship songs that you use most in church gatherings?

G: I believe that it is “Greater Than I Imagine.” We play it almost [every time]. We also have “The Love of Christ,” “How Great is Our God,” and... I think that those three, those are the ones we go and play the most.

I: Very good. How do you choose which songs to use in worship?

G: Well honestly I'm trying [to see] if I can have an idea what the preaching is. I try to find songs that are related to the subject. If I do not know what the preaching, that is the issue. I would like the Lord to speak to his church. I see the songs that are related to that topic and I try to make a list with the same focus, so that people are focused on one thing.

I: Very good. And what music ministries have influenced worship at *Iglesia en La Paz* the most? And why?

G: I believe that the main one is the dance ministry with the sisters. It is there, because I believe that it encourages the brothers to be able to praise God too and not be afraid [unknown: “such a shame”].

I: What are some of the biggest obstacles in leading worship?

G: In my opinion I think it is not so much as an obstacle, but it makes you feel a little sad when you see that there are not many people at the beginning of the congregation... at the beginning of the meeting... When there are three people. It costs me a little, and also when people who maybe are not bringing, are distracted, or doing other things that distract you a little bit.

I: Yes. I understand. And what are some of the biggest successes or strengths in leading worship?

G: I think that when you pray to and ask for God's heart... that he can work in a great way in my times of praise. And you can see his presence descend strongly into people's lives, it is very nice in the church.

I: Very good. And do you incorporate any local Bolivian song styles into worship? Why or why not?

G: It is a difficult subject and I would like to say some songs, because it is a ... it is something very [unknown] to our national of Bolivia. It is something [that is] ours and I think it would not be bad. The issue of not had also occurred because maybe many brothers and sisters may be offended or may not like it. I think we should see a balance between the two so that it is not a bit of a solo show either. Surely people can do it without getting distracted.

I: Yes, yes. I understand. What are the most important components in your perspective of a good worship song?

G: I think it commits us to the main thing that is based on the Bible... It does not tell lies. It is not that a song is a Biblical back-up. The other is that may not be very complicated musically, so that the brothers and sisters are like coming with music they cannot praise [with]... that they do not get distracted and I think they will be those two basically. That they can have a simple structure so that the brothers and sisters can sing them. They do not have a hard time learning everything, but they go hand in hand... Sometimes.

I: Have you ever worked at arranging worship songs into local Bolivian styles? How did you do that?

G: Well, honestly I never, never did.

I: It is fine, it is fine. What do you think of some of the best biggest obstacles to arranging existing worship songs into a local body and style?

G: Well, maybe an obstacle would be that before the people, they do not like it very much. Maybe the style of music does not see us. How to say it... They do not see it as very feasible to be able to praise with that genre, but they see it more as a special number, or something like worship when it can be [used]... But maybe they are a little closed-minded and do not want to understand that they could praise God with that.

I: And what are some of the biggest obstacles to writing songs at this church?

G: Well, in the church to be able to praise, it [new songs] will go through the worship team, and the mass and then approved. Then there is sometimes another obstacle. All that process, that is a little long instead of saying if it's okay if we change.

I: Yes. Finally, what are your worship goals for this next year?

G: I would like to see maybe more praise groups, that more people integrate to praise God in the ministry. And really see that the people of the congregation come excited for the time of worship. They do not just come to the preaching that many people praise... The time you have to get there to the preaching, then the people are excited to come sing to God as brothers and sisters.

I: Perfect. Thank you very much!

G: No, it's nothing.

I: That is all.

G: Great.

I: Perfect. Thank you very much for helping me.

Appendix F

Fieldnotes: Workshop Teaching and Song-Sharing Recordings (audio files available upon request to the author)

Module 1 (June 29):

[Workshop Module 1 - Part 1 - June 29 2018.mp3](#)

[Workshop Module 1 - Part 2 - June 29 2018.mp3](#)

Module 2 (July 5):

[Workshop Module 2 - Part 1 - July 5 2018.mp3](#)

[Workshop Module 2 - Part 2 - July 5 2018.mp3](#)

[Workshop Module 2 - Part 3 - July 5 2018.mp3](#)

Module 3 (July 6):

[Workshop Module 3 - July 6 2018.mp3](#)

Module 4 (July 7):

[Workshop Module 4 - July 7 2018.mp3](#)

Songs Written and Performed at the End of Workshop 4

Song Group 1: [Song Group 1 - O and P.mp3](#)

Song Group 2: [Song Group 2 - G.mp3](#)

Song Group 3: [Song Group 3 - M.mp3](#)

Revised recording done by the group in the weeks following the workshops (named “Varon de Guerra): [Varon de Guerra - Group 3.mp3](#)

Song Group 4: There was a fourth song group that told me they were working on a *cueca*; however, they were not present for the performance. I am working to get their finished song, or what part of the song they have finished to add it to this list.

Appendix G

Running Record of Surveys and Member-Checking Responses

Preguntas para los Participantes en los Talleres de Composición y Organización – Respondent R

1. ¿Cuántos de los talleres asistió?

Asistí a 3 de los 4

2. ¿Cuáles fueron los temas de taller más útiles e interesantes para usted personalmente?

Me gusto mucho la parte de los 6 principios importantes para canciones de adoración

3. ¿Cuáles son algunos conceptos que aprendió que actualmente está empleando en su composición o que incorporarán en futuras composiciones?

Me parece que la parte que se habló sobre la concordancia entre la letra y la música es algo que definitivamente debe estar en una futura composición

4. ¿Qué partes del taller no fueron tan significativas o útiles como otras partes?

No he pensado en eso, talvez sería que la parte teórica sea mas corta y vayamos más hacia la práctica

5. ¿Qué cosas cambiarías si se ofrecieran nuevamente estos talleres?

Que el taller sea mas práctico

6. ¿Hay algo que le hubiera gustado ver o escuchar más en los talleres?

Talvez demostración de algúa alabanza que haya sido compuesta

7. Si se volvieran a ofrecer talleres de composición y organización de adoración, ¿qué tan probable sería que los asistieran?

Yo si estaría dispuesto a asistir

8. ¿Cuál crees que es el próximo paso para cultivar la composición de canciones locales y arreglarlas personalmente?

Creo que debemos incentivar a las o los hermanos para que se animen a componer o sigan componiendo talvez dictando cursos de musicalizacion

9. ¿Cuál es el próximo paso para cultivar canciones largas y arreglos en tu iglesia?

Apoyo de algunos instrumentistas para lograr darle música a las composiciones

10. ¿Qué comentarios o ideas adicionales tiene para el facilitador del taller o el contenido de los talleres?

¿Si volverá a dar mas talleres a futuro?

Translated Member-Checking Questions for Participants in the Songwriting and Arranging
Workshops - Respondent R

1. How many of the workshops did you attend?
I attended 3 of the 4
2. What were the most helpful/interesting workshop topics for you personally?
I really liked the part of the 6 important principles for worship songs.
3. What are some concepts you learned that you currently are employing in your composing or will incorporate into future compositions?
It seems to me that the part that is spoken about the agreement between the word and the music is something that should be...
4. What parts of the workshop were not as meaningful or helpful as other parts?
I have not thought about that, which was the shortest and most dangerous theoretical part of the practice.
5. What things would you change, if these workshops were to be offered again?
Make the workshop more practical.
6. Is there anything you would have liked to see or hear more of in the workshops?
Maybe a demonstration of some praise that has been composed.
7. If worship composition and arranging workshops were to be offered again, how likely would you be to attend them?
I would be willing to attend.
8. What do you think is the next step in cultivating local songwriting and arranging for you personally?
I think we should encourage brothers to join a compose or follow that compose the dictates of the music courses.
9. What is the next step in cultivating long songwriting and arranging in your church?
Support of some instruments to achieve music to compositions.
10. What additional feedback or thoughts do you have for the workshop facilitator or the content of the workshops?
If you will give more workshops in the future?

Preguntas para los Participantes en los Talleres de Composición y Organización –
Respondent M

1. ¿Cuántos de los talleres asistió? 2
2. ¿Cuáles fueron los temas de taller más útiles e interesantes para usted personalmente?
Retroalimentación grupal, reescribir las canciones en un proceso.
3. ¿Cuáles son algunos conceptos que aprendió que actualmente está empleando en su composición o que incorporarán en futuras composiciones?
Dios puede redimir todo de nuestras personas, incluyendo la música de nuestra cultura.

4. ¿Qué partes del taller no fueron tan significativas o útiles como otras partes?
Los principios proporcionados son útiles para todo tipo de música. Los ritmos bolivianos no son utilizados en nuestra iglesia pero eso puede cambiar si Dios quiere.
5. ¿Qué cosas cambiarías si se ofrecieran nuevamente estos talleres?
Pediría material para leer antes y durante el seminario. Profundizaría más el material, que es muy rico.
6. ¿Hay algo que le hubiera gustado ver o escuchar más en los talleres?
No.
7. Si se volvieran a ofrecer talleres de composición y organización de adoración, ¿qué tan probable sería que los asistieran?
Muy probable.
8. ¿Cuál crees que es el próximo paso para cultivar la composición de canciones locales y arreglarlas personalmente?
Componer cada vez más y mejores composiciones para que sean apreciadas y cantadas en la iglesia local.
9. ¿Cuál es el próximo paso para cultivar canciones largas y arreglos en tu iglesia?
Dedicarle más tiempo en oración y en trabajo.
10. ¿Qué comentarios o ideas adicionales tiene para el facilitador del taller o el contenido de los talleres?
Más seguridad durante las exposiciones. Mantener contacto visual con la audiencia mientras el traductor está hablando. Que el material de apoyo sirva a la audiencia para seguir la exposición y tomar apuntes.

Translated Member-Checking Questions for Participants in the Songwriting and Arranging Workshops – Respondent M

1. How many of the workshops did you attend?
2/4
2. What were the most helpful/interesting workshop topics for you personally?
Group feedback, rewriting the songs in a process.
3. What are some concepts you learned that you currently are employing in your composing or will incorporate into future compositions?
God can redeem all of our people, including the music of our culture.
4. What parts of the workshop were not as meaningful or helpful as other parts?

The principles provided are useful for all types of music. Bolivian rhythms are not used in our church but that can change if God wants.
5. What things would you change, if these workshops were to be offered again?

I would ask for material to read before and during the seminar. I would go deeper into the material, which is very rich.

6. Is there anything you would have liked to see or hear more of in the workshops?

No.

7. If worship composition and arranging workshops were to be offered again, how likely would you be to attend them?

Very Probable

8. What do you think is the next step in cultivating local songwriting and arranging for you personally?

Compose more and more compositions to be appreciated and sung in the local church.

9. What is the next step in cultivating long songwriting and arranging in your church?

Spend more time in prayer and at work.

10. What additional feedback or thoughts do you have for the workshop facilitator or the content of the workshops?

More security during exhibitions. Maintain eye contact with the audience while the translator is talking. That the support material serves the audience to follow the exhibition and take notes.

Preguntas para los Participantes en los Talleres de Composición y Organización –
Respondent V

1. ¿Cuántos de los talleres asistió? Asistí tres días del taller

2. ¿Cuáles fueron los temas de taller más útiles e interesantes para usted personalmente?
Todos los temas fueron interesantes la parte mas interesante fue la parte práctica de composición

3. ¿Cuáles son algunos conceptos que aprendió que actualmente está empleando en su composición o que incorporarán en futuras composiciones?

Las cualidades comunes a las canciones exitosas

4. ¿Qué partes del taller no fueron tan significativas o útiles como otras partes?

Ejercicio uno del primer dia: canciones de nuestra cultura, varios de los participantes no estaban actualizados en música de nuestra cultura

5. ¿Qué cosas cambiarías si se ofrecieran nuevamente estos talleres?

Ampliaría el concepto de la música regional, sus características, ritmos, contenidos.

Al igual que la música hebrea, nuestra música altiplánica tiene predominancia de tonos menores. Ver en you tuve: CLICK UHJ [sic] charla de Sergio Feferovich

6. ¿Hay algo que le hubiera gustado ver o escuchar más en los talleres?

El mover del Espíritu en la composición espontánea y cantico nuevo del Espíritu.

7. Si se volvieran a ofrecer talleres de composición y organización de adoración, ¿qué tan probable sería que los asistieran?

De seguro asistiría, nunca se termina de aprender.

8. ¿Cuál crees que es el próximo paso para cultivar la composición de canciones locales y arreglarlas personalmente?

Conocer como tocar algunos instrumentos nativos, mejorar en su técnica y escuchar mas la guía del Espíritu Santo

9. ¿Cuál es el próximo paso para cultivar canciones largas y arreglos en tu iglesia?

Practicar en cuanto a estructuras, contenido y conocer mejor el manejo de armonías.

10. ¿Qué comentarios o ideas adicionales tiene para el facilitador del taller o el contenido de los talleres?

El músico es más práctico que teórico, incrementar partes prácticas, experimentar con ritmos, melodías y armonías nuevas.

Translated Member-Checking Questions for Participants in the Songwriting and Arranging Workshops – Respondent V

1. How many of the workshops did you attend?

I attended three of the workshops.

2. What were the most helpful/interesting workshop topics for you personally?

All the subjects were interesting the most interesting part was the practical part of composition

3. What are some concepts you learned that you currently are employing in your composing or will incorporate into future compositions?

The qualities common to successful songs

4. What parts of the workshop were not as meaningful or helpful as other parts?

Exercise one of the first day: songs of our culture, several of the participants were not updated in music of our culture

5. What things would you change, if these workshops were to be offered again?

It would expand the concept of regional music, its characteristics, rhythms, contents. Like Hebrew music, our Altiplano music has a predominance of minor tones. See in you I had: CLICK UHJ [sic] talk by Sergio Feferovich

6. Is there anything you would have liked to see or hear more of in the workshops?

The movement of the Spirit in the spontaneous composition and new song of the Spirit.

7. If worship composition and arranging workshops were to be offered again, how likely would you be to attend them?

Surely I would attend. I never stop learning.

8. What do you think is the next step in cultivating local songwriting and arranging for you personally?

Know how to play some native instruments, improve their technique and listen more to the guidance of the Holy Spirit.

9. What is the next step in cultivating long songwriting and arranging in your church?

Practice in terms of structures, content and better understand the management of harmonies.

10. What additional feedback or thoughts do you have for the workshop facilitator or the content of the workshops?

The musician is more practical than theoretical, increase practical parts, experiment with rhythms, melodies and new harmonies.

Note: These were sent out in late July and there were 19 participants total in the workshops; however, not all were present for all of the modules. I have contacted them through e-mail and WhatsApp several times; however, similarly to the surveys.