

Berklee College of Music

**The Saxophone:
The Wind that Moves the Life in the *Valle del
Mantaro, Peru***

Submitted in Partial Fulfillment of the Degree of
Master of Music in Contemporary Performance (Production Concentration)

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Abstract

The main purpose of my work has been to put in value the cultural tradition of the *Valle del Mantaro (Perú)* and the essential role of the saxophone on the "*orquesta típica*", which is the main ensemble accompanying their festivities. I have investigated, documented and recreated this music, so it can be a source of inspiration and knowledge for many musicians and music researchers of the world that can travel to Perú and experience these festivities, which will help to give these traditions a global reach. The focus of this investigation has been geographically *Jauja*, a very representative city of the Valley, and the work was limited to three musical genres: *huaylijía*, *jija* and *tunantada*, from among many other genres. This project is the first step to make the world know about the presence of the saxophone on the Andes of Perú, which has a unique and powerful expressiveness. I have been inspired by wthis work and this project will contribute to my professional career as an educator, performer, composer and to set a place for my image as a Peruvian Cultural Ambassador.

Keywords: Folk music, research, saxophone, documentary, compositions, transcriptions, culture, Peru, South America

1. Introduction

I am a Peruvian saxophone player that has discovered - 10 years ago, when I was 29 - that in the *Valle del Mantaro* there is a saxophone traditions that has now changed my view of life and my way of playing the saxophone.

The *Valle del Mantaro* is a large geographic area of the central Andes of Peru, within southwest of the department of Junín. It is an inter-Andean fluvial valley formed by the Mantaro River, which is between 3,000 and 3,600 meters above sea level. It is made up of four provinces: Jauja, Concepción, Chupaca and Huancayo. Currently total population of the Valley is 737 451 personas.¹

The *Valle del Mantaro* is populated by the the *Huancas*, who have a warrior origin which is the reason because they never were conquered. Their strong personality has always been leaned towards celebrating life through dances and music. The dances that they have in their 450 festivities a year, are always accompanied by music. Since 1940, when the Military bands arrived, the saxophone was incorporated in the tradition and has slowly become the main instrument in the whole Valley. The *orquesta típica* is the name that the bands that cheer up the festivities acquire after the saxophone was included. All the festivities, which are accompanied by *orquestas típicas*, give homage to deities, harvest cycles, cattle branding, and a deep love for their traditions.

All the musicians give their lives playing this music. A very good interpreter must "make the saxophone cry", which highlights the relationship between worship, crying and music in the community culture of the Andes.²

¹ *Censo Nacional 2017*. Instituto Nacional de Estadística e Informática (INEI). Lima, Perú.

² Mendivil says that there is a relationship between worship, crying and music in the Andean culture. According to him, Arguedas "noted the importance of crying in the religious imploration in the Andean world,

The whole music that accompanies the festivities does not have voice, its mainly instrumental, even though all the emotion comes from the voice interpretation. In the Valley there are also traditional music that have the voice as main instrument, but are not the ones that accompany the traditional festivities.

Geographically, Peru is divided from north to south, into three large regions: The Coast, the Sierra (mountains on the Andes) and the Jungle (Amazon Rainforest). The variety and musical wealth in these three regions make them look like three different nations. Even so, the knowledge that the Peruvian people have about their music is very limited and very reduced in scope; therefore, it is not known in Peru itself and in the rest of the world, how vast and profound it is. Peruvian essence is a melting pot of cultures in which its Inca, European, African and Asian origins converge and has defined the construction of an eminently mestizo culture. As a result of this miscegenation, currently has an impressive musical diversity and one of the most important cuisines in the world, although, the latter is much better known; among other important cultural expressions. However, Peru is known in the world mainly by Machu Picchu and in the last 25 years, for its culinary richness.

In my life experience, I grew up in a country that was in war (between 1980 and 1992), so it was very hard to know the deep Peru aside from the capital, Lima, that was somehow "protected" from the terrorism of "Sendero Luminoso" (Shining Path). For me also It was very hard to find my "music journey", because in those times there was barely music education: no music education in high schools and only one National Conservatory with very low level. Even though Peru is a country full of talent, there was no option to develop deeper as a musician. I had to find my own way to start singing and finally I could start playing the saxophone when I was 21 years old. On the other hand, because of its history since the

which explains that the astute clerics, who knew about this, used this mystical predisposition of the Indians for evangelization."

beginning of the Republic (1821), it always existed a greater resistance to folk Peruvian music (the native music of the Andes and Afro Peruvian music), so it was natural to be surrounded by music and cultures with European and North American influences: like rock, pop and to a lesser extent, jazz.³ At that time, the first years of my life, I did not know the roots of my country so it is over the years that I have been curious and discovered that the folk of my country is where I find my true self.

I grew up knowing little about the music and richness of the culture in the Andes of Peru, it was not until five years ago when I started a journey through the *Valle del Mantaro* (paradisiacal place in the central Andes of Peru) and its fabulous music. After this journey, I fell in love with the music and developed a commitment to the study and dissemination of Peruvian music and culture. This project was born from my immense admiration of their music and expressiveness through the saxophone (which has an interesting story on how it was incorporated in the last 80 years and it has become the main instrument on their folklore).

The *Valle del Mantaro* is about 8 hours driving from Lima. This Valley has a natural beauty that is astonishing. When the Spaniards came the first time to *Jauja* (one of the provinces of the Valley, which is the main focus of this investigation) they wanted to do the

³ As I explain later, in the results of the research carried out, with the corresponding citations, music in Peru can be classified according to its three geographical regions: the coast, the Andes and the Amazon region. The music of the coast is very influenced by the Spanish and European: the French minuet, the Viennese waltz, the Polish mazurka and the Spanish jota. Also, for the mestizo expressions of the central Peruvian coast, including Afro-Peruvian music. Basically, it includes: the Peruvian *vals*, the *marinera*, the *tondero*, the *festejo*, the *alcatraz*, the *landó* (the first are called *criolla* music, being the last three Afro-Peruvians).

The Andean or Sierra music, with an essentially autochthonous imprint, incorporates Western instruments that allow it to expand its sound expressivity, while maintaining the foundations of what its original sound must have been very marked using pre-Hispanic instruments. The music from the Andes vary on details from town, but some of the genres identified are: *huaconadas*, *huaylas*, *chonguinadas*, *carnavalitos*, *huaiños* (or *huainos*, which vary according each region), *yaravies*, *tijeretas*, *tunantadas*, *sicuris*, Andean *requinto*, *haswas*, *mulizas*, *kajelos*.

Music in the Amazon has a long history from the spiritual point of view, for example: the music used by shamans to cure with natural remedies and plants. The music in this region is very little known. Basically, includes a fusion of music from the Peruvian Andes with music from Colombia and Brazil with some influence from the music of the Amazonian tribes. It is a very happy, festive and danceable music.

capital there, but they picked Lima because of its access to the ocean. The music of the *Valle del Mantaro* is one of the most popular and cheerful of all Andean music. The local people have a very strong personality and are deeply proud of their land and culture. It is widely recognized in between the Valley and it is ignored by the rest of the country. This was a very visited valley in Peru many years ago, but in this century, the tourism flow came down (especially because of the terrorism of the 80s). For this reason, it is justified to make it known to the world and, therefore, make this Valley known through its cultural traditions and music.

There has been limited or no efforts to make a historiography of Peruvian music, so it is a difficult task to know about it, particularly music from the Andes of Peru. Since the beginning of the XIX century when the Republic started, there has been an evolution and the music has become essentially a miscegenation, a sum of many elements of European and Pre-Hispanic music to which the African heritage was added. Even though this is the nature of today's Peru, there has not been many fusions in the Andes that have developed harmonically and rhythmically, only the addition of the Electric guitar and drum set.

Currently there is a reference for musical fusion developed in Lima by Jean Pierre Magnet, a recognized saxophone player, that has toured the world with a Suite called "Serenata de los Andes" and Carlos Espinoza that also toured the world with original music and Arrangements inspired on this Valley for a Saxophone quartet called "Tawa Sax" (a project that I had the pleasure to be part of).

It is not possible to cover all the research about Peruvian culture in one document, so it's a lifetime goal to be able to make investigations that will show and help preserve the different currents that have developed in the country over the years. As an entrepreneur, I currently have *Waranqu* (an NGO) with a team of professionals and specialists that have

study the traditions for years in Peru. *Waranqu* has the goal of preserving and promoting Peru's deepest roots. We hope to achieve that our culture gets to be a starting point for the design of a strategy that encourages tourism by generating new routes and tourist services.

As an artist and composer, I am searching to communicate a message with a deep inspiration in Peru, I feel committed to share with the world my love for my culture in my own way, taking inspiration and elements of the roots and composing my own music. I hope to facilitate the universalization of Peruvian popular music through its fusion with contemporary elements that allow reaching younger and new audiences.

I firmly believe that with more information and knowledge about the complexity and beauty of Peruvian culture and music, a better nation will be developed, and substantive changes will be made in the perception that even Peruvians have of themselves, therefore, we will be more prepared to be seen better by the rest of the world. Culture and music bring people together and is the source of self-esteem, empathy and identity since it represents a bridge that allows people of the world to get to know and accept each other.

2. Culminating Experience Project

This project intends to put in value the tradition of the *Valle del Mantaro* and the essential role of the saxophone on their festivities. This work has been done through a research of Peruvian music, a documentary with a synthesis of the research, transcriptions and recordings of the musical genres. The focus of the investigation has been placed on Jauja, one of the four districts of the *Valle del Mantaro*, which is completely representative of the rest of the Valley. In this case, the work was limited to only three musical genres: *huaylijía*, *jija* and *tunantada*.

The main objective to investigate, document and then recreate the music of the *Valle del Mantaro* in which saxophones play a leading role, so that it can inspire musical forms that can have a global reach.

This project is the first step that is being made to make the world know about this tradition. Taking the music around the world and letting musicians play it, will help to universalize this special language and way of expressing with the saxophone. The hope is that it inspires saxophone players and musicians to travel to Peru and go to the *Valle del Mantaro* to experience the immense power of the saxophone and the dances surrounded by astonishing nature.

This project will contribute to my professional career as an educator, performer, composer and to set a place for my image as a Peruvian Cultural Ambassador.

The first part of this work, the research, focused on knowing the depth of the music of Jauja, as part of the *Valle del Mantaro*, interviewing musicians and trying to know their stories, especially in the field of music. Know the corresponding bibliography about the *Valle del Mantaro* and its people and transcribing some pieces of its music. I made transcriptions of the three main mentioned musical genres, a documentary about one of them (the huaylijía) and original compositions inspired in the *Valle del Mantaro*.

The main questions that have been answered by the research carried out have been:

- What is the role of music in the social and cultural life of *Jauja* in the *Valle del Mantaro*?
- Why is currently the saxophone the main instrument of the music of the *Valle del Mantaro*? Since when? What has been the effect of this instrument on tradition? What was the conformation of the bands before the appearance of the saxophone?
- How do people learn traditional music in *Jauja* and in the *Valle del Mantaro*?

- Is it possible to universalize the music of the *Valle del Mantaro*? What new elements should it have to become a more universal music?

As a result of the research and the answers to these questions, I had the tools to build the other components of my CE. The research also allowed me to better delineate the way to improve my artistic activity and my individual process to forge an identity of my own: "where I come from and where I'm going to".

3. Justification

Information is important and it is essential to share it. Information is knowledge and knowledge move the world. All the work done, the research and the process developed to know more about Peruvian music is what awakens my passion. I see opportunities to make it a central part of my career and identity. I believe in culture and its strength to impact society, so it is important to share information about it. I would like to travel the world transmitting and spreading Peruvian culture. Also, it would be a dream to travel to the most remote towns of Peru and document everything that happens culturally. The information and knowledge that this research has facilitated, fully justifies the work carried out. The task of its dissemination has just begun, and it is expected to be carried out successfully in the coming months. Some basic indicators indicate it: some recordings placed in Instagram and Facebook have been quite successful, for instance.

This work has given me the opportunity to collaborate and meet professional ethnomusicologists that have validated the information gathered. I hope this is just the beginning of a journey of research and collaboration with people from all over the world to expand the knowledge and do it permanently.

I intend to present the information obtained in a way that reaches young audiences and academic institutions, as well as educational programs in universities, so that the music

of the *Valle del Mantaro* and the role of the saxophone in it, can be considered a model of expression and can be transcribed and studied as an important folk music in important universities.

Food is already a reason for the self-esteem of Peruvians, I am convinced that music could be another factor of self-esteem, pride and empathy, favoring the development of the nation. The prouder and identified with the country's culture people are, the better they behave as citizens in a society.

I have improved my compositional skills and I am sure that I will incorporate what I learned in my new compositions. Therefore, I hope to share all the materials I have researched: bibliography, interviews and the path that led me to reach my goals on this topic, so that other students can benefit from wanting to do the same with the popular music of their own countries.

4. Objectives

The general objectives that guided this work were: to show a part of the music and culture of Peru, facilitating the knowledge of one of the most important Peruvian traditions: the music of *Jauja*, which belongs to the *Valle del Mantaro*.

The subobjectives, basically were (i) to know the music of *Jauja* (as part very representative of the *Valle del Mantaro*) and the decisive influence of the saxophone on it, and the way it was integrated into the traditions of the *Valle del Mantaro*; (ii) make original arrangements of traditional Peruvian music (from *Jauja-Valle del Mantaro*) seeking its universalization through its fusion with contemporary music and composing two pieces inspired by the expressiveness of the saxophone; and (iii) disseminate the music of the *Valle del Mantaro*, universalizing it, and seeking to increase knowledge and taste for Peruvian musical culture in the world.

After the investigation, I encountered many musical genres of Jauja, but focused on three main ones: huaylijía, jija and tunantada. I made transcriptions, have recordings of the melodies played by traditional saxophonists and made the arrangement for one of them. For this, the analysis of the harmonies, melodies, rhythms and articulations used by the saxophones have been crucial to understand how they get such a unique sound.

The compositions have been inspired by the expression of this music, using some of the saxophone expressiveness and particularities, but especially in the social context you understand living their traditions.

Now I feel that these objectives and subobjectives were completely fulfilled.

5. Methodology: Plan of Action/Process/Resources

Each component has had its own methodology, as follows:

- a) Research: it included an ethnographic study⁴ of a qualitative nature.⁵ For this case, I worked with interviews, observation in the field and bibliographic review. Bearing in mind that this part of the work was the basis of the components that follow, it will also involve the identification of three musical genres to analyze them.
- b) Transcriptions, arrangements and compositions: transcriptions of three genres of the music of *Jauja* that were written in Sibelius and featured the ornamentation and the elements of expression as clear as possible. Arrangement of one of these

⁴ According to the Cambridge Dictionary, ethnography is a scientific description of the culture of a society by someone who has lived in it. One of the aims of ethnography is to contribute to the understanding of the human race. <https://dictionary.cambridge.org/dictionary/english/ethnography>

⁵ Qualitative research is a type of social science research that collects and works with non-numerical data and that seeks to interpret meaning from these data that help us understand social life through the study of targeted populations or places. <https://www.thoughtco.com/qualitative-research-methods-3026555>

genres. Compositions inspired by the musical characteristics that had all the instrumentation and harmonic analysis.

c) The methodology for dissemination will consider, specially, social networks; but, also, the commitment of the press (especially the Peruvian one) is sought, considering the following:

- The report of research will be put in a diverse number of virtual platforms that exist for research and dissemination of cultural matters.
- The recording of an EP:
 - Arrangement of a genre that was analyzed and transcribed.
 - Two musical compositions.
- The documentary-video about "*Huaylijía*", a traditional celebration of *Jauja*.
- The formulation of the project of a show that will put Peru in value for its culture. This project will be presented to *PromPerú* and government Peruvian authorities.

5.1. Plan of Action

The action plan included:

a) Research: an ethnographic study of a qualitative nature was carried out on the music of the *Valle del Mantaro*. The study included a review of the literature and a field study. The field study supposed, mainly:

- Travel to observe the bands in the *Valle del Mantaro* and learn about the tradition from the perspective of its people.
- Interviews with musicians of the *Valle del Mantaro*.
- Interviews with key informants: musicians and experts of Peruvian music.

- Identification and description of traditional celebrations with dates and main reasons to celebrate.
 - Selection of the music to be transcribed, for the arrangements and of the genres for the compositions.
 - Made transcriptions and musical analysis.
 - Made a documentary about the "*huaylijia*", a traditional folkloric festivity of *Jauja* with some interviews to the musicians interviewed during the investigation.
 - Writing the research report that analyzes the elements of the tradition with my impressions of this music.
- b) Transcriptions, arrangements and compositions: The musical transcription is a tool that translates a musical expression from one code to another, contributing to the comprehension and reinterpretation of its contents. In this sense, I have made the following, once the selection was made in the previous phase:
- Analysis of the selected pieces.
 - Proper transcriptions.
 - Arrangements of the selected piece.
 - Composition from my own creative process and inspiration based and inspired on the previous analyzed.
 - Try out or test of arrangements and compositions.
- c) The diffusion or dissemination:
- Edit a simple and brief version of the research report and put it on my website.

- Identify virtual platforms to publish the report of the investigation, the documentary and the recordings that will be made.
- Coordinate with the virtual platforms identified.
- Upload the short version of the research report in these platforms.
- Produce a demo that can be the draft for an EP with at least four pieces: an arrangement and three compositions:
- A definition of a band: Selection of musicians and setting up rehearsals.
- Defining the team for the recording: Sound engineer, producer.
- Make available on the Internet platforms identified, a documentary-video made about the "*huaylijia*", a traditional folkloric celebration of *Jauja*, which focuses on the saxophone.
- Coordinate with the press for the dissemination of the research report, the documentary and the recordings.
- Elaboration of a project of a Peruvian musical show for its assembly and realization with the purpose of putting in value the music of the *Valle del Mantaro* merged with contemporary music.
- Coordinate with *PromPerú* and other Peruvian official entities to promote the execution of the show and, in the best of cases, produce it.

d) Presentation of the final work.

5.2. Schedule and Delivery Processes

From December 1, 2018 to Jun 30, 2019.

The schedule was executed as follows:

Table 1. Schedule

ACTIVITIES	SCHEDULE (MONTHS)						
	DEC	JAN	FEB	MAR	APR	MAY	JUN
a) Research							
b) Transcriptions, arrangements and compositions							
c) The diffusion o dissemination							
d) Presentation of the final work							

Source: self-made.

5.3. Resources / Tools / Instruments

In general, financial resources were required to cover the cost of a series of trips and services, for an amount close to (e) 3,000.00. These were contributed by me.

It should also be said that there was the disinterested collaboration of many people, especially from *Jauja*.

Table 2. Activities and resources

Activities	Resources/materials needed
a) Research	<ul style="list-style-type: none"> ▪ Trip to the <i>Valle del Mantaro</i> (<i>Jauja</i>, Peru), 5 days. ▪ Bibliographic material. ▪ Phonographic material with music of <i>Valle del Mantaro</i>. ▪ Place for meetings and interviews. ▪ Person to film documentary. ▪ Transcription and documentation material. ▪ Pedro la Rosa (expert in community tourism and connoisseur of <i>Jauja</i>) support services for interviews and visits to the villages of <i>Jauja</i>: a Peruvian walker from the Andes who has lived in <i>Jauja</i> for the past 25 years. He is dedicated to tourism and is a researcher of the culture and the nature around it. ▪ Video recording, editing and production of documentary about the "<i>Huaylijía</i>": Joseph Neyra (film maker), Óscar Akamine (edition), Carolina Araoz (script and interviews).
b) Transcriptions, Compositions and arrangements	<ul style="list-style-type: none"> ▪ Musicians, especially to work on compositions and arrangements: Study and rehearsal room. ▪ Gady Mucha⁶ supported in the transcription of the music to make sure it is well done.
c) Production	Recording: <ul style="list-style-type: none"> ▪ MPTI.

⁶ Gady Mucha is one of the most important saxophonists and musicians of the *Valle del Mantaro*.

Activities	Resources/materials needed
	<ul style="list-style-type: none"> ▪ Study and rehearsal room. ▪ The selected musicians for the arrangement to play the arrangement was the following: Luca Bordonaro, Clarinet; Michael Casey, Tenor Saxophone, Sean Meade, Alto Saxophone; Jurek Maczynski, Tenor Saxophone; Apoorva Krishna, Violin.
d) Dissemination	<ul style="list-style-type: none"> ▪ Virtual platforms to publish the report of the investigation, the documentary and the recordings that will be made. ▪ Press support for the dissemination of the research report, the documentary and the recordings. ▪ Coordination with <i>PromPerú</i> and other Peruvian official entities to promote the execution of the show and, in the best of cases, produce it.

Source: self-made.

6. Results⁷

6.1. Main results

(1) A research document of the music of the Mantaro Valley (Jauja) that contains important and new information about its musical impact over the years in Peru.

(2) This research has provides me clear information about the musical characteristics of the music and the genres investigated; therefore, I pretend will be available on all possible platforms for general knowledge and appreciation. The information and knowledge achieved have allowed:

- Have a transcript of a *jija*, a *tunantada huaripampina* and a *huaylijia de Parco*.
- The composition of two themes inspired by the nature and tradition of the *Valle del Mantaro*.
- The recording of two audios and a video of the original compositions and the recording of a live video of the arrangement of the *huaylijia*.

⁷ Gran parte de la información que ha servido para elanorar este document, en particular, este punto, ha sido extraída de Reporte de investigación. Cuyo autora es Carolina. Araoz.

(3) A video - documentary of the Traditions of the *Valle del Mantaro* focused on the *huaylijia of Parco*.

(4) A document with a proposal and the budget to make a show that will aim to enchant the audience and make them want to travel to Peru. This it is an important document to find economic support from the Peruvian government.

6.2. Specifically, the results obtained are:

A. The Research

The results of the investigation are the following:

(5) At the beginning of this project, the intention was to make an investigation of the music of the whole *Valle del Mantaro*, but going deep into the research, I realized it was impossible to cover it all because of the depth and amount of information that meant. Each celebration could be carried for many different reasons: Religious, social, political, patriotic, commemorative, etc. It can be affirmed - based on the investigation - that there are as many musical genres as festivities, so that is why I decided to focus my energy on the cultural celebrations of *Jauja*.

(6) *Jauja* has 93 important (public) festivities during the year. These are made in its 34 districts. The reasons for the festivities are very varied: religious holidays mostly, official festivities, diverse anniversaries, gratitude to the "behavior" of the lands and the climate, homage to the *pacha* - land in quechua- *mama* for the abundant harvests. All these festivities are organized by associations (permanent or eventual) usually integrated by the authorities and respected people of each town. In all places the associations are the organizing the festivities.

(7) Transcription and immersion on the musical nuances and specificities from the transcription of three musical genres (*Huaylijía, Jija* and *Tunantada Huaripampina*). Each of

these genres are related to festivities that are celebrated on the Valley all over the year with subtle changes depending on the location. For this accomplishment I needed to build a team and travel to experience the *Huaylijía* that takes place the first days of the year. Even though I have attended many celebrations before, it is the first time that I am in the celebration with the view of the research. I had the chance of talking to the people, dancing, eating, playing with them, and understanding the joy that is involved around it, and fall in love largely with it.

(8) All the festivities, which are accompanied by *orquesta típicas*, give homage to deities, harvest cycles, cattle branding, and a deep love for their traditions. The first format of the *orquesta típica*, at the beginning of the XX century, was formed of one violin, one clarinet, one quena (a type of pre-Hispanic flute) and an Andes harp. When the military bands arrived in the Valley, around 1940, the C Melody saxophone was incorporated to compliment and strengthen the pan flute's sonority, which had been the main wind instrument before the metal instruments arrived.

(9) With the saxophone, the *orquesta típica* produces a greater density of sound. The format of the *orquesta típica* considered "traditional" is composed of two violins, two clarinets, two alto saxophones, one tenor saxophone and one harp from the Andes.

Currently, this format is maintained only in the town of Huaripampa located in Jauja. This town is recognized for being very traditional and for uniting the best musicians during their festivities, musicians with a high expressive ability and technical capacity.

The Huancas, as the population of the Valley is called, have a warrior origin, they were never conquered, what has probably shaped the strength of their temperament and this is perhaps what explains their identification with the strength of the saxophone.

To date, the *orquesta típica* has: two violins, two clarinets, an Andean harp and between 8 and 22 saxophones

The Tunantada, a traditional dance, can gather up to 2 000 saxophones playing the same melody at the same time; when this happens, the earth trembles in an explosion of joy.

In the *orquesta típica* the melodies are never played in the same way by each musician, who improvises in his own style, but always respecting the language of Andean music. In this way, each *orquesta típica* will sound completely different. The presence of so many saxophones allows the sound to be constant, never losing its unique density which promotes the celebration never to stop. The music that is played in these festivities, require physical endurance as well as technical ability.

All the musicians give their lives playing in the Valley... a very good interpreter must "make the saxophone cry", which highlights the relationship between worship, crying and music in the community culture of the Andes.

In these orchestras, each group of instruments has its own role and the saxophonists plays as pairs. One pair is responsible for the ornaments and the other pair for the melody, generally harmonized, which generates a greater density of sound.

The expression of the instruments reflects the way people sing. Not coincidentally, within the language of the *orquesta típica*, the term singing, and counter singing are used to refer to the different voices that interpret the melodies.

(10) It called my attention the presence of abundant Alcohol in this celebration: It represents the main element for people to interact and the main tool to get people to relate to each other. It is probably a good way of forgetting the poverty problems and just enjoy, but I do wonder if this tradition could get to a different level without that much alcohol involved.

(11) I learned a lot about how the relationships and competition goes on in the music world of the Valley. Since music is a big way to make a living and earn money, there is a lot of rivalries in between whole families and musicians around this celebration. At first, I was guided by the youngest of the Mucha siblings, that lead the “*Selecta Mucha Hermanos*”, and I realized he started to get jealous that I was involving other members of the community in the investigation. I ended up working with the oldest brother because I could not get the youngest to help me anymore. In this experience I learned I must understand people’s culture in order to be strategic and know better how to make an approach, be clear, honest but speak their language in order to not create or incentivize rivalries and competition. Next time I will go to the Valley I will know better how to deal with this kind of situation.

(12) Every time I have traveled to the Valley, I realize there is no tourists visiting, I am sure a person that likes roots and culture would enjoy this experience. This could generate more tourism in Peru. I am reassured that this first step on gathering information about the traditions will make a difference and hopefully will build bridges to let people of the world searching of transcendental experiences and interested in culture know about it and want to travel to experience it themselves. Cultural tourism would bring benefits to the community to have a better life quality.

(13) The festivities are mainly instrumental. Even though the *orquesta típica*, formed by essentially saxophones, are the main accompanist for all the traditions in the Valley. The first format of the *orquesta típica*, at the beginning of the XX century, was formed of one violin, one clarinet, one quena (a type of pre-Hispanic flute) and an Andes harp. When the military bands arrived in the Valley, around 1940, the C Melody saxophone was incorporated to compliment and strengthen the pan flute's sonority, which had been the main wind instrument before the metal instruments arrived. With the saxophone, the *orquesta típica* produces a greater density of sound. The format of the *orquesta típica* considered

"traditional" is composed of two violins, two clarinets, two alto saxophones, one tenor saxophone and one harp from the Andes. Currently, this format is maintained only in the town of Huaripampa located in Jauja. This town is recognized for being very traditional and for uniting the best musicians during their festivities, musicians with a high expressive ability and technical capacity. To date, the *orquesta típica* has: two violins, two clarinets, an Andean harp and between 8 and 22 saxophones. In this traditional orchestras there are mainly Alto Saxophone and Tenor Saxophone. The Baritone Saxophones has been added since 2003 more and more. but a hypothesis is that the difficulty is that the Baritone Saxophone is very heavy and part of this traditions if to walk for hours while playing, so that is why it has not been incorporated as much since the beginning.

(14) The *huayno* is the musical fountain of the Peruvian Andes. In the Valley, this has developed into multiple types of expressions emphasizing the *huaylarsh* or *huaylas*. The *huaylas* is a couple's dance with fast and agile movements, constant stomping and steps that allow the feeling to connect with the most intimate moment of each person participating in the celebration. The *huaylas* inspires genres like the *tunantada*, the *jija*, the *chonguinada*, the *huaylijía*, the *santiago*, the *muliza*, the carnivals and many others.

(15) The Tunantada, a traditional dance, can gather up to 2 000 saxophones playing the same melody at the same time; when this happens, the earth trembles in an explosion of joy.

(16) In the *orquesta típica* the melodies are never played in the same way by each musician, who improvises in his own style, but always respecting the language of Andean music. In this way, each *orquesta típica* will sound completely different. The presence of so many saxophones allows the sound to be constant, never losing its unique density which promotes the celebration never to stop. The music that is played in these festivities, require

physical endurance as well as technical ability. All the musicians give their lives playing. A very good interpreter must "make the saxophone cry", which highlights the relationship between worship, crying and music in the community culture of the Andes.

(17) In these orchestras, each group of instruments has its own role and the saxophonists play as pairs. One pair is responsible for the ornaments and the other pair for the melody, generally harmonized, which generates a greater density of sound. The expression of the instruments reflects the way people sing. Not coincidentally, within the language of the *orquesta típica*, the term singing, and counter singing are used to refer to the different voices that interpret the melodies. The musicians of the *orquesta típica* play their own memories, their own history, their own longings.

(18) These traditions are passed orally, the saxophone players that are academic, study classical music in the main school of music in the *Valle del Mantaro* on a town called *Accolla*. and the ones that are not academic just learn the traditional music by ear, there is little of this music written. Gady Mucha, that collaborated in the transcription, was surprised about some changes of metric and articulations that he was not conscious before, and he has played this music for 35 years.

B. The Music, the Saxophone and the Transcriptions

To play folk you need to have it in your blood: **it's a life.**
Gady Mucha

(19) In this work 3 transcriptions have been done: a transcription of Huayligia (The form is like a "suite" with 3 movements) Tunandata and Jija (The form is like a "suite" with 3 movements). Through these transcriptions, some specific characteristics of the saxophone playing can be pointed out.

According to Gady Mucha, one of our interviewees, these three genres are defined as follows:

“The *jija* is a dance that in its beginnings was called Jijona (or Giga); it was brought by the Spanish from La Mancha. In Jauja it became "jija", probably in something similar to its origin, although now it must be completely different. The *jija* is a ceremonial music / dance. It serves to celebrate the production and entertain the earth (Mama Pacha, in Quechua, or Mother Earth).”

“The *huaylijía* contains praises and prayers to God, creator of the universe. It is a dance of joy and triumph because the birth of Jesus. It is done annually, from December 25 until the first half of January. Its ancestral origin In the time of the Incas, the princesses or *ñustas* and the *pallas*, sang before the sovereign with silver lilies and the accompaniment of *chiriniyas* and bells, songs and dances called *huaylijías*.”

“The *tunantada* is the main dance of January 20 of each year in the district of Yauyos in Jauja. It is danced celebrating the festivity of the saints of the place: San Sebastián and San Fabián. The dance imitates the Spanish conquerors satirically; for this, the dancers disguise themselves and wear wire mesh masks, with eyes, mustaches and faces painted white.”

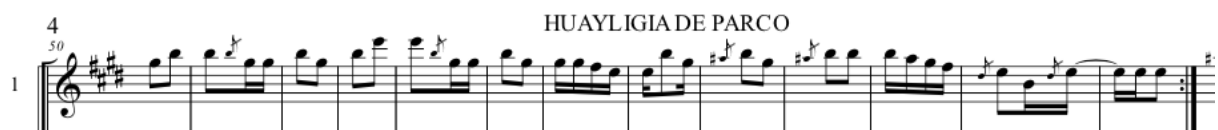
Nuances of the saxophone:

- **Vibrato:** The emission of the air is constant and without stopping. The expression is like a constant crying and it even continues when the notes stop. They vibrate in between 180 and 330 bpm in eight notes.
- **Tone:** The concept of their sounds is to have a very full and loud sound; they learn to have no limits on the loudness because they play in open places and have to develop a tone that cuts through the mountains. The Tenor players play in a very low range and usually play with a "sub tone" technique” (The term subtone

refers to the technique of playing with soft tone on slow songs and is a technique used mainly in the lower register)

- **Articulations:** The appoggiaturas are the main ornamentations applied in this music. The tenor saxophones that play the second voice and in the low range, always use appoggiaturas of major second up or down, thirds, fourths and even octaves, it depends on the expression they want to manifest in their own way of delivering the melody. The Alto saxophones and clarinets use appoggiaturas and thrills. Staccatos are very present on this language, even though, the air never stops moving.
- **Embouchure:** in general, they have a Jazz embouchure, it is not classical, and is consistent in between one player to the other.

Example Ornamentations of the melody.



- **Metric:** The form of the music is not symmetrical as we are used in western structure. The music is all dedicated to the dancers, and the choreography that include moments of pause of the dancers are the ones that define the accompaniment. In the transcriptions it was shown that there are a lot of sections of 5, 6, 7 bars that repeat and bars or 1/4 in the middle of the form. This is because it is following the stops of the dance.

Example of the metric.



- **Melodies:** Both, the genres, and the Andean musical forms, are essentially pentatonic, and many times, are in specific tonalities. For example, the Huayligia is in D major, the Jija in C major and, the Tunantada always in A minor.
 - ***Huaylijía:***
 - This tradition is dedicated to homage the Baby Jesus and the pastors
 - It is one melody and form that is played the same in each town, there are some variations on the melody, but it is basically one structure that repeats.
 - The music has 3 Movements:
 - *Pasacalle:* This is a perfect tempo to walk and celebrate, it is a happy melody at around 70 bpm (Quarter note) . It is played while they are walking from place to place while the dancers and the community walks along.
 - *La Pasión:* It is a reflective and more melancholic melody that is around 50 bpm (Quarter note).When they arrive at the main place and adore Baby Jesus
 - *La Escaramuza:* This is the last movement that is a complete celebration at around 90 bpm (Quarter note) when they start to do the fire and burning the old and welcome the new year
 - ***Jija***
 - This dance is dedicated to the harvest of the wheat and barley. It is tradition since the Spaniards arrived and brought a dance that was called *Jijona* (its origin is from the area of Spain "*La Mancha*") and it was incorporated in their own way.
 - It is one melody and form that is played the same in each town, there are some variations on the melody, but it is basically one structure that repeats.

- 4 movements
 - *Pasacalle*: While they arrive to where the celebration takes place, Upbeat and festive around 85 bpm (Quarter note)
 - *Pasión*: The advocate dance to make the harvest successful at around 50 bpm (Quarter note)
 - *Mudanza*: Strong part of the music where everyone celebrates the success of the harvest at about 92 bpm (Quarter note)
 - *Huayno*: The most common genre in the *Valle del Mantaro* that ends most of the celebrations, the bpm varies between 95 and 105 bpm (Quarter note)
- ***Tunantada***:
 - This tradition is constantly having new compositions that maintain the form and key. It is not only one melody, it's part of the culture to create new melodies each year with a specific form so the dancers can follow the music. It's very cadential and emotional but still very danceable.
 - It is a whole piece, not with movements.

C. Compositions

(20) In general, it is not easy for me to compose. Is hard to trust that I can and when it comes to compose something with Peruvian roots or arrangements, I feel very careful to have a respectful approach to it.

When it comes to composition, I am not from Parco, I did not grow up in the Andes, so the place that I am writing from, is someone that can be empathic with feelings and emotions, but that has had a completely different experience of life, writing from my own experience.

When it comes to the arrangements, I would never like to disrespect the value and the traditions because they are amazing exactly how they are, so I am doing my best to preserve the main characteristics as a player and as an arranger in my work.

As a result of this process, I composed “*Llegarás*” and “*La Gloria Tunantera*”.

“Llegarás”

- The rhythm of this song is *Festejo*, an Afro Peruvian rhythm from the coast that is very cheerful and celebrative
- I wrote the Lyrics inspired on the *Huaylligia*. The lyrics relate the journey of a pastor with the dream of dancing and celebrating with their families. They wake up at 4 am at 5000 meters above sea level when it is harsh because is still dark and very cold. The pastors start walking and are looking forward for the sun to come out and be able to see the green landscapes. They walk for months and always have the longing to arrive to the town where they will be honored celebrating and dancing. *Llegarás* that means "You will arrive" is a singing of hope for the pastors and for any human being that is longing to get to a dreamed place.
- The Harmony was a joint composition with Chris Kross (guitar). I came up with the bass lines and he helped me finishing the harmony with a creative harmonic approach. Perico Sambeat also gave suggestions about the harmony and we made changes thinking that the harmony had to reflect the feeling of hope.
- The element taken from the folklore, is the presence of the *Valle del Mantaro's* Saxophone uniqueness in the saxophones of the song, with the use of Vibrato and articulations.

“La Gloria Tunantera”

- The Rhythm came out of the words of the poems that matched perfectly with a *Landó* (traditional Afro Peruvian rhythm in 12/8) that is sensual, enigmatic and paused.
- The lyrics are taken out of a book of Poems of many poets of *Jauja*. In this book, there were two poems (one that is anonymous and the other from Ricardo Palma) that called my attention and when I read these poems together, I heard the complete song in my head. Normally it takes me longer to compose, but this was such an inspiration that everything came together instantly.
- The solo in this tune uses the nuances of the Valley's saxophone that came naturally.
- The compositions come from deep inside and my experiences on this journey, not necessarily of my CE Work, but the CE has helped a lot to pull out what I have inside.
- The harmony came right to my ears with the rhythm. The first part in minor is the anonymous poem, and the second part which is in major, matches with the poem of Ricardo Palma.

D. Recording

(20) The recordings in Berklee are very easy because of the team we have to make them happen.

Now I have:

- One recorded audio of “Llegarás”. that was Song 2.

- Two Live video of "Llegarás" and "La Gloria Tunantera" that will be finished after the master finishes, but all the footage is taken. I will mix it and finish it after graduation and release them at the end of this year.
- A video of "La Gloria Tunantera" being played in a radio show in Jazz FM London.
- A recording of the "Jija" played by fellow musicians of CPPD program.

7. Professional Plan/Next Steps

(1) Being an Ambassador of the Culture of Peru: I have started this path. It contributes this CE and knowing deeply about the music of *Jauja*.

(2) *Waranqu*: I feel now in the capacity of putting a team together to research and do documentaries of Peruvian culture. *Waranqu* has a main objective of putting Peruvian culture in the eyes of the world and this will be a great way of making this happen. The next step will be to start developing a website that can have, over time, gathered information of all the studies that have been made and that will be made. There are impressive models to follow in this area.

(3) Textures and sounds of Peru: a show that will be touring through different countries showing Peruvian culture and supported by the government and private institutions.

(4) The Musical seed: an educational project that will develop workshops and musical events for unprivileged and vulnerable population, especially youth. This will take the music as an element of social integration

(5) Artistic development: To be a complete musical agent: saxophonist, singer, composer, arranger and producer. My journey though Berklee Valencia has been decisive in this advance on my career, because of the interaction with world-class musicians and making artistic collaborations with different cultures of the world. Having a recording with

compositions and arrangements of mine that fusions the music of *Valle del Mantaro* with contemporary music, is already giving good results. In this year I have played in London, have been invited to participate in an Iberoamerican Congress called "EXIB Música" where I will do a showcase and have been invited to play in the Jazz Festival of the Palau in Valencia. These are all opportunities that are blooming since I am reassuring my Identity as an artist. I am sure my artistic career is just starting and that is very motivating.

(6) Life Plan: This whole developed process provides me with the conditions to define how to design a strategic plan to develop my life plan with a clearly defined vision and mission, with a sense of reality and a lot of expectation. In this sense, I can see myself traveling the world playing and giving conferences about Peruvian music and its culture.

8. Final Conclusions/Reflections

In general, I can affirm the following:

(1) I learned a lot about Peruvian music and its impact on people, which has made me a better human being and has taken me to places I did not expect. Seeing the world through the eyes of a tradition is fascinating and teaches you to be open, curious, wise and tolerant. I feel more informed, more moved, proud and motivated to continue. Now, the plan that remains to be done is to spread the knowledge reached as much as possible. This journey of learning every day and helping others through music makes a fantastic life, which I intend to keep working on, preserve and respect. These traditions have to be spread and I'm proud to be able to do what I can from my own corner.

(2) The method used research works very well to realize and to know: traveling to the place of interest, doing interviews, playing with the musicians, learning of from the people and then reading about previous researches. I am sure that with more time to go deeper on the investigation, this project could be really transcendental.

(3) I am forming a team of people in Peru and Europe to spread the word, but I know that by the way of spreading my message is through my creation, generation of projects and playing and singing my own music. I will settle in Spain and being in Europe will help me to make people love Peruvian culture and want to travel to my country.

(4) My growth this year at Berklee has been immense and I am grateful for that. It does help to have deadlines and have academic responsibilities. I cannot wait to see what will happen when I have the focus and the calm to absorb all this information: practice and compose in a regular basis and bring new music to the world.

(5) I know that this investigation and learning process is the tip of the iceberg, and I am willing to go as deep as possible. The experience and information gathered will be a very important part of my career and can help me make the best possible life while helping others.

(6) I define my next steps as an ambassador of my culture and as an artist. I want to keep learning and spread a message of unity. I have a strong belief that everyone has a musician inside and would love to promote that every person in the world gets in touch with their inner musician: every kid has the ability of music inside and it is important to do it and never stop, doesn't matter if it is not professionally, in order to be a better person we need to keep our inner artist alive and therefore collaborate to make a better world.

(7) I feel that now I have the drive to compose my own music and play the saxophone in my own unique combination of trends and inspiration. The songs I have recorded this year will be the demo for a next album that I will produce in 2020. Thanks to this learning process, I know the profile I am looking for to form a team: the manager, producer, mixer and musicians.

(8) One of my dreams is to host, as a saxophonist, a world saxophone festival in 2021 in Peru (the bicentennial year of the Republic). In the past years I became friends with

worldwide recognized saxophone players (Jeff Coffin, Bob Reynolds, Chris Potter, Eli Degibri, etc) and when I mention the idea of visiting Peru and getting to know its culture, while sharing their music, excited them and made them want to do it. This project implies a lot of work and a huge team, however I am sure that this dream will be fulfilled and will be a way to make a beautiful experience of cultural exchange and mutual appreciation.

(9) Being in Berklee Valencia and meeting all the incredible musicians, teachers, friends and colleagues has changed my vision of life and has given me the strength to feel more musician than ever. Now I know that my artistic side as Carolina Araoz and ambassador of Peruvian culture are perfectly compatible and can feed on good things that grow in parallel. I am sure that I will continue to collaborate with my new fellow musicians and that someday I will have the opportunity to teach all this in seminars around the world and in Berklee (why not?).

Specifically, I can conclude the following:

(10) The work carried out has been valid, in all aspects, this which can be measured by the results obtained.

(11) The focus of the work, in particular the research, has been valid since it has allowed me to get a great knowledge of Peruvian music and the music of the *Valle del Mantaro*. Regarding the research, I must say that the field work has been decisive for the knowledge reached.

(12) This work has allowed me to make the arrangements and compositions.

(13) The work done has exceeded my expectations, especially in the human part, musical field and my possibilities as a composer, saxophonist and singer.

Recommendations:

(14) Deepening the knowledge of Peruvian music is fundamental. For this, it will be important to design and develop a long-term plan of research projects that could be financed with Development Cooperation funds and should be associated with higher education centers of music.

(15) Based on the researches that will be carried out later, a Center of Memory (center of information and knowledge about Peruvian music) should be designed and implemented, including a permanent program of recovery of the traditions to contribute with the new generations to the better knowledge of the Peruvian culture and its greater implication with her. *Waranqu* will put this on its goals.

(16) A website about Peruvian music should be developed with information, research documents, videos about music, dances and other artistic expressions of each region. The Center of Memory will manage this website for the culture of Peru, seeking to serve as inspiration for other musicians from our country and from all over the world to know and integrate their roots in their lives and knowledge. There are already platforms from other cultures with great examples and role models.

(17) All this work should serve to promote tourism to Peru, seeking foreign visitors to take an interest in Peru's intangible heritage.

(18) It is highly recommended to somehow get the education in the *Valle del Mantaro* (and all Peru) with the knowledge of Jazz as a way of learning music. They already play classical music, but it does not collaborate on their creative skills to compose new folk music, while Jazz and its tools can give a deep harmonic, rhythmic and composing skills. I am sure that with Jazz knowledge and the immense talent there is in the *Valle del Mantaro*, the

composers and musicians that can come out, can have a worldwide level, impact and can take Peruvian music to be more universal.

Appendix 1: video script.

Below is the script of the documentary that accompanies this work.

The saxophone:

The wind that moves the life in the Valle del Mantaro, Peru.

Celebrating and enjoying represents an essential of being a human being. The festivities are the basis for this research. The festivities change from one society to another and contributes to the creation of culture and the way each of us sees life.

The way we celebrate, has to do with the way each person understands the world, our spirituality, emotions and belief system.

In the Valle del Mantaro, in the heart of the Andes, at 3 300 meters above the sea level, the festivities are lived daily, with blue skies, a generous nature; with music attached to colorful dances, delicious food and abundant drink. The Valley is considered one of the most cheerful places in Peru for its music and festive dances.

This valley is formed by the provinces of *Jauja*, *Concepción*, *Huancayo* and *Chupaca*. For the last 80 years, life is celebrated with the saxophone as the main character, through more than 450 festivities a year, which are organized by associations especially constituted for this matter.

All the festivities, which are accompanied by *orquestas típicas*, give homage to deities, harvest cycles, cattle branding, and a deep love for their traditions.

The first format of the *orquesta típica*, at the beginning of the XX century, was formed of one violin, one clarinet, one *quena* (a type of pre-Hispanic flute) and an Andes harp. When the military bands arrived in the Valley, around 1940, the C Melody saxophone was

incorporated to compliment and strengthen the pan flute's sonority, which had been the main wind instrument before the metal instruments arrived.

With the saxophone, the *orquesta típica* produces a greater density of sound. The format of the *orquesta típica* considered "traditional" is composed of two violins, two clarinets, two alto saxophones, one tenor saxophone and one harp from the Andes.

Currently, this format is maintained only in the town of *Huaripampa* located in *Jauja*... this town is recognized for being very traditional and for uniting the best musicians during their festivities, musicians with a high expressive ability and technical capacity.

The *Huancas*, as the population of the Valley is called, have a warrior origin, they were never conquered, what has probably shaped the strength of their temperament and this is perhaps what explains their identification with the strength of the saxophone.

To date, the *orquesta típica* has: two violins, two clarinets, an Andean harp and between 8 and 22 saxophones.

The *Tunantada*, a traditional dance, can gather up to 2 000 saxophones playing the same melody at the same time; when this happens, the earth trembles in an explosion of joy.

In the *orquesta típica* the melodies are never played in the same way by each musician, who improvises in his own style, but always respecting the language of Andean music. In this way, each *orquesta típica* will sound completely different.

The presence of so many saxophones allows the sound to be constant, never losing its unique density which promotes the celebration never to stop.

The music that is played in these festivities, require physical endurance as well as technical ability.

All the musicians give their lives playing in the Valley... a very good interpreter must "make the saxophone cry", which highlights the relationship between worship, crying and music in the community culture of the Andes.

In these orchestras, each group of instruments has its own role and the saxophonists plays as pairs. One pair is responsible for the ornaments and the other pair for the melody, generally harmonized, which generates a greater density of sound.

The expression of the instruments reflects the way people sing. Not coincidentally, within the language of the *orquesta típica*, the term singing, and counter singing are used to refer to the different voices that interpret the melodies.

The *huayno* is the musical fountain of the Peruvian Andes. In the Valley, this has developed into multiple types of expressions emphasizing the *huaylarsh* or *huaylas*.

The *huaylas* is a couple's dance with fast and agile movements, constant stomping and steps that allow the feeling to connect with the most intimate moment of each person participating in the celebration.

The musicians of the *orquesta típica* play their own memories, their own history, their own longings.

The *huaylas* inspires genres like the *tunantada*, the *jija*, the *chonguinada*, the *huaylijía*, the *santiago*, the *muliza*, the carnivals and many others.

Both the genres and the Andean musical forms are essentially pentatonic, and many times, are in specific tonalities. For example, the *Huaylijía* is in D major, the *Jija* in C major and, the *Tunantada* always in A minor.

Participating in these festivities is extraordinarily moving. We were in *Parco* a town in the Valley, at the entrance to *Jauja*, where every year, from January 1 to 4, the *Huayligía*, celebrates the baby Jesus of Prague

In these four days of celebration we had the honor of being guided by the president of the Festivity of the *Huayligía*, Mr. José Luis Zavala Solano, whose association promotes and leads the celebration

The main *orquesta típica* in Parco is the "Orquesta Selecta Mucha Hermanos". The patriarch of this Orchestra is Don Migdol Mucha, one of the most respected and outstanding orchestras in the Valley, because their capacity for innovation and high artistic quality as well as its great versatility. They were first to incorporate the percussion and electric bass

The celebration in Parco, is about the community and the spirit of its people. It also pays tribute to the shepherds who's animals include sheep, llamas and alpacas. They walk for months at an elevation of 4000 meters above sea level, in the Puna, at the top of the Andes. The dancers in this festival have costumes that are inspired by the clothes worn by the shepherds in their daily lives.

The *Huayligía* has three main movements and each one with a different objective... one is the "Pasacalle", where the music is cheerful and the dancers and the *orquesta típica* move from one place to another; The second is "*La Pasión*" which invites to reflection and melancholy; and the third is the "*Escaramuza*" that is very upbeat and festive.

On the top of the mountain in the Valley, between flowers, crops, springs and bright blue skies, you can see "*Tierra Heroes*" in monumental letters. And, this is how it is! A land where the saxophone moves the life and inspires dances of the soul with which the huancas are identified. The saxophone of the Valle del Mantaro seduces and makes us happy... makes this land a better place to live.

These festivities are pure magic ... they inspire ... they enrich ... they invite us to celebrate life... Thank you Peru!

Appendix 2: summary of the show project.

Performance: Sounds and textures of Peru

It is a show conceived for a worldwide audience interested on traveling, to be released in the major cities of the world, starting with Madrid. The goal of the show is to make the attendees fall in love with Peruvian culture and want to travel to experience it themselves, through and interpretation of the most representative cultural manifestations of Peru in an impeccable and modern way.

This event will combine a show with sounds, visuals and gastronomy before and after the performance, so that the audience leaves with a whole idea of the diversity and richness of the country. It is planned to have three main parts:

- 20 minutes of a welcome cocktail
- 70 minutes of a show accompanied by visuals
- 30 minutes of a journey through Peruvian food

The show will have a repertoire that combines Afro Peruvian, Andean and Coastal music with contemporary arrangements accompanied by images that will show the geographic beauty and the traditional dances of the different regions. The Peruvian food after the show will be a first class culinary experience and a recognized chef of Lima will be in charge of it.

The initial repertoire will include:

1. El plebeyo (Felipe Pinglo).
2. Lima Bruja (Guillermo Bolaños).
3. La flor de la canela (Chabuca Granda).
9. Zancudito, Hatajo de Negritos (tradicional).
10. A la Molina (Víctor Jara).
11. De los amores (Javier Lazo).

- | | |
|---|--|
| 4. Toro Mata, No Valentín, Sambamalató
(varios autores). | 12. Ojos Azules (Gilberto Rojas). |
| 5. El Surco (Chabuca Granda). | 13. Santiago (Carolina Araoz). |
| 6. Negra presuntuosa, Quisiera ser
caramelo (Andrés Soto). | 14. Linda Paisana (José Gálvez). |
| 7. Muñeca rota (Serafina Quinteras). | 15. Huaylijía (tradicional wanka). |
| 8. Reina Reina (Javier Lazo). | 16. Jija (tradicional wanka). |
| | 17. Mujer hilandera (tradicional selvática). |

The musicians for this show will combine world-class musicians that will be hired in each city and three Peruvians musicians that will travel for each tour.

The general production of this show will be in charge of *Waranqu* and the musical direction will be under the responsibility of Carolina Araoz.

WARANQU

Waranqu is a private NGO of Peru that has 10 years of experience in education, now dedicated to promoting Peruvian culture and music education as a way of developing better human beings.

The Values of *Waranqu* are:

- The permanent rescue of the immaterial Peruvian heritage with a focus on music.
- The access of vulnerable population (preferably women, teenagers, and child) to the diversity of artistic expressions as a mean of enriching their lives.
- The firm belief that pluricultural is a huge advantage to advance as a society

Budget for the show (in US\$)

Rubros	US\$
1. Honorarios	12,300
1.1. Músicos	5,400
1.2. Productor	2,000
1.3. Director artístico	1,500
1.4. Director musical	2,000
1.5. Sonidista	700
1.6. Staff de apoyo	700
2. Promoción y publicidad	3,000
3. Audiovisuales	2,000
4. Teatro y equipos	3,000
5. Alimentos y bebidas	4,000
6. Imprevistos	2,400
Total:	26,700

Musical references

A. Music Videos

Jean Pierre Magnet, “Serenata a los Andes”, directed by Jean Pierre Magnet, 2009, YouTube video, 9:03. <https://www.youtube.com/watch?v=jt6av3hB8S4>

Orquesta La Nueva Super Selecta Jauja, “Tradicional Fiesta de la Tunantada Ingenio”, directed by Marciano Barzola Esteban, 2017, YouTube video, 28:58. <https://www.youtube.com/watch?v=W5jxQQ110y8>

Orquesta Selecta Mucha Hermanos, "Sonrisa de Huanquita" (pasacalle) & “Que seas feliz” (tunantada), directed by Migdol Mucha Ninahuanca, 2011, YouTube video, 7:02. <https://www.youtube.com/watch?v=2UzPWZSSjYQ>

———, “Cruz de Mayo” & “Cerrito de la Libertad”, directed by Gady Mucha, 2011, YouTube video, 6:50. <https://www.youtube.com/watch?v=IIDt-MjSwR8>

———, “Tunante en el Valle”, directed by Gady Mucha, 2009, YouTube video, 6:32. <https://www.youtube.com/watch?v=HXXbHq4p8V8&list=RDIIDt-MjSwR8&index=2>

Sonora Jaujina, “Sonora Jaujina en Matahuasi”, directed by Paulino Marcos Camarena, 2019, YouTube video, 6:41. <https://www.youtube.com/watch?v=HZdTNa2Ft7A>

Tawa Sax, “Dios y el diablo en la tierra del sol”, directed by Carlos Espinoza, 2010, YouTube video, 3:34. <https://www.youtube.com/watch?v=wEIOIGFb1Eg>

B. Referring experiences

Bajofondo Tango Club is an electronic music album by Bajofondo Tango Club (now simply Bajofondo) released in 2002 by Vibra Records. It is considered to be an eclectic mix of French house, Argentine tango, trip-hop, drum and bass and chill-out. (https://en.wikipedia.org/wiki/Bajofondo_Tango_Club_album).

La Sarita is a Peruvian punk rock group was formed in Lima, circa 1998, by Julio Perez and Martin Choy. La Sarita's name comes from the blessed "Sarita Colonia" a symbol of popular faith. La Sarita has four albums: Mas Poder released in 1999, Danza la Raza in 2003, Mamacha Simona in 2009, and Identidad in 2012. La Sarita's sound is alternative hard rock fused with Latin flavor, Peruvian folkloric music and Afroperuvian sounds. La Sarita has a huge underground following in Latin America. (https://en.wikipedia.org/wiki/La_Sarita).

Lambarena, Bach to Africa mixes African traditional music from Gabon to Johann Sebastian Bach music, from Hughes de Courson who is a French musician and arranger. (https://en.wikipedia.org/wiki/Hughes_de_Courson).

Largest Orchestra of the World "Sinfónica de la Tunantada." This Orchestra is annually implemented by the National Association of Tunanteras Institutions in the central roundabout of the Monumental Plaza "Juan Bolívar Crespo" in Yauyos (Jauja), on the last day of the great festival that takes place in honor of the patron saints "San Sebastián" and "San Fabián". It is the largest and most representative musical group of Jauja. It is composed of 30 *orquesta típicas* comprising 30 harpists, 30 violinists, 80 clarinetists and 360 saxophonists, summing over 500 musicians on stage.

Snarky Puppy is a Brooklyn-based "...fusion-influenced jam band..." led by bassist, composer, and producer Michael League. Snarky Puppy combines jazz, rock, and funk and has won three Grammy Awards. Although the group has since included vocalists and has backed singers, League once described Snarky Puppy as "a pop band that improvises a lot, without vocals". (https://en.wikipedia.org/wiki/Snarky_Puppy).

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Rivera Martínez, Edgardo, País de Jauja, (Lima: Editorial Punto de Lectura, 2012).

C. Theses

Bruno Culotti, “El saxofón como medio de composición y difusión del huaino en el Valle del Mantaro durante la segunda mitad del siglo XX” (Degree tesis Escuela de Música, Universidad Peruana de Ciencias Aplicadas, Facultad de Artes Contemporáneas, 2018).