

ECUADORIAN POPULAR RHYTHMS

Our Country has pluricultural and multiethnic characteristics for the wide variety of rhythms and customs, some with own forbear and other product of the sincretitation already consolidated or in process of coalition that go marking our cultural identity through the times.

This way, the Ecuadorian musical staff offers us a rich exhibition of rhythms that invite to discover the nostalgia, the love, the romance and our people's happiness. Being a small country, easily we can find countless coastal, amazon and mountain rhythms that facilitate to the exponent , to create versatile choreographies with folkloric or contemporary proposal.

There is not rhythm that a skilled choreographer cannot interpret it with scenic corporal movement, however, they are some that are those in a traditional way more either used by dance groups by its literary or rhythmic content. This way, we can find San Juanes, Pasacalles, Corridors, Cachullapis, Capishcas, among others.

Pasillo
Pasacalle
Albazo
Sanjuanito or San Juan
Danzante
Aire Tipico
The Chigualos
Ceremonials
Amazons
The Bomba
Others

Fuente: Ballet Folklórico de Ecuador de Luis Beltrán

PASACALLE



Rhythm or dance crossbreeds, with great European influences, probably arrived to America in the XVIII century, very similar to the Spanish pasodoble and the Mexican ballad (with certain variation of time) the three have the same dance style. Our ballet recreates in one of its choreographies a pasacalle of coastal court "Yo soy Montubio" of Luis Beltran, interpreted by

Pepe Jaramillo Laurido master and music by Paco Godoy master.

PASILLO

considered as flag rhythm or national identity, with great European influences was born, according to the investigations, in the Great Colombia, therefore, is an error to affirm that Colombia, Venezuela or Centro América have the birth certificate of so beautiful rhythm. They were the real soldiers and men in holy orders seated



in this part of America to counteract the independence movement who were it forging jointly with the skilled Criollos that had demonstrated a great talent for the arts. The Pasillo originally was composed like living room dance (small and slight steps) of there they have left giving some variations of time, depending on the geographical location where its creators are, for it easily finds Mexican, Central American, Colombian, Venezuelans, Uruguayans and until Cuban Pasillos. But the most outstanding thing is that the Pasillo found its more representative handle in what today is Ecuador, the delicate feather of its poets and its composers' give a great personality that has been very well taken advantage by the best interpreters, together have put to the Pasillo in the place in that today is, our main one relating musical at international level.

EXTRA FACT:

The architect Sixto Durán Ballen being President of the Republic, **by initiative and management of the musicologist Mario Godoy Aguirre and support of Efrain Sigüenza, at that time officials of the Undersecretariat of Culture of the Ministry of Education and Culture of Ecuador**, according to Decree Executive 1118 published in the Official Gazette No. 287 of December 30, 1993, declared the 1st. of October of each year the "National Hall Day". The chosen date remembers the day of the birth of the Nightingale of America, Julio Alfredo Jaramillo Laurido, artist who was born in 1935 and whose name it remains in the memory of the Ecuadorian people

https://www.youtube.com/watch?v=VypZkdg_AFA&feature=youtu.be

SAN JUANITO O SAN JUAN.



Before Columbus Rhythm that was born in San Juan of Ilumán, Otavalo what the investigating specialists say. Its intonation form and I rake varies of the sector where executes it. In San Juan's or San Pedro's parties of the communities of Mojanda, Cayambe and their surroundings, it is own to listen this rhythm in Natural temper, of Galindo, Guano-pamba or Granada. Several they are the Sanjuanés that our Ballet recreates them choreographically like

part of its repertoire, of them can mention to the Grupo Tradicional Cayambe, Centro Cultural Pucará, among others.

<https://www.youtube.com/watch?v=vwormAaQnz4&feature=youtu.be>

DANZANTE

Pure Rhythm of preponderant importance in the central provinces, originally is interpreted with bass drum and pingullo for the exit of the Dancers in Corpus Cristi's festivities and Parties of Sacred Kings. In our case, the extraordinary interpretation of the Centro Cultural Peguche directed by Mr. José Quimbo, is the relating one for two of our choreographies.



<https://www.youtube.com/watch?v=dY2C09JUI3Q&feature=youtu.be>

AIRE TÍPICO



Cheerful mestizo rhythm, main in all popular party, slighter that albazo or very similar to the "alza" from Los Ríos. For one of our choreographies, we have selected a typical air very well achieved in the voices of Fanny and Rosita, the famous Hnas. López Ron.

THE CHIGUALOS

Luck of cooing and carols, ballads of infantile celebration , they are sung in angelito´s funeral or in the boy's Jesus celebrations . Derived customs of the living room games like “the pajara pinta!, the house of love, the fleuron, the marvel flower and in a particular way the "little hat". From folklorist Mr.Guido Garay and his group, we have taken one of these chigualos to illustrate the Niño Montubio's Pass and the cheerful dance of counterpoint of the Butterfly and the Colo-rao.



<https://www.youtube.com/watch?v=9DKzBVXnjwl&feature=youtu.be>

CEREMONIALES



Some rhythms used exclusively in ceremonial acts related with the agricultural rural calendar, are registrations that several musical experts call “Etnomusica”, the exquisite interpretation of their notes transfers us imaginarily to the origins of the cultural identity that our forbears were working to inherit us an own pure name and with root in this land. There the musical testimony of the Centro Cultural Peguche, Enrique Males and other outstanding teachers, which have taken some fragments for our ceremonial choreogra-

phies, are a clear demonstration of the talent in the investigative and interpretive process of so illustrious Ecuadorian people.

AMAZONS

The sweet songs and rhythms of the Ecuadorian amazonia speak of the nature, of the intrinsic relationship between the man of the forest and the nature, of the balance and respect to the life, the bird, the puma, the love. We have recreated one of our dances from the sector, of the interpretation of the Centro Cultural Saucisa.



THE BOMBA



Cheerful and noisily rhythm, born with the Banda Mocha, of vegetable instruments, characteristic of the afroecuadorian sector seated in the Valley of the Chota, Province of Imbabura. Mario Diego Congo, an outstanding singer and musician from Chota, interpret for the Ballet two bombs that allows us to demonstrate the happiness and sensuality of a noble town that is a preponderant prop in the development of our culture choreogra-

phically.

<https://www.youtube.com/watch?v=bLCPZlciJug&feature=youtu.be>

OTHERS

Although for the wide variety of rhythms, it is not we possible to recreate in the scenario all those that exists in the Ecuador, it is important to mention some as a fair homage to the pluriculturalidad and multietnicity, mixing among ancestral, Creoles, mestizos and modern.

Incan Fox, waltz, tune, capizhca, cachullapi, yaravi, yumbo, boy's tone, carnival, marches, carols, Chilean or quiteñas, zambo, amorfinos, andareles, vortexes, among others that we have the pride to be their owners for historical inheritance

