

THE LEARNING

of traditional Peruvian music and its
contribution to cultural identity.

Use of single value neutrosophic sets
for its analysis



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EDITORIAL

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INTRODUCTION

The power of music to evoke time and place, its emotional force as an individual experience and as a representation of the community, make it a pre-eminent symbol for collectivities such as nations, ethnic groups, and subcultures.

The supposed timelessness of musical traditions along with the mythical belief in the uniqueness of a certain musical expression can lead to consider musical forms as representations of the genuine essence of the identity of certain groups. But the claim to the purity of music or any symbol or tradition is unfounded.

Neither identities nor traditions are static. They both change with circumstances and with the continuous interaction of the peoples. This review will focus on musical interaction and continual modification of symbols and traditions.

The seven books that will be analyzed in this work are revealing investigations of music and dance in Latin America and the Caribbean. Each of them offers a well-documented image of its subject, and music as a marker of collective identity.

Several of the books include detailed musicological analyzes.

All of them examine the historical evolution of the music in question, address aspects of race in Latin America, and confirm the importance of music as a popular expression.

In addition, each study demonstrates, to a greater or lesser extent, the interaction between musical forms and the consequent incorporation of external elements to traditional styles.

After clearly delineating the existing musical basis, the book honors its title by presenting contributions that trace the events of 1492 in the music of the Old and New World.

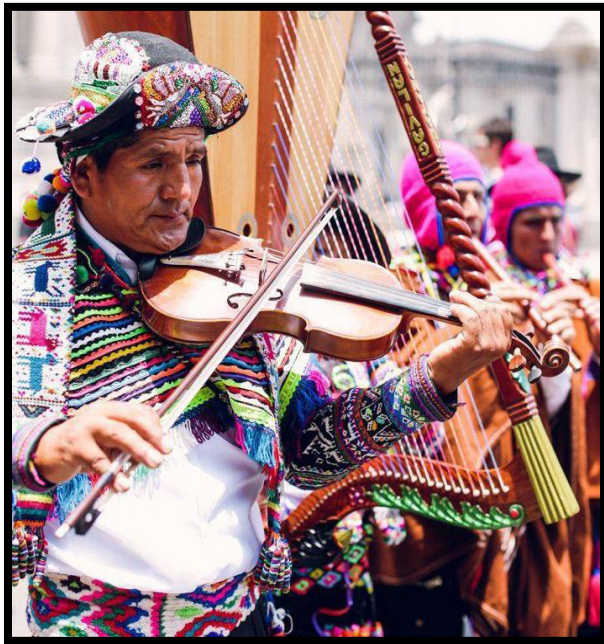
The mix of music generated by the encounter between the Old and the New World was increased by the new elements contributed by the slave trade.

Black music and ethnicity were influenced by African cultures. Which had an impact on South American and Peruvian music in particular.

Peruvian traditional music has made important contributions to Latin American musical development. In that sense, this book will expose the learning of traditional music in this immense South American country..



CHAPTER I NATIONALISM AND LATIN AMERICAN MUSIC: SELECTED CASE STUDIES AND THEORETICAL CONSIDERATIONS



When analyzing the creole-based independence movements in the Americas during the 18th and early 19th centuries, Benedict Anderson points out that these cases are not easily explained by the usual means of national linguistic and cultural distinction.

He writes: "All, including the US, were creole states formed and led by people who shared a common language and ancestry with those they fought against" (1991, 47). "However," he says, "they were national independence movements."

In this essay, we argue that initially, they were not national independence movements in the contemporary sense of (1) general inclusion of the state population within the nation's conception or (2) of popular sovereignty as the basis of sovereignty and legitimacy of the State versus other States.

In the early years of the 19th century, these ideas about the nations and the nationalism of the Latin American republics were established under other premises.

In both Europe and Latin America, nineteenth-century notions of the nation were based on the discourse of liberalism and the criteria of population, economic viability, and, in Latin America, at least an agreement on political principles.

Eric Hobsbawm argues that a variety of nineteenth-century European nationalist movements were "evidently incompatible with definitions of a nation based on ethnicity, language, or common history, but, as we have seen, these were not decisive criteria of the creation of liberal nations" (1990, 33). Hobsbawm's observations are valid also for early Latin American republics as well.

A century later, during the first and second decades (early and mid-20th century), more inclusive and culture-based conceptions of nations prevailed in Latin America, sometimes in that of the nation, sometimes in the context of populist movements.

It was not until that moment that began the efforts to link the State to populations that had previously been deprived of their rights to the State

Consequently, the core processes of postcolonial musical nationalism, especially the "modernist reform" or the folklorization of indigenous and Afro-American traditions also became common.

It seems significant that, despite the different local conditions that led to populist projects in specific Latin American countries, they occur closely and produce very similar musical results, suggesting the existence of common patterns, motivations, and causes. Let us offer the following points for further discussion.

First, populist-nationalist movements in Latin America were state-initiated programs that challenged the ruling oligarchies for so-called "modernizing" capitalist interests; populism occurred

within programs to increase national and trans-state capitalist activity beyond established ruling groups. Second, this situation was correlated with the increasingly inclusive notions of nations marked by the expansion of the right to vote, concessions such as labor and agrarian reforms, and the increase in cultural ties with subordinate groups within the territory of the State.

What we see in Latin America from the year 1820 to 1970, nationalism in general is inclusiveness and is increasingly accepted by the different social groups within the nation conceived as a sociocultural unit, with emphasis on cultural nationalism and the reformist transformations of subaltern cultural and musical practices.

Contemporary "multiculturalism" is the most recent example of this trajectory. Cultural and musical nationalism did not receive the same level of state emphasis in the first period because creating a unified population within the territory of the state was not a primary criterion of the nation.

This situation was going to change in the first half of the 20th century, the period in which cosmopolitan nationalist discourse and practices were in a symbiotic relationship with state capitalist expansion projects.

Here are some general comparisons between the 19th and 20th centuries in Latin America, to trace the development of inclusiveness and participation, which have given rise to the contemporary idea of the nation. The comparisons also illustrate two basic types of musical nationalism that currently exist in various countries:

- (1) Forms generated by the State and associated with elites and,
- (2) "Reformist-popular" or "folkloric" styles, both historically stratified in relation to elites and populists in Latin America.

Our main objective in this work is to draw a map of the general trends and offer some theoretical ideas to think about musical nationalism in Latin America. For this, examples that clearly illustrate the processes have been selected.

A Bolivian case study is used to discuss the dynamics of early elite nationalism and national anthems.

The well-known and fairly classic cases of populist nationalism in Peru, Brazil, and Argentina illustrate the emergence of contemporary nationalist discourse and the growing involvement of

the state with the popular arts.

These cases illustrate the relationships between populist nationalism and modernist capitalism as a broader discursive formation, and as a structure and mode of economic practice.

In the last section, regionalism, nationalism, and capitalist cultural industries in Mexico and Peru are compared to illustrate the different dynamics that affect musical nationalism in these countries.

Some experts, such as Partha Chatterjee and Michael Herzfeld, have advocated the need to study nationalism in relation to the particularity of concrete cases, while others, such as Benedict Anderson, Ernest Gellner, and Anthony Smith, have emphasized the general nature of nationalism as a phenomenon.

Our position is somewhere in the middle. As a cosmopolitan ideology and political project (Turino 2000), nationalism and nationalist cultural programs present a good degree of redundancy, which makes general treatments possible and useful. At the same time, conditions within certain states require specific consideration, as the comparison between Peru and Mexico indicates.

In that sense, we will deal with relatively a few cases, but we hope that the general ideas and trends suggested here will be useful for the detailed analysis of musical nationalism in other Latin American and Caribbean contexts.

1.1 Nationalism as discourse and practice. The nation as a historical concept

In *Nations and nationalism since 1780: Program, myth, reality*; Hobsbawm, traces a series of important changes in the nationalist discourse. Nineteenth-century views of the nation and nationalism were influenced by both liberalism and Marxism and are supported by general ideas about social evolution and human progress (1990, 41).

Hobsbawm illustrates that, for much of the nineteenth century in Europe, conceptions of the viability of "nations" imply a threshold of sufficient size and productivity as an economic unit, and of longevity and strength as a political-military unit, rather than the contemporary idea of country relations between a cultural unit and a state.

Thus, "the construction of the nation" implied the incorporation

of different groups to expand the territory of the nation-state, and not the processes of cultural homogenization of populations that we associate with the construction of the nation in the twentieth century.

The national [cultural] heterogeneity of nation-states was accepted, above all, because it seemed clear that small nationalities, and especially small and backward ones, had everything to gain if they merged with the big nations and made their contribution to humanity through them.

The contemporary idea of the nation as a cultural group and linguistically cultural, entitled to a State of its own, slowly emerged in the late 19th and early 20th centuries but received a great boost after World War I, the Wilsonian principle of making the borders of the state coincide with those of nationality ("culture") and language.

The 1918 peace agreement translated this principle into practice, as far as possible, except for some political-strategic decisions on the borders of Germany, and some grudging concessions to the expansionism of Italy and Poland.

In any case, no equally systematic attempt has been made to redraw the political map on national borders, which is what has been done so far, [ie, cultural]. (Hobsbawm 1990, 133)

Throughout his book, Hobsbawm argues convincingly that the ideal of country relations between nations (as homogeneous sociocultural units) and states, in practice, has always been the exception, not the rule (e.g., *ibid*, 186).

However, it was the Wilsonian principle of articulating nations (as cultural groups) with states and national self-determination "which is also in principle Leninist" (*ibid*. 40) that came to define nationalist discourse and shape nationalist movements in the twentieth century. The principle of "national" self-determination was included in the Charter of the United Nations (Smith 1995, 15).

Hobsbawm attributes the growing emphasis on popular political inclusion to a variety of causes beyond the Wilsonian principle from 1918 to 1950. The most important were new competitors for people's loyalty, such as cosmopolitan socialist movements, especially among the working classes. Perhaps more important was the need to integrate and strengthen national economies in the interwar period:

Interwar Europe also witnessed the triumph of another aspect of the "bourgeois" revolution, as discussed in a previous chapter: the revolution as a "national economy." (Hobsbawm 1990, 131;

emphasis added)

By 1913 capitalist economies were already moving rapidly in the direction of large blocks of concentrated companies, supported, protected, and even to some extent guided by governments. In short, while the economic blizzard swept across the global economy, world capitalism retreated into the igloos of its nation-state economies and associated empires (ibid. 132). These changes in cosmopolitan nationalist discourse and practices in Europe during the first half of the 20th century are directly related to Latin American nationalism.

Contemporary terminological analysis

Hobsbawm's work is especially valuable because it illustrates the recent and relative character of contemporary nationalist conceptions. Especially in countries where nationalism has been particularly successful (for example, the United States, England, France, Australia, Japan, and Mexico), the terms and premises of the Post-Wilsonian discourse have been fused with popular common sense.

Since contemporary nationalist discourse projects coterminal relations between nation and state, these two words often collapse as synonyms.

The popular fusion of nation and state - by politicians, academics, the media, as well as in everyday discourse - must be unraveled if we want to adequately understand the changing relations between states and the populations of their territories (endo-discursively equated with "nations"). Equally important is that national sentiment and the avoidance of the conceptual relationship between nation and state are fundamental to the moral-political habit of the masses and volunteerism.

George W. Bush's recent assertion that Americans "speak with one voice" is a rhetorical device based on the separation of nation and state and the projection of a unified population, has been dangerously effective, even though mass demonstrations across the United States in opposition to state military action against Iraq (for example, from October 2002 to January 2003) prove that "we" do not speak with one voice.

The circumvention of the nation and the state also leads to innocent populations being held responsible, and killed, for the acts and policies of their governments, such as September 11 in New

York and Iraq. For both analytical clarity and political reasons, the concepts of nation, state, nationalism, and national sentiment must be conceptually distinguished and historically understood. That is, these concepts must be in relation to the contemporary version of reality that the nationalist discourse has propagated.

State and nation

The State comprises the institutions centered on the government and the social relations of formal control and well-being, backed by a claim for the legitimate use of force in a given territory; this, along with the claims of territorial autonomy, defines it as an entity. The distinction between a state and "civil society" is not rigid; for example, in one time and place, religious institutions or universities may be part of the state, while in others they may belong more firmly to civil society.

However, the important thing is that, regardless of subjective feelings of belonging, the State imposes rights, duties, and the very fact of belonging with legal sanctions: passports, taxes, military service, and school attendance.

We reserve the word nationalism to refer to a political discourse and political movements and agreements that use the premises of the nationalist discourse.

As already mentioned, the main premises of the contemporary form of nationalism already existed in the middle of the 20th century:

- (1) the concept of the nation as a sociocultural entity in some way unified;
- (2) the right of each nation to govern itself, that is, a coterminal relationship between nation and state; and
- (3) political legitimacy is based, at least, on popular sovereignty.

In this context, a nation is a unit of identity whose members are defined as a nation in relation to having or aspiring to have a state of their own by the logic of contemporary nationalist discourse.

That is, in contrast to kinship, territorial, occupational, physical, linguistic, or other bases of social identification, national identity depends on a "nation" conception that the nationalist discourse itself has propagated. While state membership is defined and enforced with legal sanctions, being part of a nation depends on a

more informal set of subjective feelings.

Anthony Smith (1971), among others, has referred to the feelings of belonging to a nation on which the condition of the nation depends as a national sentiment.

While nationalist discourse tends to project cultural homogeneity as the defining characteristic of the "nation," national sentiment is the most operative force that links populations and states.

National sentiment can, and often does, operate across cultural differences. Native Americans, African Americans, and Italian Americans can feel part of the nation and be willing to fight and die for their country while remaining a country and while remaining culturally different.

National sentiment gives rise to concrete manifestations of belonging and pride and even feelings such as "my country is right or wrong."

People also often find themselves in the personal crisis of shame and guilt because at the same time they feel that they belong to the nation while "their" government carries out acts that they consider fundamentally immoral, dangerous, or illogical. Pride and shame are the two faces of the same national sentiment.

Both indicate a strong identification with the State and the intimacy of belonging, as Michael Herzfeld has pointed out. Creating or maintaining broad national sentiment is a primary goal of nationalists and governments.

Cultural nationalism

With the formation of new postcolonial states in Africa, Asia, and the Caribbean in the mid-20th century, the basic premises of nationalism were often already common sense to local leaders (Turino 2000, ch. 5) or at least understood to be they were necessary for legitimacy, for example, in relation to the United Nations Charter.

The resulting need to create a "nation" when in many places an adequate unity of identity did not exist, and even the notion of the nation did not exist, led to great efforts in cultural nationalism.

Cultural nationalism is the semiotic work of using expressive forms and practices to create the concrete emblems that represent and create the "nation", that distinguish one nation from another, and, more importantly, that serve as a basis for socializing the

citizens and instilling national sentiment.

In all nation-states and those that aspire to be, cultural nationalism is an ongoing process, it is not an adornment of celebration or entertainment attached to serious political work. It is one of the essential pillars on which the entire nationalist building rests. Music, dance, visual arts, political discourse, and a wide variety of other expressive cultural practices are at the center of cultural projects and nationalist cultural projects.

Musical nationalism

We consider musical nationalism to be a subset of cultural nationalism; we define it strictly as any use of music for nationalistic purposes.

By this, we mean that it is about music to create, maintain or change a unit of identity that conceives itself as a nation relative to having its own State, as well as for state or nationalist purposes concerning the creation, maintenance, or transformation of national sentiment.

Our definition emphasizes use and effects, rather than necessarily the style or motivations of the original creators of the music. Ronald Reagan's praise for Springsteen's song "Born in the USA" is a famous and laughable attempt at musical nationalism. Although there is an interesting variety, such as the use of Palestrina by Mussolini or the use of Protestant hymns by the Zimbabwean guerrillas in the war of the 70s, there are processes and forms of musical nationalism in the contemporary world.

The most obvious type of musical nationalism includes military music, which is linked to states by its contextual use, and patriotic music and national anthems that make the connection through its texts, as well as incidentally. Thus, we illustrate that this type represents an early historical stratum of state-sponsored musical nationalism.

Another common form of musical nationalism in the 20th century involves the reformist fusion of local non-cosmopolitan instruments, sounds, and genres with other genres within a broadly cosmopolitan aesthetic, stylistic, and contextual framework.

The national "folkloric" orchestras of Bulgaria and Mali, the urban folk groups of Bolivia, the indigenous students of Peru in the 1920s, the national orchestras of China, the Folkloric Ballet of Mexico, that of Zimbabwe, the music bands of Trinidad, among

many other examples, fit to this model. The processes that transform indigenous forms are fairly standard (for example, compare Chopyak 1987; Noll 1991; Turino 1993, 2000; Buchanan 1995; Stuempfle 1995; Moore 1997; Scruggs 1999; Sheehy 1999; Tuohy 2001; Hagedorn 2001; Rios 2002).

The term reformism derives from the nationalists' language about their nationalist cultural programs: local cultural practices are "reformed" in light of "modern" techniques, aesthetics, and contexts. From Mao and Mugabe to Perón and Velasco, what is often expressed is that a new national culture will be forged from the best of local culture combined with the best of "modern" (cosmopolitan) culture.

Local elements are important for emblematic distinction and for fostering identification within the country.

Cosmopolitan features are important for creating iconicity with other nation-states and as a basis for acceptance and popularity abroad. Cosmopolitan features are also chosen, almost as a matter of course, because the designers of cultural nationalism are typically cosmopolitan (Turino 2000, chapters 5, 6, and 9).

What is important for our purpose is that the reformist or "folklorizing" processes of musical nationalism grew and served the more inclusive post-Wilsonian nationalist projects.

Until recently, the most studied stylistic trend as musical nationalism in musicologists was the inclusion of "vernacular" references within elite artistic music compositions.

In terms of process, this resembles "folkloric" products in the sense that local and cosmopolitan elements are combined, but the situation is inverse to that of the reformist type we discussed earlier.

Rather than transforming indigenous or grassroots traditions according to aesthetics and cosmopolitan contexts, here cosmopolitan artistic musical genres are spiced up with local elements (for example, pentatonism, indigenous instruments, or popular melodies and rhythms, for example, Behague 1971; Behague 1979, chaps. 4, 5).

This type of composition may be related to the national sentiment of the composer and the public, in which case it fits into the framework that we are developing here.

In other cases, Latin American cosmopolitan composers may respond to these "vernacular" references simply as a stylistic trend derived from European models, or because of their exotic appeal. This type of composition may well involve the three motivations

and detailed uses where the public would help understand the specific dynamics of the relationship with politics.

1.2 Independence movements of the early 19th century

The independence movements in Latin America were launched by several factors. Starting in the 1760s, the Bourbon Reforms were designed to strengthen the empire politically and fiscally, but they helped pave the way for the wars of independence by changing the status of the Creoles in front of the peninsular ones and the homeland.

The Reforms created regular units of the creole army with creole officers. The free trade reform of 1778, which opened thirteen ports in Spain to all the major ports in Latin America created new groups of wealthy creoles while threatening the positions of those who previously benefited from monopolistic practices.

One of the results of this changing economic situation made many influential settlers realize the need to design their economies. More directly, the independence movements were the result of Napoleon's seizure of the Spanish throne in 1808.

In keeping with the tradition of Spanish political theory, and some cases prompted by a crowd found in the illustration, many of the colonies began to rule themselves in the name of the deposed king.

When Fernando was restored to the throne and proclaimed the return of royal absolutism in 1814, many settlers decided to seek more formal and true independence (Kinsbrune 2007).

The ideas of the enlightenment, especially the economics of Adam Smith together with the individualistic and property-oriented conception of the state and society of John Locke, contributed to form the basis of 19th century liberalism, one of the main ideologies influencing the newly independent states of Latin America.

Leadership and voting rights in the new Latin American states involve elite creoles. Politically active citizenship used to be determined by property and literacy, and it was this small group that directed the course of things for "passive citizenship" and the "common good".

To argue that these were national independence movements in the current sense, Benedict Anderson emphasizes a statement made

by San Martín in 1821: "in the future, the aborigines of Peru will not be called Indians or natives; they are children and citizens of Peru and they will be known as Peruvians "(Anderson 1983, 50).

San Martín's phrase "in the future" is the optimal one. In theory, any adult male could be politically active by obtaining property and/or becoming literate, regardless of his race.

But in reality, these stipulations "removed almost the entire adult male population from active citizenship," which was also the case in the United States, Great Britain, and France, where very few adult men could vote in elections at the time (Kinsbruner 2000, 110). Kinsbruner writes that the Iberians of the 19th century were not clearly democrats in Rousseau's sense, and in fact, they wrote constitutions that, just like the Constitution of the United States, are very careful about democracy in the eighties and early nineteenth centuries.

There were democrats or men of democratic tendency, like the Chilean Carrera; but they were quickly suppressed and pushed aside at the beginning of half a century. (ibid., 2000, 112; original emphasis)

The liberal beliefs of the 19th century in progress and the potential of the person led Latin American founding fathers to expect a time of greater political participation, but this was a long time in coming, especially among the lower social castes - indigenous, African-American, and the mixed groups.

The liberal emphasis on individual property rights sometimes had disastrous effects. The privatization of communal lands from indigenous communal lands in Peru, for example, led to further encroachment by large landowners (Romero 2001, 125), and reduced the ability of these societies to defend themselves.

In Argentina and Chile, to mention two infamous examples, San Martín's idealism did not prevail, and indigenous peoples were systematically massacred as they were in North America. This is in terms of national inclusion.

The germ of popular sovereignty existed theoretically, but not in practice, and the notion of an inclusive nation, too, was only incipient. Rather than initially relying on the "nation" as a distinctive cultural unit, the early Latin American republics organized around issues of economic interest, ideas about political organization, and more or less according to those of colonial political boundaries.

The franchised members of the republics were mainly elite

creoles, and precisely the members of this group in the different republics were not culturally different from each other or very different from the Spanish. Nations and nationalism in the contemporary sense were not yet operative ideas in the republics of the nineteenth century.

1.3 The beginnings of musical nationalism

Musical nationalism in the first republics was also incipient and was based on popular cosmopolitan traditions and not on local ones, as it would happen a century later.

The music used in state ceremonies used to be the music of European military bands or Italian opera. This repeated connection between music and state ceremony gradually established the incidental meanings for the first type of nationalist music, but note that this process began before the contemporary notion of the nation emerged.

As an idea, the social need for a national anthem developed and preceded the formation of the nation-state, beginning with England in the mid-17th century and later Spain and France. Anthony Smith argues that the French Revolution was a nationalist and not simply a bourgeois revolution, based on the fact that its leaders politicized the ideas of the nation, *la patrie* and *le citoyen*; a new French flag to replace the royal standard; and in the crisis of the war after 1792 they adopted a new anthem, the *Marseillaise* (1998, 126).

Smith highlights the ideas and emblems that became widely adopted to mark nationalist movements and the "nation."

Many Latin American countries followed the incipient model and adopted national anthems early, for example, Argentina in 1813, Chile in 1819, and Peru in 1821. The styles of these musical pieces were not chosen to culturally distinguish one republic from another. The active creole citizenship was not culturally distinguished.

In his article on national anthems, Malcolm Boyd describes the tendency for a country's anthem to resemble those of its neighbors in one country to resemble those of its neighbors is most clearly shown in the example of South and Central America.

As a group, they are heavily influenced by the style of the anthems of the 19th century, and at least three of them were composed by Italians. (1980, 46-47).

In creating musical emblems for the state at this time, there was

no push to mark the local culture, because the idea of the nation as a distinct cultural unit was not yet operational as the basis for political legitimacy.

Instead of indexing cultural uniqueness, official anthems were adopted to display iconicity with other legitimate states in cosmopolitan terms; that is, the assertion of the legitimacy and sovereignty of emerging states is based on similarity with existing states, not on the difference.

As La Dona Martin-Frost has commented, the case of the Bolivian national anthem is especially instructive. It points out that "the legitimacy of Bolivia as a sovereign State was disputed during the first decades of the Republic (1825-45) by neighboring countries, Peru and Argentina, and among Bolivians themselves" (1997, 15).

The Bolivian national anthem was premiered in 1845 in a state celebration to commemorate a battle that resulted in the country's first definitive boundary between Bolivia and Peru.

The Bolivian president commissioned the Italian composer Benedetto Vincenti to create the anthem. The anthem was performed for the first time by a military band in front of the government palace during the celebration.

The second performance was a choral arrangement for five voices with orchestral accompaniment at the municipal theater that same night. Martin-Frost suggests that the relatively late date (1845) of the adoption of a national anthem had to do with an uncertainty of the viability of Bolivia, and considers it significant that the anthem was commissioned and premiered in a carefully orchestrated event to proclaim sovereignty definitively.

In Bolivia, the use of an operatic anthem, the first contexts, and means of representation are marked by cosmopolitan conformity rather than by cultural distinction concerning other countries.

Martin-Frost, like other historians of the early Latin American republics, however, suggests that the use of European-style music and performance contexts and the importation of European composers and artists were a way of maintaining the cultural prestige of the creole elites and a form of distinguishing from other social groups within the state, that is, Indians, mestizo Afro-Americans, and mulattoes.

The use of European forms was the result of the identity of the elite of active citizenship, "the nation", of the time (see also Iturriaga and Estenssoro 1985, 115-17), and to exclude subordinate

groups from the nation. This type of exclusionary attitude persisted in many Latin American countries well into the 20th century.

Our favorite example comes from Peru, where, in 1946, a representative of the legislature suggested a law requiring highlanders (read "Indians") to enter the creole-dominated capital of Lima (Turino, 1993).

Latin American oligarchies and international capital

In the second half of the 19th century, the wealth of the ruling oligarchies of many Latin American countries depended largely on the control of cheap labor and national resources, as well as foreign capital for infrastructure (e.g., railways) in relation to an export-oriented economy.

This structure supported a small elite well, but not other sectors of the Latin American population. It led to the general perception of an alliance between the oligarchies and foreign capital. In many countries, there were unequal domestic economic-political relations, with one region dominating others.

The terrible economic conditions of the peasants and the working class - that of the population of the States - did not allow the growth of an internal consumer economy that would support industry and the local economy, thus restricting wealth to the oligarchy and maintenance of dependence on foreign capital and control, mainly American and British.

Economic dependence threatened the political independence of states in very real terms, as demonstrated by recent structural adjustment programs and loans from the International Monetary Fund and the World Bank.

In the first decades of the 20th century, foreign economic control contradicted notions about the sovereignty of the nation-state, furthermore, oligarchic government clashed with the growing conception of the "nation" as an inclusive and sovereign cultural unit.

The alliances between foreign capital and the oligarchies proved to be a frustrating obstacle to economic improvement and the expansion of the incipient Latin American middle classes.

The bulk of the literature on nationalism indicates that nationalist movements (in the contemporary sense) are often led by groups intermediate between the established elites and the masses. Such is the case with the Latin American populist movements that

emerged to challenge and overthrow existing systems.

There was a symbiotic relationship between the discourse of a more inclusive nationalism and the processes of expansion of capitalism to new sectors within certain states. Both populist nationalists and aspiring capitalists needed the masses to confront the old oligarchies for political support, as workers, and as consumers.

As Hobsbawm observes with respect to Europe during the interwar period, the aspect of the nation as a "national economy" came to the fore.

Populist nationalism

Nicola Miller has noted that "the key change in nationalisms from the 19th to the 20th century was undoubtedly the shift from exclusion to inclusion of the masses" (1999, 39). This is particularly pronounced in countries that had populist movements or currents. Examples of Latin American populism, more or less developed, including Mexico, in the context, and after the 1910 revolution; in Peru, with President Leguía (1919-30), and more markedly with President Velasco (1968-75); in Brazil with Getulio Vargas in 1930-45; in Cuba during the first Machado government from 1924, and after the Castro revolution of 1959; in Argentina with the Unión Cívica Radical in 1916-30 and Perón (1946-55); in Bolivia, from the National Revolutionary Movement in 1952; and in Chile with Allende (1970-73).

In places like Peru, Argentina, and Cuba, where there were marked populist moments in the early and later twentieth century, these later movements were more concerted and systematic in their attempts to influence and integrate the economic, political, educational, media, and artistic system, education, media and art in relation to the general population. We have selected three cases for discussion: Perón, Vargas, and Velasco to illustrate the similar approach to populism, especially in relation to the performing arts, in three very different social and historical contexts. The trends suggested here can serve as a basis for comparison with other nationalist movements of the second half of the 20th century.

In these cases, populist nationalism was the attempt to create broad-based nations in places where they did not exist and to strengthen the crucial role of governments to try to better direct the activities and attitudes of the population.

In contrast to the perennial theory, a theory of nationalism that suggests that a historically evolved and culturally distinct "nation" will seek its sovereignty, from the bottom up, populist nationalism in Latin America often involves top-down movements, generated by the state.

Populism was the attempt by the new leaderships to circumvent the power of the regional oligarchies by tying the masses to a centralized state through concessions - for example, the state protection of the workers and the agrarian reforms made to the working class and the peasantry.

Unlike the previous situation, in the middle of the 20th century, the masses were perceived as a key alternative base for political power that, to be successful, must be based on economic strength and independence. This change in perception is related to the development of capitalism.

Capitalism requires the growth of production to remain competitive with other capitalist entities, both at the level of individual companies and the level of States.

By the middle of the century, production requires the expansion of markets, economic development, and the political independence of sovereign states as labor, but equally important to state sovereignty, as consumers.

Building a consumer base requires more expendable income among more people, and requires a culture change: teaching people to want the products produced.

Populist governments in Latin America became more involved than ever in cultural activities, including music, due to the recognition of these systemic relationships.

Nations and national economies

At the end of the 19th century and the beginning of the 20th, the regions of Brazil enjoyed great economic autonomy. The republican constitution of 1891, for example, gave states the right to incur external debts without interference from the central government (Vianna 1999, 40).

During this period, the coffee oligarchy of Sao Paulo and Minas Gerais impeded the power of the central state for the sake of their economic independence.

At the head of a Liberal Alliance representing the urban middle class, reformist army officers, and non-coffee regions and interests,

Getulio Vargas came to power in 1930 and began working to centralize control of the country. State in opposition to the oligarchy and develop broader segments of the economy.

As part of the project to strengthen the centralized state Jordan Young, among others, noted that Vargas saw the political implications and benefits of working with abortion, [his government] enacted social legislation to help the working class.

Labor courts were created and attention began to be paid to the problems of the lower-income classes in Brazil.

These concessions to the "masses" are a central pillar of populist movements. In Peru, Juan Velasco and his Revolutionary Government of the Armed Forces (RGAF) staged a successful coup in 1968 in response to farmers and guerrilla movements in the highlands, increased militancy among urban workers, and corruption in the civil government during the 1960s. As a reaction to the various crises of the State, the RGAF proclaimed an anti-imperialist and anti-oligarchic nationalist ideology and understood that popular participation was necessary for the revolution to achieve economic development.

Velasco affirmed that he conceived the "Peruvian problem as a whole." This implies a comprehensive and integrated vision of social, economic and cultural manifestations."

The agrarian reform not only benefits the farmers, but they will also benefit from the great advantages that the agrarian reform will bring shortly.

Industrialists will have a much larger market to sell their products.

It will no longer be sold to three or four owners, but the hundreds and thousands of landowners. Not only will the privileged children have shoes, but all the children of Peru will have them.

Industrial food consumers will grow by thousands and hundreds of thousands across the country, their normal row of the consumer market will make it possible and necessary for great changes to take place in the country.

Juan Perón spectacularly came to power thanks to popular support. Having strategically established a strong alliance with the working class from his post in the Ministry of Labor. On October 17, 1945, Juan Perón was released from detention and handed over to the presidency of the masses. Joseph Page writes about it:

Argentina would not be the same again after October 17. The working class had entered the political scene for the first time and

had reached an enduring degree of self-awareness... Juan Perón emerged as the cause and effect of October 17. His labor policy gave workers something to lose if they did not mobilize in his defense. (1983, 134)

Like Velasco, Perón ruled that economic independence from foreign capital depended on the systematic growth of domestic industry and consumers. Joseph Page wrote that, in the first two years of his initial tenure, Perón "consolidated the support of the working class. He made sure that the workers received a greater part of the national income and increased their level of consumption." In an act signed by the president, entitled "Declaration of Economic Independence", Perón referred to the projected growth of economic production and consumption as "patriotic energy" (Perón 1990, 50).

These cases indicate the symbiotic relationship between the operations of capitalism and the diffusion of contemporary inclusive conceptions of the nation in the mid-twentieth century. The masses came to be perceived as the basis for both a new form of political power and economic independence, two structurally interdependent factors.

Through the concessions of the State and the discourse of nationalism, the new groups are linked to the State as active and necessary citizens, that is, as part of the nation. It is also striking that women received the vote under Vargas and Perón, further expanding active citizenship.

While Perón, Vargas, and Velasco used the terms resolution and social participation to distinguish themselves from the old regimes, their governments often developed in ways that were considered totalitarian. For example, the failure of Velasco's "experiment" is often seen as evident contradictions between his ideology of popular participation and the government's continued use of coercion to maintain control (Turino 1993, 140).

In the governments of Velasco, Vargas, and Perón, the state entered and tried to control increasingly broad segments of society, civil society, and the political process. The three increasingly perceived the systemic, economic, and cultural aspects necessary to link nation and state and to create a greater number of workers and consumers.

This recognition required new methods of governance that involve the state with the cultural sphere, including music, more than ever before in Latin America.

1.4 Populism and cultural nationalism

Peru

Velasco instituted a major educational reform to incorporate indigenous children from the countryside into "national" society. As Gellner (1983) and others have pointed out, mass educational systems are essential to nationalist movements because they provide a relatively common basis for socialization for culturally diverse groups.

Mestizo educators were sent to indigenous communities in the Peruvian highlands, and rural illiteracy declined substantially between 1972 and 1981 (CNP 1984, 102).

There was also a direct political motivation behind the universalization of education. Velasco affirmed that the educational reform "will create a new awareness among all Peruvians of the basic problems of our country; and that it will contribute to forging a new type of man within a new social morality" (1972, 63; emphasis added).

Velasco made the Quechua indigenous language official. He promulgated a law that all radio stations had to dedicate seven hours and thirty minutes of Peruvian folk music. The government also sponsored large regional performing arts festivals and competitions.

In the beginning, the contests were initially at the district, provincial and departmental levels, with the winners of each of them moving on to the next competition.

The departmental winners received an expense-paid trip to Lima to perform at a huge music and dance festival called Inkari.

The meeting of music and dance groups from all over the country was a show of respect and official support for the popular arts and culture, for the link with the different regions. A friend, Jaime Montaiño, commented that the enthusiasm and pomp that surrounded the Inkari Festival had a positive impact on the subsequent support for the musical performance of the migrants from the highlands in Lima (Turino 1993, 142).

As is well known, "folkloric" competitions and festivals are a common part of nationalist cultural programs in many parts of the world. By offering incentives such as monetary rewards and prizes, the contests attract people who do not normally perform on stages, or in formal performances, or as coded ensembles.

Competitions are, therefore, a key instrument for bringing ad hoc participatory traditions into formal performance contexts, often initiating the profound conceptual change from "music-dance as a game or ceremonial interaction" to "music-dance as artistic product".

Incentives also encourage performers to shape their submissions according to what they perceive the judges will want. When it comes to elite judges, as is often the case, pageants are a particularly successful way of shaping indigenous and regional styles to fit the dominant aesthetic, which is often the same as that of nationalist officials.

Thus, contests are a key mechanism in the process of cultural reformism: the transformation of local traditions according to the aesthetics and dominant, typically "modern" and cosmopolitan contexts.

Festivals and "folklore" contests began in Peru during the initial populist regime and the populist and indigenous regime of President Leguía in the 1920s.

Normally, the contests have been judged by "experts" mestizo and creole. I was even once asked to be a judge, along with other local dignitaries, in a provincial contest in the south of Cusco. As is often the case, there was no sense that local elders or practitioners of the tradition should act as judges.

In a contest in Puno in the 1980s, a formalized indigenous group imitated, in great detail, a mestizo-indigenous stylization of the participatory courtship dance of these farmers, the kh'ajelo.

What is striking here is that the stylization of the indigenous includes a parody of silly, drunk, and castrated indigenous men who are led by their dominant women at the end of the dance; the performers of the indigenous contest reproduce these unflattering stereotypes of themselves.

It remains to be said that the kh'ajelo continued to be danced in its normal participatory way by young people in habitual contexts of semi-private courtship, at the same time that an increasingly standardized presentation version of "folkloric" shows and contests was spread throughout the country.

Nevertheless, the young farmers knew what was expected of them, at least in the "folkloric" presentation events, which indicates the penetration of the mestizo-indigenous version.

In her comparative study of Cuban Santería in ritual and folk contexts, Katherine Hagedorn suggests that the two types of

situations are not mutually exclusive and that religious meanings and ritual performance style can be transferred to performance (2001).

Her conclusions seem well-founded and offer an important caveat that "folkloric" performances are not necessarily different from pre-existing styles and contexts of performance, or an inauthentic version of them and pre-existing contexts of performance. However, the *kh'ajelo* being spoken of here, does not fit her observations.

The mestizo-indigenous version emerged as a minstrel-type parody, more problematic when it is imitated by the natives themselves (an imitation of an imitation).

In general, we argue that the indigenous stylizations of indigenous dances represent a very different semiotic trajectory in relation to their indigenous models.

If the encoded "official" version is repeated often enough in public performances and taught in schools (often innocently by mestizo teachers who may not know the original dance) it can become in competition with the indigenous performance style, and even replace it over time (see Turino, 2000).

States cannot control cultural attitudes and orientations, but they can guide them through repeated grants and government programs. Velasco's agrarian and educational reforms and his nationalist cultural programs helped initiate a certain level of national participation among the indigenous farmers with whom he worked or at least an acknowledgment of the States towards them (Turino 1991, 273-77).

But in the end, Velasco's revolution was too short and too laden with contradictions to create a unified "national" vision and identity. We will return to this topic later.

Brazil

Brother Vianna suggests that due to its social and regional heterogeneity and its lack of a unifying ideology, [Vargas's Brazil] needed national organizing principles to reinforce its political strategies. Never has the spirit of nationality been so important to a Brazilian regime.

As in Peru, the Vargas government became deeply involved in culture. According to Daryle Williams, between 1934 and 1939, under Vargas and his education minister Gustavo Capanema, the

Brazilian state developed a "systematic institutional approach to cultural management" (2001, 60). Using typically reformist language, Capanema stated that "his main responsibility was the improvement of Brazilian culture" (ibid. 62). Williams estimates that federal spending on education and culture grew 262% between 1932 and 1943 (ibid., 68).

Defending the government's cultural initiatives, the 1938 *Revista do Servico. Publicon* said:

False and empty liberalism denounced in its day any initiative of the State in the field of culture as an invasion of a territory that should be reserved exclusively for the free intellectual initiative.

Only a fool would now be able to defend his position, which is inadequate in today's world. Nations that do not demonstrate their awareness of their unique character will have a hard time surviving in this stormy age in which we live.

Cultural development requires the highest level of attention from those in power, as it is the connecting line between the two rulers, as it is the axis of real and lasting national progress.

This statement blatantly justifies the necessity and role of the state in cultural nationalism for the sake of national distinction, "modernity" and "progress."

By the time later nationalist movements took place, for example in the Caribbean or Africa, these assertions were no longer necessary; the importance of cultural nationalism directed by the state or by the parties was already a reality. However, the usual contemporary notions about the links between the state and the nation evolved slowly, and apparently, it still needed to be affirmed during the 1930s in Brazil.

As in Peru, the radio became a primary means in Brazil for the education and connection of various populations with the State. Although the first radio broadcasts began in 1922, radio did not acquire a mass audience until after the 1930 revolution.

Getulio Vargas, brought to power by that revolution, showed a keen eye on how radio could contribute to his project of national unification.

Later, during his long rule, he proclaimed that even small towns should have a radio to keep the inhabitants informed of national affairs, especially in the absence of nationally distributed newspapers (Vianna 1999, 77).

Radio was an important alternative to "print capitalism" in this particular national project (cf. Anderson 1991). Capanema explicitly

rejected European totalitarian models of media control; thus, state-sponsored radio programs had to compete with private sector programming, except for the prime-time program *Hora do Brasil*, which had to be broadcast on all channels.

This program contained authoritarian doctrinal speeches, as well as reports on economics and cultural events. According to Williams, the musical content included "stubbornly nationalist compositions [and] broadcasts of symphonic and popular music by Brazilian and foreign composers" (2001, 87).

Williams further notes that despite broad market penetration, the evidence strongly indicates that the Sao Paulo broadcaster initially refused to rebroadcast the program, occupying the radio waves for the allotted time.

Listeners refused to air the show, setting aside the time allotted for mandatory broadcasts. Vargas himself was informed by a fairly honest official that the *Hora do Brasil* should be called "The hour that speaks to itself" (*ibid.*, 87).

The state explicitly tried to exploit samba and other popular genres for "educational" purposes. Members of the Department of Press and Propaganda (DIP) recruited well-known musicians and lyricists to compose songs praising Vargas and the government (Williams 2001 86; Dunn 2001, 27). Some of the results were collected and published by Jairo Severiano (1983). "*Glorias do Brasil*" (by Ze Pretinho and Antonio Gilberto dos Santos) from 1938, for example, is a nationalist song.

The DIP also encouraged songwriters to use popular songs to lift people out of marginalized culture or low quality of life and to set a good and productive example. In "*E Negocio Casar!*" (It's a good business to get married), a samba by Ataulfo Alves and Felisberto Martins, recorded in 1941, the protagonist is a happy worker who has been reformed by the New State of Vargas:

Check it out! My life has had a great change.
I'm not that guy who came home too late anymore
[You should] do what I did [change your life, get married].
Because life is for a worker.
I have a sweet home
I am happy with my love.
The New State
came to guide us.
In Brazil, there is no shortage

But you have to work.
There is coffee, oil, and gold,
No one can doubt it.
And if you are a father of four children
The president offers an award.
It's a good business to get married

Although all the arts enlisted, music played a special role in populist movements. Unlike nationalist literature, which appealed to a classist reading public, popular music was already widely practiced and attracted the lower classes. As missionaries in Latin America had discovered centuries before, the songs' relatively short and repetitive nature made them an excellent medium for conveying educational messages.

These aspects, along with the fact that recorded songs (unlike movies) and that music was easily transmitted by radio, the mass media par excellence, attracted the attention of the state to the field of music.

Christopher Dunn points out that "the government of Estado Novo, Brazilian popular music was not only a useful vehicle to promote patriotism within the country, but also a potentially effective means of projecting a positive national image abroad" (2001, 27).

Later he talks about Carmen Miranda and the spread of samba in other countries. The use of a style as a national musical emblem at home is often reinforced and sometimes even determined by the popularity of the style abroad as units of identity, "nations" operate in an international arena.

As a patron of composers in need of financial support, the DIP had some impact on the samba world, but commercial radio followed sambas that did not conform to government orthodoxy (see Williams 2001, 86).

Music and radio continued to be alternative means of popular expression, as long as the songs were not overtly subversive.

As in the case of the Peruvian kh'ajelo, the cultural intervention of the Brazilian state left room for alternative positions.

This was due, in part, to Capanema's refusal to follow the totalitarian path, to the dismay of some colleagues in the Propaganda Department. Here we are reminded that states are not monolithic, but involve individuals often with conflicting views and programs.

In keeping with the use of popular music on recordings and radio, the State of Vargas became involved in the carnival show. In the early 1930s, the mayor of Rio, appointed by Vargas, offered "legitimacy and modest subsidies" in exchange for the carnival groups ("samba schools") complying with certain standards, such as the formal organization of the groups, with the requirement of names and official officials (Raphael 1990).

What is surprising is that this mechanism of formalization of ad hoc grassroots groups became common in nationalist movements in other countries.

After 1980, in Zimbabwe, for example, the Mugabe government used economic incentives and government decrees to urge dancers in rural villages to organize performance groups and a codified repertoire so that they could be used for performance (Turino 2000, ch. 9).

In both Brazil and Zimbabwe, this bureaucratization and "modernist reform" made groups more readily available for state direction and programming.

In Rio, each samba school had to obtain a parade permit to participate in the carnival, and Raphael points out that "the most important thing in the long run." However, it was established that each school should center its carnival parade around an event or figure in the history of Brazil "(1990, 77).

Vianna wrote that less than two years after Vargas became head of state, the Deixa Falar samba school dramatized the revolution that brought him to power in a parade sponsored by the *Jornal do Brasil* (1999, 90).

In 1937, the authoritarian government of the New State of Vargas decreed that the samba school would become one of the most important in the country. The samba schools had to dramatize historical, didactic, or patriotic themes.

The Rio samba players accepted the rules and the Rio carnival model spread to other countries.

Rio's carnival model spread to the rest of Brazil, from southern Portugal to Manaus, in the south of the country to Manaus, in the heart of the Amazon basin (Vianna 1999, 90).

Raphael noted that these regulations "reflected very well the marks of the Vargas regime: nationalism, corporatism, and populism" (1990, 77).

The use of historical themes implied an educational function, but it was a way of associating samba schools with "the nation" and, in

effect, building the nation. Nationalists often emphasize the depth of the history of "the nation" to create the idea of a long and entrenched heritage (for example, see Anderson 1991).

Through the representation of historical characters and events, the schools reinforced the notion of a common Brazilian past and its implication with that history, thus creating new indicative ties between marginalized people and the abstraction itself - "nation" - that they helped to create through the acting. Raphael commented that these policies "represented the government's first attempt to reach out to Rio's black population, and they responded with enthusiasm." (ibid., 77).

Later, Vargas approached other regional artists and popular styles such as the northeastern Luis Gonzaga and the baião.

As in the case of the Inkari de Velasco festival in Peru, the obvious implication is that the state of Vargas celebrated the popular music of certain populations to link the populations with the state and include them in the image of the nation.

Vianna, however, offers a more complex view. For him, samba and related popular genres were not simply an index of blackness, but arose out of a history of interracial and inter-class interactions:

Second, the crystallization of the genre and its symbolic elevation were concurrent - not consecutive - processes, a well-defined job market, or its elaboration as national music. (1999, 112)

Samba may have contributed to encoding the images of the nation, but Vianna's position is that nationalist, as well as cosmopolitan intervention, was essential to the encoding of samba.

Just as nationalist cultural projects often involve the formalization of ad hoc performance groups, they also involve the formalization of performance genres and stylistic canons: "As soon as the samba de morro was invented it became the very emblem of an essence pure and ancient Brazilian, uncontaminated by external influences" (ibid., 113).

Vianna's account contains two interesting clues about how nationalist emblems and canons are chosen. In the first place, unlike Raphael who associates samba strictly with Afro-Brazilians, Vianna argues that samba is a nationalist emblem precisely because it is a rather imprecise stage complex that was already the product of a cultural mix and complex negotiations. social processes of a cultural mix and complex social negotiations. Therefore, it already contained "national traits that the greatest number of 'patriots' would accept as an example of an essential Brazilian identity" (ibid.,

113).

If you think about the two or three popular music complexes in the United States that serve as nationalist emblems in a similar way - country and western, jazz and rock 'n' roll - they are also the product of long interracial, interregional histories. and, to some extent, interclass in an urban setting. Although, as in the case of samba, the later myths of these styles have tended to "purify" their social origins, it is the complexity itself that makes them intuitively recognizable as emblems of Americanness.

Vianna's second hint about the rise of Rio samba as a nationalist emblem concerns the centrality of Rio itself. During the 1930s, radio programs with the largest national audiences were broadcast from Rio.

In 1929, six record companies were releasing local recordings for the Brazilian market.

All of these studios were in Rio, and they all needed musicians. What could be more conducive to popular music in the city? In the 1930s, the technology of recording and broadcasting joined the political will to create a unified national culture and this confluence occurred precisely in

Rio de Janeiro (still, at that time, the national capital).

Carioca samba, a set of local styles peculiar to Rio, was about to crystallize and be projected at the national level (ibid, 78).

Here we see the close collaboration of capitalist companies and cultural nationalism. Similarly, state intervention initiated the processes that turned Rio into big business and, once again, show competitions became a key device of formal control.

Vianna's observation of Rio's centrality parallels our explanation of why the Zezuru emerged as a national emblem in Zimbabwe, and why certain dance drum traditions came to form the national canon (Turino 1998; 2000).

The Zezuru people lived in the region around the capital of Harare, where radio broadcasts and live recordings were centered. The musicians in this group were the ones who most easily responded to invitations to play and record for the radio. The other groups most available for radio broadcasts and participation in Harare-centered nationalist rallies in Harare in the early 1960s were rural immigrant associations, located in the municipalities of the capital.

These migrant groups specialized in one or two drum-dance traditions unique to their home regions in Zimbabwe. It was

precisely this set of dances performed in townships that were codified as the national canon of municipalities by the government-sponsored National Dance Company and in schools after 1980.

In both Brazil and Zimbabwe, access to media producers and nationalist officials is important for the selection of certain nationalist emblems over others. In a way, a similar landscape emerges for mariachi music in Mexico, as discussed below.

Argentina

In 1946 Perón announced: "The State has to worry about the culture of the peoples, because nations that lack their own culture are very vulnerable to becoming semi-colonial countries" (cited in Miller 1999, 61). Like other populists, Perón adopted a systematic vision of the relations between the state and civil society and made the construction of a "national culture" his fifth and final objective (after creating the social, economic, and political foundations and reforming the judicial system).

Like the previous ones, his government was concerned about the media, especially the radio; in 1949 it was arranged that at least 50% of the music broadcast was Argentine. Perón's working-class base and his constant struggle with the Buenos Aires elite led him to despise the intellectuals associated with this group who did not offer him explicit support.

As a famous example, Perón "promoted" Jorge Luis Borges from his job in a Buenos Aires library to a poultry inspector in the local market. Borges retired from public employment (Miller 1999).

It is estimated that around 85% of Argentines are of European origin, and between 1890 and 1910 in Buenos Aires, three out of every four adults were immigrants (Moreno 1987, 94). At the end of the 19th century, intellectuals and writers had chosen the image of the gaucho as an emblem of distinction for the nation. Soon after, "folklore" and "folk music" grew in importance as nationalist emblems, often including gaucho indices.

Moreno Cha has recounted the institutional support and growing urban popularity of folk music in Argentina in two waves - with and directly after the country's two populist regimes in the 1920s and from the 1950s to the 1960s (Moreno 1987, 1998).

It is related to the increase in industrialization, especially in the first period, and the consequent migration from the countryside to the city. He also described the transformations of rural repertoires,

original stylistic elements, and contexts of performance in ways that fit the processes of reformism in many places, for example, favoring the stage contexts and reducing the stylistic features that conflicted with cosmopolitan aesthetics (1987).

In parallel, "folk" music is professionalized and encoded as a type, represented by record stars such as Los Chalchaleros and Los Fronterizos in the 1950s.

Moreno spoke of the folk festivals that have been held in Argentina since the late 1950s. As in Peru and the Brazilian carnival, these events included interpretation competitions. He pointed out that the music heard at major festivals is not traditional, but revivalist, composed by famous musicians who sometimes performed it themselves.

A good performance in a contest such as the Cosquín Folklore Festival can launch a national or international interpreter, especially when the performances are live (1998.2 62)

Due to strong ties to Europe, Argentine approaches to "folk music" as the basis of nationalist sentiment drew directly from European and cosmopolitan nationalist sources, even more directly than other Latin American countries.

As early as 1906, Ricardo Rojas published a series of articles in a major newspaper introducing Herder's concepts of folk (*volk*) and the collective spirit of the people (*volksgeist*) to argue that "the true strength of a people would depend on the succession of their sense of nationality rather than of the richness of their territory" (Miller 1999, 166).

Given this cosmopolitan base, it is not surprising that Argentine musicians were among the first and most important to insert South American "folk" music into the cosmopolitan sphere, originally in Paris, as Fernando Ríos (2002) has recently documented.

Speaking of Juan Perón's populism, Nicola Miller wrote: "National culture" was described in his Second Five-Year Plan as something that included not only traditions, legends, music, dances, and crafts, but also "spiritual heritage that have been bequeathed to us by classical cultures, especially Greek and Latin of Greek and Latin origin... with the addition of all these manifestations of modern world culture it should not contradict the guiding principles of those [classical] forms" (*ibid.*, 60).

Miller stressed that Perón adopted a broad cosmopolitan vision of "national culture national culture" rather than strictly adhering to "the paraphernalia of the gauchos and the tango with which he is

often associated in populist mythology" (ibid).

Such combinations of the locally distinct and the cosmopolitan often characterize cultural and musical nationalism in precisely this way; Vianna's interpretation of the rise of samba illustrates the point as well. Cultural nationalists often express that a new national culture will be forged with the best of local "traditional" culture combined with the best of foreign and "modern" - that is, cosmopolitan - culture. The local elements (for example, the *gauchos*, the "folkloric" music) in the reformist are for emblematic distinction and also function as signs of unity or inclusion; cosmopolitan elements (for example, national anthems and folk music) create an iconicity with other nation-states,

This type of reformist musical nationalism did not exist in the first Latin American republics but grew with the contemporary and more inclusive notions of the nation, and in Latin America with the populist movements.

1.5 Capitalism, nationalism and musical regionalism

In many Latin American countries, regional identities are especially strong and in some places, they remain more vital than national identities. Nowhere is regionalism more pronounced than in the musical realm.

In Mexico and Peru, for example, regional musical ensembles and styles are pronounced and play a role in both nationalist projects and capitalist cultural industries.

A brief comparison of regionalism in Peru and Mexico again indicates related effects on the functioning of capitalism and nationalism. There are many examples of regional and "ethnic" groups redefining themselves from regional and "ethnic" groups as "nations", according to the very logic of nationalism, and supporting the idea of a separatist movement (eg Fenwick 1981, 214).

Strong regionalism and ethnic autonomy are therefore threats to existing and fledgling nation-states. Cultural nationalism programs often seek to celebrate ethnic and regional differences ("folk customs" as opposed to cosmopolitan forms and practices) to define the uniqueness of a given nation.

But they must also carefully balance this with incorporating such distinctions into the very definition of the nation, so that cultural

difference as a resource for separatism is blurred.

The incorporation process usually involves the reform of regional styles so that they are acceptable to people from outside the original region, a kind of "integration" and homogenization, through competitions, festivals, and in schools as common mechanisms for to get it.

Capitalist companies operate with the main objective of obtaining profits; companies will sell to the largest possible markets. The national markets are better than the regional ones, just as the trans-state ones are even better. While companies try to expand sales by flooding the market with a certain product, advertising, etc., they also target existing markets.

Especially in the case of cultural industries (recordings, costumes, films, art, and food), markets are strongly linked to existing identity units (generational, subcultural, regional, gender, class, etc.).

In many Latin American countries, already created national identities were not strong enough to define markets for things like music during the early part of the 20th century.

Instead, regional styles reflecting regional identities tended to be more pronounced and offered the best identity results, from the best markets already created, once rural migrants in cities began to have money to buy in cities. they began to have money for luxury items.

Parallel to nationalist projects, record and film companies were interested in regional styles being able to appeal to a wider audience, and this involved the same kind of integration of stylistic distinctions that occurs through cultural nationalism.

The suggestion here is that capitalism and nationalism once again operate in concert and may have similar effects on regionalism, but for different reasons versus strengthening the state.

However, the situations of Mexico and Peru illustrate different dynamics due to the relative stage of capitalist and nationalist development in both countries.

The rapid growth of electronic media that began in Mexico around 1930 invaded all the most emotional populations through radio, recordings, and television.

Sheehy summarized the history of mariachi from a localized, unprofessional, and often ad hoc point of view, from western Mexico to its current status as the most internationally known type

of ensemble in the country; both nationalism and cultural industries were involved.

In 1907 an eight-member mariachi and four dancers from Guadalajara, Jalisco performed on the stage of the presidential residence for the United States Secretary of State.

"This heralded both the use of the mariachi as an 'official' emblem of the national and western Mexican culture and the great migration of musicians to Mexico City, which would soon follow" (Sheehy 1999, 46).

That same year, the mariachi Cuarteto Coculense made the first known recordings of this style.

In 1920 the coculense mariachi was invited to perform for an elite group in Mexico City and became the first mariachi to appear on stage in Mexico City (the famous Iris Theater); the first to appear in a film "Sonora" (Santa, 1931) and, above all, the first to make "electric" recordings, initiating the era of the dominance of the mariachi style in radio, cinema and, above all, in music records, which has endured for fifty years "(Sonnichsen, 1993; cited in Sheehy 1993, 46)

Parallel to the singing cowboy westerns produced in the United States around the same time (Malone 1969, 154-55), mariachi music spread widely throughout Mexico through popular movies.

Parallel to the transformation of regional "hillbilly" styles of regional marching bands into the largely unified and commercialized country and western genre in the United States, mariachis became associated with a professional country music genre and commercially recorded known as ranchera music.

In the 1950s, mariachi ensembles had become very professional, standardized groups with several violins, two or more trumpets, guitars, vihuela, and guitarrón.

The string style became lush and highly orchestrated, as did the trumpet parts, and the vocal style incorporated a wide and dramatic vibrato. The rougher edges of the rural performance were reshaped to appeal to the cosmopolitan aesthetic (for example, on violins and vocal timbres).

In addition, mariachis came to incorporate characteristic sounds of Mexico (for example, "La Bamba" from Veracruz, "La Malagueña" from Huasteca), which makes their repertoires "national and attractive to the people of all Mexico."

In the case of mariachi, capitalist cultural industries (film, recording companies, and radio), and the musicians' professional

aspirations, the stylistic reform of a regional tradition to make it widely attractive, and therefore salable, to the greatest number of people possible.

The cultural industries contributed to the appeal of this style and benefited from its increasing popularity. The result of the creation of a locally unique but cosmopolitan type of "national" ensemble, which is widely recognized as an emblem of Mexico, fits precisely the typical goals of cultural nationalism.

But in this case, the impulse was largely commercial and not generated directly by state institutions, although one hand washes the other.

Regionalism in Peru

Music in Peru is the same or more regionally segmented than in Mexico; From one department to another, and even from one province to another within the same department, a different inventory of instruments, types of ensembles, and repertoires can be found.

However, unlike Mexico and Brazil, in Peru, neither the government nor the cultural industries have yet transformed a regional style into a national one.

In the first decades of the 20th century, the criollos of Lima projected the criollo waltz as the national music, but it did not catch on among the majority population of highland and highland migrants in the cities.

Following European custom, elite composers created "nationalist" compositions incorporating indigenous and mestizo elements and themes, but these too had a very limited audience and impact (Behague 1979).

Perhaps the closest thing to pan-regional music that exists in Peru is chicha or Andean cumbia, an urban-popular genre that emerged in the 1970s and 1980s, but the dynamics of chicha are quite different from the trajectory described for Mariachi.

After World War II, the intense migration from the mountains to Lima created a new consumer base among record commercials and highland music shows (Turino 1998; Romero 1999).

However, unlike mariachi in Mexico, no single regional style emerged that would acquire pan-regional popularity in Peru.

Rather, radio programming and recordings continued to cater to regional identities and affiliations until the 1980s. Radio stations

targeting migrants from the Sierra divided their broadcast time into slots of one-hour and two-hour media. dedicated to the music of a certain region (especially the waynos).

Record companies and stage shows also used a variety of performers that emphasized their regional heritage because that's what was out there, and this is what was being sold. Migrants used to buy recordings of artists from their regions, and regional identities from the highlands were strongly maintained from the mountainous regions through the proliferation of regional migrant associations (Turino, 1993).

Regional heritage was indexed through the type of ensemble (for example, saxophones, clarinet, harp and violin from Junín; mandolin groups from Ancash; guitar, violin and/or harp music from Ayacucho; groups bandurria from the south of Cusco; the zampoña groups of Puno, etc.), as well as stylized regional costumes and repertoires.

Wayno commercial artists from the city of Lima and other major cities, especially the most successful ones, are distinguished by their successful style, they are stylistically distinguished from most rural artists by the use of a wide vibrato, ensemble textures, and standardization of the song form.

However, concerning the stylistic transformations of the mariachi, these groups remained much closer to the rural regional styles from which they came, as well as the aesthetics of their audience.

The regional styles of the Peruvian highlands were never transformed to the point of being attractive to cosmopolitan audiences, but instead remained rooted in a highly localized aesthetic.

Given this maintenance of regionalism, neither politicians nor merchants could use or favor the style of one region without alienating people from other regions.

Thus, when political leaders wanted to use highland music to index the "nation" or to indicate populist ties, they had to include a variety of groups and styles in one act. Beginning in the 1960s and until its peak of popularity in the 1980s, the chicha or Andean cumbia emerged as a new type of youth music among the children of Andean migrants in Lima and other cities (Turino 1990; Romero 1999, 416-18).

The chicha combined melodic features of the wayno with the rhythm of the Colombian cumbia interpreted with electric guitars,

bass, keyboards and it was the first style that emerged and was directed to the migratory market that worked at a pan-regional level. Chicha stars like Los Shapis were consciously pan-regional in their effort to expand the market.

They presented a potpourri of chicha with melodies of the best-known waynos from the different departments of the Andes, and at first, it was marketed as "Los Shapis del Perú", and later, even more widely, "de América".

In the mid-1980s, chicha was used to advertise banks and other goods and services to migrants from the Andes. In a typical populist movement, President Alan García had chicha bands play on the steps of the government palace. As an interesting novelty, chicha was sometimes used for parties after mass weddings held in the young towns where many migrants from the Andes lived.

Instead of other possibilities, chicha was used to attract migrants in pan-regional contexts. Although the chicha of the adults was closely linked to the youth market and, therefore, not to the youth, so it did not emerge as an emblem that could be used to project the nation or sell it to all mountain people; Romero pointed out that, still in the 1990s, the other mountain styles shared the emigrant market (1999, 417).

Mariachis evolved aesthetically so that their music could nostalgically represent Mexicans in broad regional and class sectors of the Mexican population, as well as abroad. On the contrary, chicha remained music of the lower classes that never adapted to cosmopolitan tastes.

The Peruvian elite considered her huachafo (kitsch), and with her nasal vocal style, studio sound, and short, static melodic phrasing, the style did not appeal to audiences from abroad, for example, worldbeat fans.

We suggest that styles that function successfully as national emblems should also be generally attractive to cosmopolitans in trans-state contexts, and as mentioned, popularity abroad is often key to the selection of national musical emblems, for example, the jazz for the United States, the mbira for Zimbabwe, the calypso and the steelband for Trinidad, the merengero for the Dominican, the gamelan for Indonesia and the tango for Argentina.

At the beginning of the 20th century, Mexico and Peru were similar in that they were both characterized by having distinct and relatively isolated regional cultural formations, and that both had a largely indigenous and mestizo population of distinct and relatively

isolated regional cultures.

As in Brazil, regionalism in both countries was based on regional economies controlled by local elites. However, in the mid-twentieth century

Mexico had reached a much higher degree of national integration and capitalist development than Peru. The Mexican government started a state school system much earlier and a highway system that surpasses anything that was done in Peru, except in the most developed areas of the country (for example, on the coast and around cities). Accordingly, cultural industries flourished earlier and became larger in Mexico than in Peru.

For example, Peru does not yet have a developed film industry, while Mexican films and certain types of music (for example, mariachi, ranchera) have spread throughout the Americas.

The combination of more persistent culturally nationalist projects and a more developed mass media infrastructure has contributed to generating a more successful, that is, broader, complex national sentiment in Mexico that functions bilaterally to support state leadership and open national and ultimately trans-state markets for cultural products.

In Peru, capitalist cultural industries continue to serve regional markets more substantially, making both nation-building and market-building difficult.

Many of the processes that began in Mexico after the revolution (for example, the state school system) did not start until the Velasco regime in Peru. Nation-building requires constant time, effort, and negotiation.

As is known, individual identities are constituted in a multiple-way and by identification and representation depending on the context of social interaction, such as gender, class, occupation, religion, region of residence and nationality,

A strong national sentiment does not negate regional sentiment or community identity. As illustrated by the Inkari de Velasco festival and the folkloric canons of regional styles, nationalist cultural projects often draw on regional indices and sentiments to construct images of the nation and imbue them with the sentiment.

In successful nationalist movements, however, regional styles are redefined as part of the "national mosaic" or "our folklore" from the region to the nation, although early associations are often carried as a necessary component. All of this takes time.

Nationalist projects are often unsuccessful. In the early 1980s,

following Zimbabwe's independence, the Mugabe government strove to establish national sentiment through many of the means described in this document.

In the early 1990s, the project collapsed due to economic problems and the alienation of the state among the majority of the population (Turino, 2000).

Peter Wade points out that Colombians often say that Colombia "lacks a true national identity or nationalism [national sentiment]" (2000, 31).

The same could be said of the inhabitants of many regions of Peru. Community identity remained among the oldest indigenous peasants in Conima, in the 1980s (1993).

The migrants from Conimeio and Punefio in Lima emphasized regionalism, as did the mestizo musicians from Cusco.

Raúl Romero argues that regionalism, rather than a unified nationalism, is more operative among the inhabitants of the Mantaro de Junín Valley, an area that is certainly more closely linked to Lima than many regions of the sierra (2001, 32-33). It explains the strength of regionalism in Peru as a result of the "absence of a 'national project', that is, the lack of concern of the elites to represent other social classes, regions and cultures in addition to their own", before the years 70 (2001, 33). Like other Latin Americans, many Peruvians appear to be emotionally involved with their "national" soccer team, indicating a certain level of national identification.

But Peruvian nationalism lacks depth and continuity over time and, consequently, national sentiment is not very deep, nor does it affect patterns of social practice due to sustained popular animosity against the State.

Without a widespread and deeply embedded national sentiment, Peru is not a nation-state. The history of guerrilla warfare in the country underscores this fact. There are many similar situations around the world.

The example of Peru also suggests that, although capitalist firms and nationalist projects often work in concert to use and spread regionalism and to create masses of consumers and citizens, respectively, capitalist firms will ultimately turn to available markets because of to the motivation of profit regardless of the nationalist objectives generated by the State.

This point is underlined by that of the Brazilian record and radio companies, which allowed the Brazilian recording and radio

companies to express popular expression outside the box of Vargas' nationalist orthodoxies, because such expression attracted consumers and, therefore, provided benefits.

As a consequence of the weakness of nationalism in Peru, the cultural industries followed their national identity due to available markets and affiliations.

Like other cases presented in this paper, this example suggests that capitalism is usually the most independent force and nationalism the dependent variable, especially if the thesis is accepted that capitalist expansion beyond traditional elites was key to generate inclusive nationalism first.

Between the 1850s and 1950s, the concept of the nation was expanded from a relatively small group of literate landowners to include the population of the Latin American republics.

To overcome the old oligarchies and foreign intervention, as demanded and justified by foreign intervention, as demanded and justified by post-Wilsonian nationalist discourse, the populists sought to develop and expand national industry and popular political support.

The expansion of national industry required more workers, of course, but equally economic independence required increasing masses of national consumers. Perón and Velasco were explicit about it. Production and consumption were framed as patriotic duties.

Unlike the leadership and control over the workers, which had been achieved through various coercive methods throughout the colonial era and the early years of the republic, creating a mass of consumers meant elevating the people to a higher level. certain economic level.

It also meant teaching people to love the new things and ways of life that were produced through education and the media, as well as bringing them closer to products through better transportation systems, aspects defined discursively as "modern progress. "

Unlike cornering workers, creating consumers and citizens meant inviting people to participate more fully in society, and to unite culturally, a real issue in places like Mexico, Peru, and Brazil.

Within the populist discourse, national participation and belonging as citizens became synonymous with capitalist participation and belonging as workers and consumers; "nations" and "national economies" were closely linked, as Hobsbawm has suggested.

In Latin America, state intervention in the cultural/artistic sphere was more pronounced during populist periods.

During the elite-nationalist period of the 19th and early 20th centuries, the cosmopolitan style of European military music, themes inspired by Italian opera, and artistic music with vernacular references, were the main forms of musical nationalism.

This music functioned to create iconicity with other established legitimate states and to maintain the distinction of the elites from the masses, underlining the restricted concept of "nation" of the time.

These types remain an older stratum of musical nationalism that continues to operate in contemporary Latin American states alongside the new types of reformist or "folk" nationalist music.

The data presented suggests that populist leaders approached the relations between the state and civil society in a particularly systematic way, from civil society, including the realm of artistic practice. Music played a special role during populist movements, and in inclusive cultural-nationalist projects in general due to:

- (1) its strong connection to regional and subaltern social groups, and its established popularity among them;
- (2) being short and repetitive, it provided an effective "teaching" tool without relying on literacy;
- (3) the songs were relatively cheap to mass-produce;
- (4) music was a good fit for radio, the most important "popular" medium for much of the 20th century, especially in countries with less capitalized cultural industries and low literacy rates of living.

Reformism that involves incorporating and adapting subaltern music to fit cosmopolitan ideas, aesthetics, contexts, and values became the most prominent form of musical nationalism; This second historical stratum of musical nationalism accompanied the most inclusive conceptions of the nation.

Why have the contemporary ideologies and practices of nationalism, modernity, and capitalism spread as a unit in the post-colonial world?

The techniques, goals, and foundations of nationalism, including expansive capitalism, are structurally related because the success of both depends on a growing number of willing and active participants.

THE LEARNING OF TRADITIONAL PERUVIAN MUSIC AND ITS CONTRIBUTION TO
CULTURAL IDENTITY. USE OF SINGLE VALUE NEUTROSOPHIC SETS FOR ITS
ANALYSIS.

Yet in Latin America, Africa, and much of the postcolonial world, success remains uneven, often thwarted by the same uneven capitalist development structures that helped inspire the inclusive nationalism response in the first place.



CHAPTER II PERUVIAN TRADITIONAL MUSIC



When talking about the music of South America, perhaps the first thing you remember is samba, bossa nova, cumbia, or tango. Brazil, Colombia, and Argentina may be the first thing that comes to mind about music.

But the truth is that the folk music of Peru is immeasurable. Only in recent years has the folk music of Peru drawn the world's attention. The interesting part is that many of the Peruvian folk musicians continue to work in their pure style, even those who are famous all over the world, keep their roots and avoid the western/commercial type of music.

Like most of the folk and popular music of South America, the folk music of Peru is strongly linked to dance. Most of the genres of folk music in Peru, come from a type of dance or are accompanied

by a dance.

The number of genres and styles is huge, it is a long list that it is not possible to name all on a short page. Some of the most popular folkloric dances and music in Peru are: Huayno, Cachua, Huaylarsh, Carnaval, Mulisa, Yaraví, Harawi, Santiago, Haylli, Marinera, Tondero, Vals, Festejo, Inga, el changanakuy, etc.

2.1 The music of Peru

The music of Peru is a fusion of sounds and styles based on the Andean, Spanish and African roots of the country. Hundreds of years of cultural miscegenation in Peru have shaped a broad musical landscape along with unique pre-Hispanic and mestizo dances to accompany the melodies.

Andean influences are best perceived in the wind instruments and the form of melodies.

African influences are heard on the rhythm and percussion instruments.

European influences are heard in harmonies and string instruments.

Before the Viceroyalty of Peru, much of the Peruvian territory constituted the Tahuantinsuyo (the Inca Empire), which brought together several of the oldest cultures, such as Chavín, Paracas, Moche, Chimú, Nazca, and approximately 20 other minor civilizations.

Of these ancient peoples, the Nazca culture was the one that contributed the most to the pre-Columbian musical traditions of the region. Today, the central, northern, and southern Andes are known for preserving traditional rhythms such as the huayno.

Andean music

Throughout the Peruvian Andes, in each town, there is a variety of songs and dances. In Inca times, the word "taki" was used to refer simultaneously to song and dance, since both activities were not separated from each other. Now, Andean music is mixed, even most of the instruments used in the Andes are mestizo.

In Arequipa and the southern Andes, the yaraví, a melancholic singing style, which is one of the most widespread types of song, has become very widespread. An Andean song that is the passage of the Condors, a traditional song composed by the Peruvian composer

Daniel Alomía Robles, and which was popularized in the United States by the duo Simon & Garfunkel. The original composition is a hymn to the sun, (slow), followed by a kashwa fugue.

Main musical forms of the Peruvian Andes

The chroniclers inform us about three predominant musical genres in ancient Peru: Harawi songs, Huanca, and the Cachua dance. In the last century, some symphonic work included a cachua and a yaraví as a fundamental theme to develop.

Daniel Alomía Robles at the end of the same 19th century welcomes in his collection, harawis, cachuas, huancas, and huaynos dances. The D'Harcourt spouses, for their part, transcribe yaravíes, cachuas, huaynos, religious hymns, lamentations, pastorals, etc. Likewise, Rodolfo Holzmann in "Panorama of Traditional Music of Peru speaks in these same ways, increasing the parades and regional religious music. Consuelo Pagaza also talks about huaynos, gangs, yaravíes and on a small scale about harawis. Of all these scholars, Leandro Alviña is the only one who speaks of the huanca as an important musical form of the mountains. Here we mention some traditional musical forms that we consider, characterizing the face of Andean notation.

- a) **The Huayno.** It is a particular genre of dance, music, poetry, and popular creation that, with numerous local and regional variations, is widely spread throughout the Peruvian highlands, and involves all social classes. Possibly except for the music of the Querós of the Department of Cusco (on which Holzmann has a special work) and of a growing, although a reduced, number of mestizo followers of Lima criollismo, all the inhabitants of the Andean region cultivate the huayno. It is for this reason that we can affirm that along with the traditional marineras and, perhaps the cachua, the huayno is one of the most important national dances and songs that is also included in the coastal repertoire.

According to Diego González de Holguín, the huayno consists of dancing two by two separated from the hands and him leading her or she leading him to dance with their hands crossed. The current form of the huayno is the derivation of the pre-Hispanic in the same

way as it happened with the yaraví.

The huayno, in each region, presents some peculiarities in the form itself as well as in the name. In Ayacucho (Puquio), by descending from an area that is part of the Chanka Confederation (Lucanas province), it acquires very interesting characteristics. The huayno of Apurímac and Ayacucho resembles that of the San Martín region, where the warrior and virile character based on the notes of the perfect minor chord is very different from that of pentaphonic music derived from Inca classical music. In its most indigenous form, it is played with the roncador "chisga" or vertical hard reed flute, accompanied by a goat leather and eucalyptus wood case.

In Puno, the huayno takes the name of a gang where it is not only played but also danced. In Cusco, it is cheerful and lively more than in other regions. Executed with quena, violin, harp, and with high-pitched voices that interpret, especially, pentaphonic systems. In Ancash, it is called cascade and it is slower than cuzqueño and at the end, it has a moved fugue. For its part, Arequipa has given it a special character and takes the name of Pampeña with an air of sadness; the name has been coined by Benigno Ballón Farfán.

- b) **Cachua.** The difference between the cachua and the huayno lies in the fact that until now, according to the chroniclers, it is a collective dance that brings together the participants of a party in the countryside. Diego Gonzales says "Cachua: dance holding hands, dance in a circle". Josafat Roel Pineda affirms that in the Province of Parinacochas (Ayacucho), the cachua is danced by men and women singing, forming a circle, in the light of the moon or around large bonfires, during the digging of potatoes or in the corn harvest.

The huayno wayñu is exclusively danced in couples, generally loose, independent, and using a handkerchief. One or more couples can dance, but there is no dependency relationship between them, that is, each of them dances as if they were alone. The cachua is collective. It is danced simultaneously by many people who carry out the same changes in which the participants recognize themselves as couples.

In Ayacucho, it is called cachua when it is danced holding hands. In the Mantaro valley, Junín, the song of the threshing or cachua is

called waylars. As the song of the threshing of peas, it is known in Huancavelica (Tayacaja) when during the nights and while the women sing about an era, the men, also single, tread the fruits to thresh them, that is, to separate the grain from the sheath. In the central region, the cachua is accompanied by a kind of huayno fugue.

- c) **Carnival.** It seems to be from the same time that Santiago was formed. It is very festive and joyful. Use the tritonic system in its most remote manifestations. It coincides with the ancient rites of the feast of the earth and the sacrifice of animals dedicated to promoting the fertility of the earth, a sense that has been preserved until today.

In Arequipa, the favorite song is "Let's Sing Let's Dance." With his famous Pucllay cry that is played at carnivals. The Ayacucho Carnival preserves the typical rite and accompaniment to dance between couples.

This form is also executed in Cajamarca. In a major way with coastal influence and accompanied, many times, with an accordion. In Cusco, within its marked pentaphony, the carnival represents (perhaps with greater authenticity) its original ritual character.

- d) **The Muliza.** It's kind of sad, but without an impromptu or informal rhythm. Despite his leisurely air, he maintains a rhythmic sequence. Sometimes it is not sung, giving priority to the instrument. Its origin dates back to the time when the first Argentine muleteers arrived in the Department of Pasco, on mules. This is where the name "Muliza" would come from.

In the Mantaro valley area, it has acclimatized with very slight variations or melodic turns and it is also called "Muliza", in Huánuco, with the Quechua title of Tinya (especially in the district of Jesús) and in Ancash, it is called pasacalle.

Las cerreñas mulizas have a huayno fugue. Those of the Mantaro begins with a violin solo, are accompanied by the harp, and end with the saxophone. The pasacalle is performed with violin, vertical flute (chisca roncadador), and drum or box ensembles, also ending in a huayno fugue. In the border regions of Ancash and Huánuco, they are executed by the shakshas where the Muliza does not have any

shade of sadness, turning on the contrary, in joy.

La Muliza, whose cradle seems to be Cerro de Pasco, from where it spread to the north and south, is of mestizo origin and is played and danced at family parties.

- e) **The Yaraví.** The name comes from the prehispanic harawi, which still exists today as a song of imploration that is sung in different circumstances such as marriages, farewells, plantings. The yaraví is of mestizo origin and its most salient characteristic is that it is sung.

Gonzalez de Holguín, defines Yaraví yuyaycucuna or huaynarina taqui, songs of others; the memory of loved ones absent from love and affliction and has now been received by devout and spiritual songs.

The lyrics of the yaraví have preserved the theme of love issues, and in its subsequent miscegenation, it has become acclimated, with very particular and unmistakable characters in Arequipa.

Some yaraví include a huayno at the end (a custom of recent years), in reality, the yaraví has no fugue, only exceptionally. The authentic one, moreover, does not have a fixed time beat, presenting a lot of rubato, being played by guitars (duo) in Arequipa, and in central regions by the harp, violin, and also the guitar.

According to Josafat Roel, it is a genre of non-danceable song that reaches national proportions and whose variants from the northern region, as well as some formal variants from Arequipa, take the name of triste (sad). It had repercussions in South America, singing to it in aristocratic settings and it was the species most cited by travelers, establishing itself as an American lied movement.

The Yaraví is almost exclusive to the mestizos. According to José María Arguedas, yaraví has evolved (in terms of lyrics) according to the cultural changes of the Andean peoples. It means an imploring folk song that was sung during farewells, marriages, the arrival of important people to the communities, and during plantings and harvests.

The passage from harawi to yaraví in Cusco has maintained the love theme, and judging by the preserved samples of the old Cusco harawi and by the meaning of the current mestizos Yaravíes.

- f) **The triste (sad).** Derived from the yaraví. It is also a song

of love par excellence. The yaraví typical of Cusco, accompanied by charango, is similar to the triste coastal one. The sad Ayacucho is influenced by the autochthonous and is pentaphonic. Sometimes this sad ends with some huayno. The singer lives it with a lot of lyricism. It is an autochthonous derivation of the harawi, without foreign influence. The sad man has a huayno flight in southern and central regions.

- g) **The Harawi.** The oldest musical form of prehispanic origin. It is currently cultivated in the Wanka area (Huancavelica, Apurímac) with a broader sense of love, for women. They are imploring, ceremonial songs in farewells, the arrival of celebrities, marriages, sowing, and harvesting. In Cusco, this type of prehispanic song is called Wanka (so mentioned by Huamán Poma de Ayala y Alviña). This term has survived the longest in the Chanka area. Andean harawi like those that appear in Ollantay is no longer found in current folklore. In Cusco, the harawi probably had a different content from that of the huancas. It seems that it was always a love theme song like its current derivation, the yaraví.
- h) **The Santiago.** Name by which the herranza or branding of cattle with a hot iron is called in a vast region of the center and according to the towns they take different names such as vacajierro, llamis, signalay, etc. In its purest form, it is performed with the wakra puku and when it is sung, while the men perform the herranza work, the women perform it accompanied by a tinya (small indigenous drum).

The Santiago interprets the various phases of the ceremonies with which the branding of cattle is celebrated. In addition to being very varied, it changes its style according to the mountainous regions and is probably the one that has been the purest of all the survivals of traditional Peruvian music.

The systems used can vary from the tritonic to the pentaphonic and in their realization, the singing, tinya, wakra puku, or also band instruments such as the sax and, logically, the violin are played. The

departments where it is played with the highest incidence are Ayacucho, where it takes the name of Cachua and is dedicated to the patron saint of the festival, San Santiago.

- i) **The Haylli.** The current serrano religious hymns probably have a distant relationship with the Inca haylli. Very elegiac and ceremonial songs interpreted in the patron saint festivities or the liturgical calendar. The most outstanding are those referring to Holy Week or the feast of All Saints.

Garcilazo affirms that all the songs to the sun and its kings were composed on the meaning of the word haylli, which means "triumph". For his part, Tamayo Vargas says: after the haylli, which is the great choral manifestation of pre-Columbian Peruvian lyric, the confidential tone of poetic intimacy is given by the so-called harawis, that is, the expression of the harawicus poets: the expression of the earth. in the Aymoray; of their animals in the Huancataqui; of love in the urpi; of pain in the face of death in the obituary songs called ayataquis or in the elegies called wankas. Regarding the relationship between the hayllis and the religious hymns of that time (17th century), if one or two Catholic haylli had been composed, someone or some of them have been able to versify in Quechua, although without equal in quality or effect to the autochthonous hymns.

For Tamayo, the proof that the clergy took hold of pre-Columbian Quechua sacred poetry and used it with the most positive results, is found in the same Spanish chroniclers, and he quotes Herrera in the following paragraph: (the prelates) have tried to put the things of our Santa Fe in their way of singing (of the Indians); and the benefit they have found is great because, with the taste of the song and the tune, they spend whole days immersed, listening and repeating without tiring. Arguedas, a diligent researcher of traditional folklore, believes that the influence is from the harawi in religious hymns and not from the hayllis.

The harawi and the elegiac and ceremonial wanka chants have been preserved more in Peruvian folklore than in the haylli. That sense of triumph that the Inca haylli had, was lost with the Spanish conquest and the Indian domination.

- j) **The Huaylarsh (Huanca).** Typical of Junín and spread to other places having a lot of diffusion after Huayno. In its

original manifestation, it was danced in the potato field, but upon entering the cities it became a group dance. Over time, the huaylas acquire the character of a couple's dance, and that today they maintain that form.

Its beginning or introduction is always instrumented, like a harp and violin prelude, then the typical instrument of this place appears, which is the saxophone that starts the dance in a clear 2/4 time.

Currently in Peru, more dances have spread; there has even been a fusion of many genres, such as the music of Jean Pierre Magnet or Damaris. Foreign rhythms predominate in the youth population, influencing young people due to their economic situation.

Jungle Music

In the Amazon, especially in the mestizo areas, there are forms of their own such as the gang, the changanakuy, and the typical dances. We do not consider musical forms developed to the musical expressions typical of the jungle, which mostly have a ritual and literary character, and would be included in the ethnology or music of a tribal nature.

Musical instruments

In the interpretation of folkloric or traditional themes, various instruments have been used since immemorial times, some only remained in museums or the past, while others retain their rusticity and primitivism and, as a product of miscegenation, now accompany folk musicians. We do not pretend to delve into this part of the analysis since the book "Map of the typical instruments of Peru" (1978); edited by the INC, although somewhat numerical, it presents various musical instruments. However, we will summarize these in three groups according to the work of Enrique Pinilla (1980):

- a) **Aerophones:** From the pre-Columbian or pre-Hispanic times, the antara, which was formerly made of clay, stone, wood, metal or bone, etc., has been kept with slight modifications, but today it is preferably made of cane. We can also mention quenás or trumpets, pututos, and whistles.

Other pre-Hispanic are the trumpet (“quepa”, “auka-quepa”) or clarín; whistle, pututo, rattles of silver, clay, and pumpkin.

Among the modified ones are the transverse flute and the beak flute (pinkullo, pito or fife, roncadora, etc.), with two hands the tarka (long flute from the Aymara region) is played. The chirimía, imported by the Spanish (a loud instrument like the oboe) and is also called chirisuya. It is necessary to add a kind of clarinet built by the peasants themselves.

The Wakra puku stands out, similar to the European horn for its color and structure (its sound resembles the French horn and is made of bull horns). They are usually two (male and female) and are used in cattle branding. The cornet pampa (3 to 4 meters) and the soko, which is rectangular. Both instruments are from the Apurímac and Ayacucho region.

Further north, the Cajamarca bugle stands out (a cross-sectional shape of a length that reaches up to 4 meters) and the mamad (shorter). Also the wooden and metal trumpets. Pututo or wotutu is still used in some very remote regions.

To these mestizo and pre-Hispanic instruments, we must add the saxophone and clarinet in the central highlands and the trumpet (with or without a mute) in other places.

b) **Chordophones:** This type of instrument has been of little use in ancient Peru, in traditional music instruments imported from Europe are used in their western form or with modifications due to long miscegenation.

- The guitar: with six, eight, and up to twelve strings, it is used especially in the center-north (with varied tunings and a lot of ingenuity) and the Huanca region (also with diverse, acoustically exotic tunings).
- The charango: (variation of the mandolin or European bandurria) is used in almost all the south-central highlands and with a specific structure for each place. With five, ten, and twelve strings (metal or animal skin threads) using resonance boxes made of armadillo shell and quirquincho.
- The indigenous harp: which in Paraguay has a range of national instrument, is made of wood, is lightweight, and

has a diatonic sound.

- The violin: quite used in its typical form, it shows a rough construction, with three or four strings that give it a somewhat rough sound.
- The mandolin and the guitarrón (big guitar): are used occasionally in some towns or cities.

c) **Membranophones:** In Peru, the rhythm played an important role, although it did not prevail over the other elements as in Mexico. Drums made of animal skin (goat, dog, etc.) are mainly used.

Mestizo membranophones such as the cajón (box), cajita (little box), castanets, quijada de burro (donkey's jaw); which are perfectly used in coastal black music. Also rhythm sticks, cowbells, noisemakers, bongos, maracas, güiros, etc.

In addition to all the previously mentioned instruments, there are those of regional use such as the box, chillador, bandurria (similar to the mandolin), chiri-suya, accordion, vihuelas, ocarina (clay flute), tambora, sikuris, zampona (variation, by size, from the antara), tarka, bass drum, cymbals, scissors, etc.

Instruments characteristic of each town

Some of the main instruments used in Peruvian folk music are:

- Huánuco: guitar, chirisuya, mandolin (there are no defined instruments)
- Cusco: quena, harp, wankar, tinya, pututo
- Ancash: tinya, caja, roncadora, pinkullo (chisga).
- Arequipa: guitar, mandolin, vihuelas.
- Ayacucho: charango, tinya, wankar, ocarina (clay flute).
- Cajamarca: clarín or kepa, tinya, accordion, tambora, whistle.
- Huancavelica: chillador, wakra puco or wakra cornet (chunk), chirisuya.
- Junín: saxophone, clarinet, tinya, wakra puku.
- Puno: tinya, wankar, sikuris, zampona, charango, tarka, accordion.

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- Apurímac: scissors, tinya, wankar, chillador, charango (metal strings), Bandurria (similar to the mandolin, only differentiated by its soundbox), the chirisuya, the accordion and the harp.

The Incas used a wide variety of musical instruments, including:

1. The pomatinyas: small drums made of puma skin.



2. The guayllaquepas: trumpets of Strombus



3. The pinkullo: wind instrument similar to the flute.



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4. The antaras: panpipes of different materials.



5. The huancar or wankara: large drum used by men



6. The tinya: small drum used by women.



Instruments that are unique to Peru

The charango: It was invented during the Viceroyalty of Peru by musicians who imitated the Spanish vihuela. In the Canas and Titicaca regions, the charango is used in courtship rituals.

After the 1959 revolution, based on the indigenous movement,

the charango became popular among other interpreters. The variants are the walaycho, the chillador, the chinlili, and the charangón, larger and with lower tuning.

The box: Percussion instrument developed by African slaves. The rhythms that are played with them tend to have an African influence; some percussion instruments are of non-African origin. For example, the bass drum is of European origin, and of Andean origin are the wankara and tinya.



Wind instruments: In addition to the ocarina and the wakrapuku, there are two basic types of Peruvian wind instruments, the panpipes and the flutes, both of Andean origin. Of the first variety, there is the siku (or zampona) and the antara. Of the second variety, there are the pinkillo, tarka, and quena flutes.

2.2 European and Afro-Peruvian influence

Peruvian music is based on sounds from the musical roots of this ancient Andean country, combined with the influences of music from the Spanish colonial era. There are many varieties of Peruvian music, including traditional highland music, Peruvian coastal music, and Black Peru, which is a fusion of traditional and Afro-Caribbean themes.

There is another type of Peruvian popular music called Huayno and it is very similar to pre-Columbian music. Peruvian music from the coast has a fusion style, while Peruvian Andean music is native to Peru.

With the conquest and subsequent colonial times, the Peruvian territory receives the influence of European and later Afro-Peruvian music.

One of the first European rhythms to merge with the folklore of the African population is that orchestrated by the priest Juan de Araujo in the Christmas carol *Los Negritos*, which includes a particular style of Spanish spoken by black communities.

In Cusco, the *Hanac Pachap*, a Christian religious hymn, goes back to the lyrics in Quechua and composed by Father Juan Pérez Bocanegra, which is considered the first work of American choral polyphony.

The dance during the colonial period in Peru had a strong Austrian influence with Flemish, Italian, and German influence and the second of Bourbon influence with French models. To these dance styles are added different interpretations with African rhythms of early creole music.

The musical diversity was well documented during the last years of the colonial era, and its melodies incorporate many instruments such as panpipes, trumpets, guitars, marimbas, and jaws.

The rhythms that were in fashion at the end of the 18th century and the beginning of the 19th century were the *yaravías*, the bells, the *cachuas*, and the *negritos*.

Both in the colony and during the early republican era, people did not distinguish between sacred and profane music. During the government of Viceroy Abascal, Italian opera was very popular in Lima.

At the end of the 18th century, dance teachers were mostly black, but in 1790 this activity was banned because they were accused of inventing and modifying original dance steps. Due to this prohibition, foreign teachers of non-Afro origin became more popular in Peru.

After the independence of Peru, Spanish music was mainly preserved. The churches concentrated heavily on religious and secular music. The most important cathedrals had their orchestras, and in turn, other churches could hire such groups of musicians for their festivals and processions.

After independence, Peruvians showed a great fondness for local rhythms, preferring national musicians; during 1820 and 1830 some melodies by the musician José Bernardo Alcedo (author of the national anthem of Peru) were in fashion.

These tastes were changing and preferences for European musical rhythms and operas displaced national rhythms in Peruvian cities.

The preferred instruments during this period were guitars,

organs, carnations, harps, violins, and pianos; Peru manufactured these instruments which were exported to Guayaquil and Guatemala, in the case of the guitar, and to Santiago de Chile, in the case of the psalteries.

In the republican era, creole music was born with the French influence of the minuet, the Viennese waltz, the Polish mazurka, the Spanish jota, and the mestizo expressions of the central coast. The musical production of the early twentieth century was very intense and the composers were mostly people from the neighborhoods who were characterized by a particular style for each neighborhood.

At this time it is known as the Old Guard, and its compositions did not have records in music sheets, so they were not recorded and many of the authors were lost in anonymity.

The industrial period of creole music is accompanied by the arrival and massification of the phonograph, which brought foreign rhythms such as tango and fox-trot to Peru, which ended up displacing creole music.

This new generation of the 1920s adapted to musical preferences, then fusing creole music with other rhythms, but without losing the essence of Peru. The Creole industry began to evolve, with the contribution of the arrangers and singers who are no longer necessarily the ones who compose the songs.

This is increased with the beginning of broadcasting in Peru in 1935, this Creole music ceases to be exclusive to the popular sectors and a Creole feeling arises that is beginning to be seen in Lima as "national". Thus, in 1944 the "Day of the Creole Song" was institutionalized.

Creole music

During the 16th century and later, Peru was one of the most important parts of the colonies of the Spanish Empire and was a center for the slave trade. The Spanish Empire moved many tribes from West Africa to Peru and separated the tribesmen to prevent revolution between them.

They forced the slaves and also the indigenous Incas and Quechuas to accept the Spanish culture and language.

Thus, over the centuries, a new culture was born that is a mixture of Afro, indigenous and Spanish culture. Creole music refers to Afro-Peruvian folk music that originally comes from this incredible culture. Many of the rhythms and dances mentioned above are part

of Creole music. So in fact, Creole includes many subgenres.

So when we listen to most of the folk music of Peru, especially the Creole genres, you can feel all these cultures and music at the same time.

The coast is the most influenced by Spanish culture, it combines traditional European rhythms such as the waltz and the polka with different rhythms, especially from Africa. Current Creole music emerged at the end of the 19th century as part of the process of social transformation experienced by the city of Lima.

The most popular style in Lima is the Peruvian waltz. In addition to the waltz, the Creole musical genres include the polka and the marinera, the latter, with origins in the ancient zamacueca. The marinera is the national dance of Peru, named by the writer Abelardo Gamarra in honor of the sailors who fought against the Chilean army in the War of the Pacific.

The marinera is considered among the Peruvian coast, as representative as tango is in Argentina. It has three main variants, the norteña, the Lima, and the serrana. The northern marinera is the most popular and can be called the national dance in Peru. It is danced in pairs and with the use of handkerchiefs.

2.3 Afro-Peruvian: a culture that is kept alive through music and dance

A brief sample of the different types of Afro-Peruvian music along with various traditional dances.

When listening to the joyous selection of music and watching the energetic dances performed by the group "Black Peru", it is difficult to imagine the sad history that the creation of this type of music has entailed. In a recent interview with Heidi Feldman, author of the award-winning book *Black Rhythms of Peru*:

Reliving the African musical heritage in the *Black Pacific* tells of the struggles that Africans living in Peru faced for most of its history.

Africans were brought across the Atlantic to work as slaves during the 19th century, landing in La Plata river or northern Colombia, and working in Brazil or Cuba. However, a small number of Africans made a second overland trip to the Pacific coast of South America, settling in Peru.

These groups of Africans, whom Feldman refers to as the "black Pacific" culture, were highly isolated from many of their

descendants who worked on the Atlantic coast. The highest recorded number of Afro-descendants living in Peru at any one time was 95,000, a much lower number compared to Brazil or Cuba.

Not surprisingly, this sparked many forms of racism against blacks living on the Pacific Coast during this time. It wasn't until the 1950s and 1960s that Afro-Peruvian culture began to revive and flourish, largely thanks to cultural expression in the form of music and dance.

According to the drawings of French and British travelers, African drums and marimbas existed in Peru.

Unfortunately, the Spanish and the Catholic Church banned all fur drums, marimbas, and other traditional African instruments to prevent Africans from gathering, as well as fearing that this music was a "sign of the Devil" (see the story of the Son of the Devils) (Rosenberg, 1, 2011).

Despite his great efforts to crush African culture and identity, creativity through music created a whole new identity that evolved into the Afro-Peruvian culture that we have today with new instruments, dances, and types of music.



Figure 1 From left to right: the jaw, the big box, and the little box

One of these instruments is the cajon (big box), which was a large wooden box used to transport agricultural products, now known as the national instrument of Peru. Another famous instrument as a result of cultural creativity is the cajita (little box). This instrument was adapted from the wooden boxes that Catholic priests used every Sunday in the church to collect the weekly charities.

Finally, the quijada (jaw), which Schechter speaks of, is an ancient jaw that is extracted from a donkey, horse, or cow and used to create a distinctive buzzing sound in much traditional Afro-Peruvian music. Schechter describes it like this:

"We heard the distinctive buzzing of the jaw ... The animal's molars loosen from exposure to the elements, producing a clear, dry crunch when struck with the fist. In some Columbia assemblies, the molars can be scraped with a stick". (469)

In addition, Schechter mentions different genres and dances of Afro-Peruvian music, such as Landó, Son of the Devils, Festejo (Celebration), and Ingá (466). Rosenberg describes two more genres, the Toro Mata (Bull kills) and the Alcatraz, which are also important to the Afro-Peruvian dance style (1).

The song Azúcar de Caña (Cane Sugar) that appears in Titón's text (467), sung by Eva Ayllón, sometimes called the Tina Turner of Peru (Eyre, 1), is a good example of the mixture of African and Peruvian culture.

The "call-and-response" of the singer and the chorus is typical of African music, while the lyrics evoke the Peruvian landscapes and the way of life of the slaves who worked on the sugar cane plantations.

Festejo (Celebration)

This type of folk music and dance is also very popular in Peru and is a type of music of the Afro-Peruvians on the coast. The origin dates back to the 17th century with the arrival of slaves who were brought to Peru to work in the mines or do agricultural tasks. Today it is not only popular among Afro-Peruvians but is also practiced by many people.

It is a dance and music of young couples at parties and social events, it is erotic and energetic and full of gestures.

In addition, Eva Ayllón is proof that Afro-Peruvian music is still being made and kept alive today, as it appears on the album *The Soul of Black Peru*, published in 1995. This album is the first recording of Afro-Peruvian music with easy access in the United States (Titon, 466).

2.4 Traditional music

Traditional music is represented by the sound, instrumental, and dance manifestations that survive today (thanks to the memory and zeal of the peoples) despite the process of acculturation and miscegenation suffered by the existing nationalities in our territory. This music comes from the depths of time and is spread without the recourse of notation.

Importance and significance of traditional music

a) Extramusical

Tarazona, Roel (1985), argues that traditional music, despite being an articulation that uses sound dialects and stylistic components, being a human and collective manifestation, does not acquire its true value, paradoxically, in the aesthetic and musical aspects, but rather Due to its meaning, origin and social function, its importance is given precisely within the historical-social dimension, in the extra-musical field.

- a) Thus, as for the human sciences, the customary music of the Peruvian Andes plays a part in the advancement of this enormous area. The Andean occupant feels and acts within his practice with a common inner voice and makes music or hits the dance floor with inspirations indistinct or comparable to those of his predecessors, without seeking display or praise.
- b) As an oral and monumental source, it reflects realities, events, characters that impacted the interaction of any local area. It communicates the historical background of the Andean man, recounts its meaning and changes, its material and profound manifestations. It maintains the "custom" in any case, even though it may lose the ritual meaning and importance that it had in ancient times; it's anything but a couple of old-fashioned occasions.
- c) Traditional and popular music, also, allows us to know the psychology, over time, of the peoples that cultivate it. Their emotional motivations, their intimacies, feelings, anxieties, and joys.
- d) On the other hand, since this articulation is a reality of

genuine, concrete, social and localizable presence in existence, it is anything but a living articulation that reflects an express, defined socio-economic and cultural turn. Consequently, for this reason, horticulture is situated as a generating and aggregating movement of the group of Andean people. In the verses of the melody or the plot of the movements, in a representative or realistic way, circumstances of confusion, a social chain of importance, etc. are communicated.

- e) Finally, the commitment of traditional music in fields such as pedagogical, civic, tourist, religious, labor, etc., is extraordinary and its extension is fully perceived.

b) Musical

From this point of view, traditional music has allowed the enlargement and significance of current "western" or "intellectual" "all-inclusive" music and also the so-called "mezo music".

The European writers who most ventured to be progressives, pioneers or perfectionists, systematically rushed to show that they had archetypes in the past hundreds of years while presenting their ideas or works, it is enough to refer to the statements of Igor Fyodorovich Stravinsky and Arnold Schönberg on the legitimacy and value of ancient or customary music in perfecting his incredible works that a confused sub-student would regard as the antinomy of custom.

The equivalent could be said to describe some truly innovative Latin American arrangers who not only tracked down a colossal vein of creation (topical, resonant, melodic, lilting, "symphonic," instrumental, interpretive, etc.) in the old American histories, but this deep melodic reality delineated the character, the "independence" and the significance of their works. Villalobos would not be what it is without Afro-Brazilian fables; nor would Ginastera, without gaucho melodic practice; or Chávez and Silvestre Revueltas without the Aztec and Mayan legacy.

In the same way, in Peru, costumbrist music has filled as a source of exploration and creation such instructive material for two of the interpreters that they have practically cultivated the entirety of our imaginative sound history of this century and that, precisely for that reason, They stand out among the meeting of extraordinary artists: Rodolfo Holzmann and Andrés Sas.

Despite the "groups" and inflexible examples of scholarly music and the contempt that our "westernized" society feels for folklore (which today supports the overwhelming of so-called mass music) it has affected and adapted the training of many authors. These manifestations are divided into three groups:

- Creations that ration each of the components of the well-known popular melody (melodic, structure, apparent arrangement, and mood, enhancing only the symphonic perspective).
- Arrangements that preserve some components of a folkloric animal variety and the rest is explained openly by the interpreter, in which the meters are generally substituted and a much more refined emphasis is transmitted.
- Compositions that assemble rhythms, vocalizations, musical melodic plans of various species, uninhibitedly exposed by the author.

Virtually all Latin American "scholastic" arrangers, perfectionists or not, generally show a national flair in their works. Here is a way of using percussion, there is the rhythmic impulse, it is beyond, the glance at a scale, of a characteristic cadence, of an exceptional sound; or the revealing "color" of the humor of the word, the melancholy of a climate or simply the content of a text, ready to be performed by a singer or a choir. It will be possible to use more sophisticated and modern instruments and techniques that lack nationality, but whoever handles them carries them in his hands.

c) A pertinent clarification

From a musical and academic point of view, if the contribution of folklore and traditional music is considerable, we cannot lose sight of the fact that its intrinsic value precisely occurs in the NON-MUSICAL. Those who attribute a purely artistic value to certain American ethnographic documents are wrong, essentially distorting what originally served something else. What has been said does not mean that this music does not have an aesthetic value, indeed it has too much, but since traditional art is a whole integrated into messages and socio-cultural situations, a pertinent

analysis of this music must be more holistic.

It is also necessary to indicate that the intention of expressing the "folklore in the pure state", autochthonous, within new academic techniques, with the intention of "revaluing" the folklore is laudable, but this revaluation with a formal schematic criterion is somewhat wrong. When the themes and melodies (most of the time beautiful) are arbitrarily separated from their context, mutilation is being committed anyway.

Main characteristics of traditional music

In the light of a similar work by the creator, we bring up that traditional Peruvian music, according to its purity or miscegenation, can be grouped into two types: "autochthonous", as indicated by the instruments used and the non-European or non-African melodic attributes that remain in nature or certain parts of our countries; and, what we can call "mestizo", for it has a combination of indigenous components and instruments with the European ones, which surprisingly reflect the inventive limits of the Indian and the mestizo.

Although we cannot speak of folklore in the "pure state", it is in the Andean region where there are melodic structures and traditional dances that are more autochthonous and distant in time than in other places. It is this arrangement of manifestations that we are interested in representing in big measure.

a) Generic traits

- a) **It is collective:** they are known and rehearsed by a people. Its execution and usefulness regardless of time are maintained with the original intention. It is felt and thought collectively and is not a delightful exhibition for a select local audience, since they are all actors.
- b) **It is generational:** it is transmitted orally, from one age to another, from parents to children, making it rote, informative, inherited, and traditional.
- c) **It is anonymous:** the creator or creators are unknown. It is anything but a communal and not elitist character. The folkloric interpreter does not depend, does not live on his music, other are his survival activities, in this line he does not put a cost and does not claim the melodic paternity of

his creations, which in most cases have been the result of a multiple inspiration.

- d) **It is plastic:** it undergoes changes and alterations over time. Each transmitter of traditional music has its specific ways of deciphering and understanding this expression. This transmission to different times is accompanied by certain changes, whether in time, melodic pitch, air, vocal or instrumental performance, choreography, etc. Likewise, each place, according to its social origins and cultural conceptions, prints peculiar turns that make a melody or melodic structure in different places present changes even in the name. These modifications occur regularly, with the exoneration of individuals who have faith in ancient and static history, due to the interaction of migration or resettlement of the population, a product of social development.
- e) **It is locatable:** it occurs in time, in space. Most of these melodic structures are related to a motive, a work movement, a custom, a rite. They have a fixed calendar in the case of dances. Significantly more because of horticultural, productive, or fun exercises. The frequency and chronology of its manifestation are decisive. Likewise, due to the speech and nationality of the ethnic group in each region, the same musical theme with certain turns and specific qualities can be effectively perceived and differentiated.
- f) **It is surviving:** Despite the technique and westernization of culture, traditional music has a force capable of imposing itself over mass, academic or mainstream music. The former, because its influence and impact are ephemeral, the second, due to its reduced scope in a society like ours, and the latter because the people do not feel it consubstantiated with their tradition and life.
- g) **It is functional:** it preserves its origin and the importance given to it by its ancestors. It was related to agricultural, religious, ceremonial, ritual, dramatic, tragic, comic, etc. activities. Although this primary purpose may have varied somewhat, essentially it responds to a specific object far from the spectacle itself.
- h) **Is popular:** it responds to the preferences and expectations of the people, of its mostly more massive

strata.

b) Specific characteristics

- a) In a global structure, we could say that the traditional sound expression presents elements of insistence and endless repetition of musical motifs or paragraphs that revolve around themselves. These traits, however, for mestizo forms are attenuated and there is rather an intentional balance in them. (Fig. 1)
- b) In folkloric or traditional themes the absence of nuances is notorious; Unlike the interpretation of popular or classic themes, folk musicians do not use sudden pianos or crescendos, much less rallentando. Only in yaraví or triste are interpretive effects noticed.
- c) The musical time is imperceptible. There is no accentuated meter as in popular or school songs. The rhythm and melody have a sequence subject in some cases to the lyrics and in others to the rite or fusion of the theme.
- d) The rhythm of Andean music uses syncopation a lot, which gives the melody a special and exuberant beauty. Folk musicians through time, possibly have made up for the scarcity of notes and the tremendous effort that only meant to create beauty through the use of syncopated rhythmic forms. Continuous and repetitive syncopation is one of the factors that often cancel out a simple measure or a fixed metric (Fig. 3).
- e) In themes of a mythical nature, such as the Hymn to the Sun, long notes may appear insistently, but in most themes and more properly in those with a festive air, they are figures of relative duration which abound; particularly in huaynos, mullizas, and carnivals. In the case of the figures, the short notes give it a remarkable feature. (Fig. 4).
- f) In the songs of Inca origin, especially the pentaphonic ones, the air is a bit melancholic. However, the agile rhythms sometimes diminish that character. This sadness that many times has been rebuked to the rural inhabitant of the Peruvian highlands is rather the product of miscegenation in the lyrics and the intentionality of the melody resulting from the conquest and colonial vassalage.
- g) In the most primitive interpretation of Andean folklore,

women are the ones who play on notes very sharp vocal melodies. In the region of the central highlands, even without more support than a tinya, women are in charge of accompanying some productive work with voices that march differently from tempered sounds without producing any auditory difference.

- h) Among the instruments, two are the ones that have had the greatest importance in the forging of the traditional personality of the Peruvian Andes. The box or its similar ones that are present, be it in dances or ancient songs and the quena, whistle, pan flute, pinkullo or precious instruments that in their ancient forms have three or two holes and five or six today. The access to miscegenation included new instrumental forms, which were relegating the previous ones, to a purely ritual or peasant use. In this way, mestizo music began to take over the settlers or cities.

fig. 1 Trans. Roel Tarazona

Trozo melódico que prepara un paso de la danza Auggas de Llata (Huánuco)

ME VOY MAÑANA Wayno-Huánuco Cap. F. Villarreal V.

Muy bien sa bes que me voy ma ña na sal a tu puer ta
pa ra des pa dir me sal a tu puer ta. pa ra des pa dir me

PAMPEÑA AREQUIPEÑA

fig. 3

Lin da pai - sa ni ta no - seen ga ñes za pa to kir kir
po lle ra far far po bre var - ni cu na za pa to kir kir.
po lle ra far far po bre var - ni cu ña

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The image shows two staves of musical notation. The first staff is titled "FINAL DE PAMPEÑA AREQUIPEÑA" and features a melody with a 4/4 time signature. The lyrics are "có me te la có me te la có me te la có me te la por ma la - con cien cia". The second staff is titled "HIMNO AL SOL" and is in 2/4 time. The lyrics are "có me te la có me te la có me te la có me te la por ma la - con cien cia". Below the second staff, it says "Rec. Daniel Aloufa Robles" and "Canción antonada por hombres y mujeres donde el sonido largo cumple un efecto místico en tanto expresivo."

Elements of traditional music

A) Sound matter

In various Ethnomusicology works, the systems used by Peruvians are not reduced to five notes, as many compilers once believed. Samples from the Chanca or Huanca region speak of even smaller systems.

At present, the smallest scales still used according to their amplitude, are the triphony and with a greater diffusion the pentaphony. Although, themes with more than six sounds also exist in abundance, but produced by later miscegenation. Master Rodolfo Holzmann is the one who has studied this phenomenon in detail:

- a) The Triphony: series of three sounds that correspond to a perfect major or minor chord. It is used in many melodies of the Huanca and Chanka region (The Inca is pentaphonic) in musical forms such as Santiago, carnivals, some huaynos, harawis, and typical dances of some places. In these melodies, the notes of the perfect major chord (with its vigor and manly joy), as well as the minor notes (with its somewhat melancholic art, arranged in succession or with jumps), are always presented accentuating the main note or grade tonally and rhythmically.

Examples:

1st

- “Tarakachus mamay karan” in English it means “Was my mother a deer?”

"Carnival" of the province of Chumvilcas, department of Cuzco.

- The metric is AB - ° A
 - The tonal center Bb major.

Musical notation for the piece "Tarakachus mamay karan". It consists of three staves of music in B-flat major. The first staff starts with a 3/4 time signature, changes to 4/4, then back to 3/4. The second staff starts with a 3/4 time signature and ends with a fermata. The third staff starts with a 3/4 time signature, changes to 4/4, then back to 3/4, and ends with a double bar line. Measure numbers 5 and 9 are indicated at the beginning of the second and third staves respectively.

2nd

- "Pacha huala lucero" in English it means "Morning Star"

"Santiago" of the province of the department of Junín

- The metric is AABB °
- The tonal center is F major
 - The Santiago is called in a vast region of central Peru to the branding of cattle.

Musical notation for the piece "Pacha huala lucero". It consists of four staves of music in F major. The first staff starts with a 3/8 time signature, changes to 4/8, then back to 3/8, and ends with a double bar line. The second staff starts with a 3/8 time signature, changes to 4/8, then back to 3/8, and ends with a double bar line. The third staff starts with a 3/8 time signature, changes to 4/8, then back to 3/8, and ends with a double bar line. The fourth staff starts with a 3/8 time signature, changes to 4/8, then back to 3/8, and ends with a double bar line. Measure numbers 5 and 9 are indicated at the beginning of the second and third staves respectively.

- b) **The Tetrachord:** series of four notes. In the major mode, it would be formed by a chord of three notes plus the sixth of the fundamental, which in the classical language would be considered as appoggiatura of the fifth, or, in other cases, as a passing or auxiliary note. Due to the number of appearances or, because it is short, it could be considered as a grace note instead of seeing it as an inverted chord.

Examples:

1st

- “Ambarinaschallay” in Spanish it means “Mi Ambarinita”.
"Carnival" of the department of Apurimac.
- The metric is ABC
 - The tonal center F major



2nd

- “Pasaschay” in Spanish it means “Pasita”.
"Carnival" of the department of Junín.
- The metric is AABB °.
 - The tonal center is G major.



c) **The Pentaphony:** series of five notes that are used in greater percentage in current traditional music with varied rhythms and measures. Almost always with a descending character at the end, with the absence of semitones different from those of the Asian pentaphony. The Andean pentaphony has a slightly melancholic air that is tempered by setbacks and syncopation. The possibility of melodic development of the pentaphony is astonishing and even has a magical character, but from a Western perspective, it presents a monotonous and poor harmony.

Examples:

1st

- "Paqcha minka".

Traditional music from the department of Apurímac.

- The metric is AB
- The tonal center is the A pentaphonic scale.
- Music used for communal irrigation work.
 - The note is like ornamentation in measure seven, so it is taken with a passing note, appointees.

2nd

- "Campa" jungle area of Peru.

Traditional jungle music from the department of Cuzco.

- The metric is AAB
- The tonal center is C major.



d) **The Hexatonic:** Scale or musical mode made up of a succession of six notes, in which any of its sounds or degrees can act as a tonal center, accentuating the main note or tonal degree.

Examples:

1st

- "Carnival".

Traditional music from the department of Cajamarca.

- The metric is AABB.
- G major tonal center.



2nd

- "Dansaq" which in English it is "Scissors dance"

Religious festival music from the department of Ayacucho.

- The metric is ABCDEF
- D minor tonal center

THE LEARNING OF TRADITIONAL PERUVIAN MUSIC AND ITS CONTRIBUTION TO CULTURAL IDENTITY. USE OF SINGLE VALUE NEUTROSOPHIC SETS FOR ITS ANALYSIS.



e) **The Heptaphony:** It is of mestizo influence that also includes other more universal degrees such as chromatic notes which are almost always in passing or have the character of a melodic formula.

Examples:

1st

- "The parrita"

Marinera whose origin seems to be from the department of Ica

- The metric is ABC
- Notal center is G minor



THE LEARNING OF TRADITIONAL PERUVIAN MUSIC AND ITS CONTRIBUTION TO CULTURAL IDENTITY. USE OF SINGLE VALUE NEUTROSOPHIC SETS FOR ITS ANALYSIS.

8

10

12

The first system of musical notation consists of three staves. The first staff (measures 8-9) shows a sequence of chords: F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor. The second staff (measures 10-11) continues with F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor. The third staff (measures 12-13) shows F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor.

2nd

- "Melancholy"
- Yaraví from the department of Arequipa
- The metric is A- ° ABC
- Tonal Center F minor

1

3

5

7

The second system of musical notation consists of four staves. The first staff (measures 1-2) shows a sequence of chords: F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor. The second staff (measures 3-4) continues with F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor. The third staff (measures 5-6) shows F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor. The fourth staff (measures 7-8) shows F minor, F minor, F minor, F minor, F minor, F minor, F minor, and F minor.

B) A pertinent clarification

The first two systems described that still live in primitive melodic forms of deep Peru, like all ritual or functional music far from

academic criteria, are not based, on proper or classical scales, but on successions or series of certain notes, which far from being arbitrary or occasional, they respond to an intention and a musical logic. These series, in the light of Physics and Music, have an explainable scientific basis: they maintain relationships with the "natural harmonies" so expensive to academic musicians. The problem posed in this way, these systems do not respond to criteria of tonality and modality, or special degrees. Before a melodic analysis, in these systems, the main or secondary notes are determined in order of importance and repetition, there is always a note around which the others revolve and which ethnomusicologists call it center or tonal degree with good reason.

2.5 Music education, a challenge with the new generations

Excellence in the gift of teaching the arts in Peru has always been a priority, today more than ever its results are shown in all branches of artistic education: music, visual arts, dramatic arts, ballet, modern and folk, musical, and circus dance.

This arsenal of aesthetic expressions has multiple facilities throughout the country destined to train professional artists in confluence with their sociocultural environment.

The year 2019 has witnessed the good effort in the teaching work of each of the music teaching schools. Supervised by the Peruvian state, the network of music schools throughout the country has the necessary means to offer each student the basic musical instrument and all the material base of study of artistic education, especially in traditional music.

Repair work was also carried out in some educational centers, many of them with the unconditional collaboration of the students' families. Another of the actions carried out during the year was to encourage the participation of students in different traditional music events.

Music is one of the artistic manifestations where man, as a social being, communicates and expresses himself through the use of sound as a raw material. Through it, feelings, emotions, moods, and ways of perceiving the world are transmitted; traditional music does not escape this definition.

This manifestation of art is an indispensable element in human life, it allows to have different conscious and unconscious

psychological responses to the sound experience, which differs from the performer's ability to identify with sound work, in addition to harmonizing with two important elements of the human being: the psyche and the body.

Music is inseparable from contemporary society, as it is used for different purposes: the pleasure of listening, playing, or dancing; for therapeutic purposes; educational, among others, traditional music is inherent in Peru, in its three forms: Andean, Afro-Peruvian, and Coastal or Creole.

It contributes to the development of fine and gross motor skills, language, the psychic processes that make up cognitive activity, reaffirms self-confidence, socialization, allows the acquisition of standards and rules of conduct, the formation of values, among other aspects of the personality, for which it privileges civic education, enriching life and improving professional and human behavior.

The training of the music educator played an important role in Peru, this allows a better artistic and aesthetic development in educational establishments, which should at the same time favor the personality of the specialist, influencing his sensitivity, his aptitudes, and his professionalism. The preparation, according to the relation between the musical and the pedagogical, for the ability to appreciate, interpret, create and adapt to pedagogical and musical trends to develop civic musicalization in the 21st century.

Music education is included in the general education programs of Peruvians. Initial education is the level at which the child progresses from first to sixth grade, from six to twelve years.

The progression of the personality of the Peruvian child in the school stage is reflected in the activity and communication in their interpersonal relationships, both contributing as mediating agents between the student, society, and the experience they assimilated.

To contribute to its integral development, the educational system has carried out a set of transformations, based on the improvement of the different educational levels, therefore, with the aspiration towards the individual who wishes to train in accordance with the demands of society.

The student develops their knowledge in different subjects, which will allow them to apply it to the new challenges they will face in today's world.

Music Education as the educational process of music, presents two lines of work: one aimed at the preparation of the professional

musician as creator and performer, musicologist and pedagogue through specialized schools, entering them those who pass the test of aptitude that includes the one of musicality and the physical, another one is directed to the musicalization of massive form to children, young people and adults that contribute to the integral formation of the Peruvian and are called Massive Musical Education.

There are differences in these lines of work as they pursue different objectives. The first is dedicated to professional art training, prepared in specialized schools, conservatories, and music pedagogical centers. Students learn basic instruments and specialty subjects. The second is dedicated to the training of the citizen, of the receiving public, with these objectives:

- Develop auditory perception.
- Develop musical abilities and creativity.
- Develop musical taste and aesthetic-musical ideas.

There is a dialectical interrelation between specialized and mass Music Education, the first provides the musician with the technical-musical knowledge that allows exercising his professional performance in society; in turn, from the educational mass will emerge from a sensitive public, the future music professionals.

Mass Music Education in Peru begins in the initial ages, taught by educators, they are taught through classes in Peruvian institutions. At higher ages, this task corresponds to the teachers of these institutions.

Through the study and analysis of the development of Music Education in this South American country it has been possible to verify that it has been working from different guidelines or contents, among which are vocal, rhythmic, perceptual education, corporal expression, creation -improvisation, and musical literacy.

The learning of music has to be a much broader process in which all the sound expressions of reality are used: from the sounds of nature to the sounds of objects, the environment, the street, the different types of work, various materials, and the human body, including the voice.

Valid components for the different periods of human development are assumed: auditory or perceptual education, rhythmic, vocal, literacy, improvisation-creation, and corporal expression.

In the school context, the person who directs Music Education must be properly prepared, with musical skills and knowledge that allow him to direct and guide the contents of this science of education from the didactic point of view, hence the importance of curricular work that includes the methodological preparation of teachers and professors.

Vocal education is aimed at learning works and vocal games and improvisations with the voice which is of vital importance for the development of musicality, since it jointly allows melodic perception, the assimilation of certain value relationships, in terms of the different sound heights and musical reproduction. It is also implicit in the rhythm, which is why interpretation and artistic sensitivity are developed.

The expressive possibilities of the human voice through song are endless. Sounds of different tones and timbres can be produced. The intonation of vowels, consonants, onomatopoeic sounds, accompanied by gestures, duration, intensity, tone, with different dynamics (*forte*, *mezzo-forte*, *piano*, *pianissimo*, *fortíssimo*, among others) and tempo or air, individually and collectively, allows the creation of multiple musical expressions.

The vowels, consonants, and rests are combined to obtain different structures, musical forms, changes in intensity, tonality, rhythmic and melodic ostinatos, melodies, rhythmic and polyrhythmic patterns. You can also apply the rhythms of traditional Peruvian music.

The treatment of the voices is fundamental for the musical formation of the schoolchildren, where the different tones of the registers, low, medium, and high are worked on; the intonation of the intervals according to their tessitura, the turns, and the melodic phrases, the different intensities, the long and short durations, the ostinatos and the designs that can be applied to different musical forms.

The vocal and gestural possibilities from the expressive and sound point of view have a great communicative value depending on the use we make of them, emotions of all kinds can be demonstrated, both individually and in groups.

Auditory or perceptual education is present in all the contents of Music Education. The development of the auditory analyzer must be evaluated with a global and totalizing vision in the perception process.

The latter must begin with the sound possibilities of the body,

with its internal and external sounds: the heartbeat, breathing, joints, the many forms of body percussion. Self-perception is decisive in the montage of vocal and instrumental works.

The perception of the sound environment: outdoor areas, streets, classrooms, objects, conversations, wind, rain, mass media, among others, are an ideal source for the development of the auditory analyzer and the creation-improvisation with the use of perceived sounds.

Objects can have multiple sound possibilities as they are handled. For this, sound, visual, tactile, and kinetic observation or perception must be carried out.

In auditory perception, directed auditions of good music occupy a relevant place: folkloric, popular professional and concert, live or recorded.

The concept of good music includes the best of the different music of the world and Peru in particular, from those of past times to the contemporary. Their inclusion in the musicalization of the individual must be gradual and systematic from the earliest ages.

At different educational levels, an auditory perception system with activities of body sound perception, perception of the sound environment, and musical auditions should be contemplated, taking into account the particularities of different ages, the musical tastes, and preferences of the listeners, as well as their aesthetic-musical needs.

To understand the conception and strategy to be taken into account in the auditory education of a subject, it is necessary to break with the traditional music appreciation courses, in which the student adopts an "attitude of mute submission", to which he adds: "I feel that my fundamental task during this course was to open ears. I always tried to induce students to perceive sounds that they had never noticed before, to listen like crazy to the sounds of their environment and the sounds that they, in turn, injected into their environment.

Music is an essential and early component to achieve the improvement of the socio-full-balance of feeling, passionate, scholarly, and tactile.

Later, in the instruction through exercises and melodic works, the students adapt completely.

Similarly, music is an incredibly valuable and remarkable technique for fostering insight, as it is rare for fostering insight, as extraordinary analysts have shown that music includes the left,

right, front, and back sides of the equator of the human mind.

This clarification tends to interpret that when music is available, the student learns and retains the data more quickly.

What's more, music can interact and incorporate individuals from all over the world without rejection or segregation of any kind; In this sense, it allows us to feel and experience numerous sensations since in life there is no absence of music, it is simply important to arouse and promote them (Tasayco and Rodríguez, 2012).

Music is essential for the creative order and its central objective in instruction is that students advance in dynamic cooperation in singular and diverse academic exercises, with the objective that they have positive encounters in their individual and social turn.

Music is usually considered a diversion or the product of social practice, but it must be taken into account that it enriches the learning measures with numerous advantages, which are significant and are reflected in the intellectual and social turn, the advancement of characters, imagination, inventiveness, imagination and social turn. (Calderón, 2015).

Traditional music distinguishes us as culture, as creatures, and as encounters that have a place with the general public. Similarly, the music describes the characters

In the same way that Kodaly expresses that music should be taught from the earliest ages in young people, that it should be the central axis of all learning and simultaneously the focal point of the educational program (Martínez, 2014).

The melodic articulation is an important instructive guide since through it the child can benefit from some intervention more completely.

Therefore, instructors have a vital job in educational practice, as they must design their classes so that students get inspiration and dynamic investment in all school exercises since music is an exercise, an asset that energizes all instructional and learning measures, such as instruction and learning measures, as Kodally affirms (Calderón, 2015).

Music is an important element in human development. Looking at the genesis of man, he has been involved in this art in all periods of its history, which has long been the subject of studies due to the relationship with the origins of some psychological and evolutionary aspects of the processes of our species.

Faced with a phenomenon, the social sciences, and education,

this art has been associated, in particular with the new pedagogical approaches that today are constantly changing educational paradigms, trying to connect them with the new challenges faced by current societies, especially the ones Westerners have at their zenith.

Education is linked to music because it seeks, effectively and efficiently, that didactic part that goes beyond entertaining people as part of a culture.

In the exam directed by Rivera (2018), it is reported that "when a pleasant melodic preparation has been achieved, the cut is improved in terms of suspensive and semantic perfection, the path to expertise, structure, types of creative rupture is supported of socialization, etc."(p.12).

It can very well be found in this that music has a creative significance, however, more than useful or practical importance in the public activity of the individual, which would serve to somehow annihilate the fantasy that works, for this situation, music has only one element of enjoyment.

Although the facts confirm that the *raison d'être* of all craftsmanship is excellence, there is also what is seen as the utility that can be given to it, and within this scenario, the private value of what education system and its reasonableness in matter and training are.

In this way, music as a craft is significant in the necessary, enthusiastic, social, and paradigmatic disposition of the individual, similar to some other craft, and that sustains the affectivity of the individual and their own experience.

Talking about music education encompasses a fairly broad spectrum complex since here a series of different definition resources can be handled that allows establishing a characterization of it.

In general, and apparently from the previously analyzed concepts, we could say that it has to do with the teaching processes that involve the sensory, the affective, the social, the intellectual, and the aesthetic in relation to Music as art.

Music teaching then does not react to a solitary educational learning measure but must incorporate the various tactile and feeling-filled points of view that hypothetical information allows, as well as a successful act of these components.

At present, as has been established previously, human expressions in their nature of being unassailable do not characterize

that a distinctive methodological proposal cannot be given that allows depending on their use according to need, and for this situation, music resorts to various types of methodological recommendations to cover each of the tangible measures that have, in other words, an alternative approach for each feeling of insight, with five being the most prominent:

1. Dalcroze method.

Taking into account the Austrian interpreter, arranger, and teacher Emile Jacques-Dalcroze, this method tries to direct the melodic coordination of sounds with the student's bodily development. From this fundamental disposition of development and musicality, the so-called Rhythmic Gymnastics will be definitively conceived as a creative and wear order.

The rhythm that the instruments that the instructor uses must support the treatment of various parts of the body, beginning first with the treatment of the most distant points and then the lowest ones, to offer the approach to other physiognomic parts.

This technique, currently preceded and instructed by the Dalcroze Institute, has several activities that are in the capacity of the focal objective that Rhythmic Gymnastics seeks: "Make the young person aware of their powers, as well as the protections that go against their way of life "(Pascual, 2002, p.105).

Among the instruments that favor this technique, we have, in the first level, the piano, since it allows to tune the ear, an important part for psychomotor coordination. In addition, instruments such as the recorder, the tambourine, the xylophone can be incorporated; psychomotor materials such as mats, bands, balls, mirrors; and chronicles with dance pieces.

This supposes, beyond the piece of the act of control, the motivation and later the act of spontaneity when it has been unequivocally presented in this technique.

2. Kodály method.

Focused on the Hungarian performer Zoltán Kodály, it relies on the use of traditional music as an added value to the music demonstration procedures, which should be open to all who need to learn it.

Although he was not the designer of this strategy, he did

establish the frameworks so that his current adherents would have the option of carrying out this framework, in which the voice will be the main device they will use, since it is recommended that the singing is the main creative material for learning by offering encounters, feelings, etc.

Then again, at that point, the learning of melodic scores will be of paramount importance, in the light of the melodic solfeggio, that is, the arrangement of the melodic notes as indicated by their inflection within the melody, which makes the old-style music theory be relativized.

This allows the students to develop the melodic documentation according to their sound rhythms, which helps to see how the students treat the hypothetical information and how they use it in useful circumstances.

3. Willems method.

This is a procedure that depends on the improvement of the constructivist ideas of Edgar Willems, who indicated that music should be a mental profile that allows the child, from the beginning, to find their exercises and melodic capacities through play.

This technique proposes the use of several stages, four in total, to achieve a reasonable and intrinsic melodic enthusiasm for the student. The accompaniment is as follows:

- Audible tangible spin.
- Advancement of rhythmic intuition.
- Pedagogically chosen melodies.
- Advancement of "rhythm" and "character" through the walks.

Each of these cycles guarantees indispensable musical teaching since it defines that the normal components of the individual, for example, the voice or development, is what allows the learning of music, regardless of the type of instrument used.

4. Martenot method.

Maurice Martenot, a specialist by vocation, but determined by his enthusiasm for music, projected for his profession a framework

in which the inner rehearsal was what allowed a worldwide organization supported by melodic norms.

Martenot differs between humor and inflection.

The rhythm loses meaning because the degree of gradualness is excessively extraordinary for a baby since he is still developing his vocal organ and cannot move from one sound to another.

Martenot reasons that the advancement of melodic learning in a baby must begin with training and constant redundancy, considering sound and cadence.

It follows that the main use of music is through strength or lack of it, by doing exercises with the students, for example, rounds of silence, practices with the use of verbal expressions, tactile preparation activities, especially the hearing, etc.

This will require a serious level of concentration for the learners, in other words, to settle into a degree of relaxation and reflection that allows them to initiate certain tactile instruments that can normally go unnoticed by the typical ear.

5. Orff method.

This is a method based on German Karl Orff's strategy, in which a fundamental use of music is made also through the normal assets of the individual, such as development or singing.

In this sense, the use of common and provincial instruments wins, or in other cases, only parts of the body such as hands to create sounds. From this, he makes in the young people encounters of regular daily existence that they can undoubtedly perceive, achieving a translation of these sounds and a passionate contact with them.

It is anything but a pentatonic scale: C-D-E-G-A, to remake a progression of rhymes, enigmas, with simple sections and articulating the melodies of the young people for simple retention. This is where the premise of this strategy lies, in the semantic framework, which it considers regular and easy to learn, and by connecting it with music, it could achieve a similar representation.

Thus, taking into account the language, the body will fill like a percussion instrument of various resonances that the student will distinguish and begin to relate directly to its unique circumstance.

Currently, the strategies introduced here are, in terms of their guarantee of generalizability and fluctuation, the most supported and exemplary. However, new parts of musical training have

discovered how to establish new strategies according to some particular subtleties of didactics, subsequently achieving the formation of other more exact approaches.

6. Paynter method.

This strategy is arranged to work with young people directly with the music they can create. This structures a distinction in which no importance is given to old-style music, that is, the planning of this strategy seeks to improve the ear for the most current rhythms, that is, of the twentieth century.

Paynter, then, advances in the production of new and novel music, particularly through the cycles of spontaneous creation of individual and reunion rhythms, thus achieving a superior identification of the students.

This technique depends on the workshops, which must follow, for their activity, the accompaniment stages proposed by the Federation of Workers' Commissions of Andalusia (2009) specifies that:

Get the gatherings to start filling up as fast as time allows. A lot of talk from the instructor towards the beginning may kill the enthusiasm.

When those gathered are in their work environments and have started, visit each one quickly to make sure they understand what they have to do and that they have the assets they need.

After a couple of moments, stop the movement and ask a few of them to research their progress, not by arguing, but by deciphering what they have created so far.

The instructor will offer observations, highlighting the possible results achieved by each meeting.

He requests that the attendants continue with their arrangements, and in the next period of the workshop, he invests more energy with some of them, having carefully considered those who exceptionally need help or support (p.24).

7. Schafer method.

Like the work done by Paynter, this strategy is arranged for use with adolescents, but this time through its sonic reality, that is, the investigation of the commotion and contamination of the clamor to more easily taste the nuance of the calm and pleasant sounds.

Consequently, through this strategy, one can see the value not only of the sound of the concordance of nature but also of the interface with oneself, realizing how to pay attention to oneself and find oneself, managing to advance in a piece of superior basic information.

Schafer tends to the need to present a functional, dynamic, imaginative, and dynamic person. It brings more noticeable attention to the psychological cycles of learning and builds mentally intelligible dispositions. It focuses on inventive cycles and, in particular, on the search for a contemporary melodic language.

In his main work, "The Rhinoceros in the Water", he proposes three educational thoughts:

- The main viable advance in any instructional change is to do it.
- A class should be 1,000 disclosures. For this to happen, the educator and the student must initially meet.
- Music is an outlet of the human creative mind, through solid material; through strength, we should encourage the innovative creative mind and melodic articulation (Federación de CC.OO. of Andalusia, 2009, pp. 24-25).

8. Suzuki method.

"It is an individual teaching method focused on instrumental preparation, to later continue with the information on Musical Language, seeking the creation of a melodic and seductive sound from the primary contact with the instrument" (Federation of CC.OO. of Andalusia, 2009, p.26).

Therefore, this strategy relies on learning through impersonation, as it argues that the child feels better driven when he sees other children his age doing the same, thus creating a more prominent persuasive connection with his movement. This then, at that point offers the opportunity to invigorate social work.

The instrumentalization is mostly finished with the violin, however, it is also developed with different types of instruments such as the piano. Suzuki fundamentally chooses these instruments since he considers that teaching how to play them at an early age (from 3 to 4 years), helps to train the ear, in addition to awakening the talent and the brusqueness of the student. (Organization of CC.OO. of Andalusia, 2009) proves it:

Regarding the Suzuki strategy in Secondary School, the variation and usefulness of music should be highlighted depending on the instrument that the student is playing. Even though it can be concluded from the above, this strategy is reasonable to show children (p.26).

9. Tomatis method.

It is a procedure planned primarily for working with young people who have learning disabilities, hearing, dyslexia, etc., as it tries to break down the tactile and motor perspectives.

In working with adults, it seeks to conquer discouragement problems, advance correspondence techniques, simplify language learning, improve the effectiveness of cooperation, among other points of view.

This has caused this strategy to be used today in specific places and mainly by experts in the clinical and sociology fields.

10. Ward method.

Unlike other techniques, this is the most accurate and concentrated, since it only focuses on motivating the music from the perspective of singing. Subsequently, it is done from what is portrayed as the three main aspects of sung music: voice control, exact musicality, and tuning in order.

This framework will also conform to the learning plan proposed by Jean Piaget, in which he states that the student also goes through three types of minutes: unadulterated impersonation, reflection, and amplification, which, applied to vocal work, would be an impersonation of the voice, the reflection on the important styles and the intensification of this information to have the option of applying it.

Federation of CC.OO. of Andalusia (2009) specifies that:

It is anything but a generally used technique, as its underlying foundations are in the Gregorian serenade, which has almost ceased to be pierced. In any case, it is anything but a strong build to have the option of achieving a decent sound.

Regarding its application to the auxiliary school, this strategy underlines the importance of singing, the rule of impersonation, and the isolation of the components in the underlying work to consolidate them later.

The encoded documentation may have a variety of applications as well. Finally, its advantage in finding and estimating vocal and expressive points of view, as well as its lilting melodic adaptability (p.28).

Main benefits

The fundamental objective when speaking of the teaching of music revolves around the vivification and improvement of the individual's resources. Thus it is seen then that the ancient human advances have given it a value of the first request within its schooling.

Hence, in schooling, when we speak of it as a specific learning space, we not only refer to the preparation that students may have on a specific instrument or the ability to use a real instrument in search of melodic elaboration, but we also trace a double path: work through music, that is, the possibility of the components that make it up; and, in addition, the work in music, in the performance of cycles of imagination and motivation that allow the free idea.

Pascual (2002) records a progression of contentions that help the meaning of musical training:

- Improvement and deployment of the phonetic limit.
- Assets help for learning language, math, reading, etc.
- The association of the brain halves of the globe in the act of new abilities and capacities.
- Psychomotor determination of the student's tactile resources.
- Makes symphonic links and collaboration in instrumental practice filled with feelings.
- It is anything but an update and development for the student in the snapshots of pressure and seriousness.
- Maintains the socialization of the substitute.
- It contributes to the improvement of the imagination by advancing in relaxation and work.
- Creates affectivity with style and imaginative taste (pp.12-14).

The processes of perception and emission of the sounds of the human body itself, of objective reality, of musical instruments, and the appreciation of different world music, constitute the ideal sound

material for learning music. Rhythmic education is the essential element in the existence of music. The rhythm is based on the combination of the different durations of the sound.

It is given great value that is expressed, in the physical response to the rhythm in multiple ways: the rhythm of language, body percussion, clapping, tapping, recitation of names, calls, shouts, rhymes, sayings, whistles, games of words, rhythmic movements, sound effects with the voice and in instrumental practice with the use of percussion instruments in a determined and indeterminate tone.

Using various sounds from the environment will also help rhythmic work. It is debated that the objective of rhythm is to be able to say "I feel" instead of "I know" and awaken the desire to express themselves, after having developed the emotional faculties and creative imagination in students.

The creation-improvisation is carried out with the sounds of the environment, the human body, different materials and sound objects, and musical instruments. Improvisational activities are influenced by the environment and internal patterns acquired by the individual.

It is possible to develop the skills of creation-improvisation, which requires a deep and adequate preparation where the student must appropriate certain internal patterns. The knowledge, the search for sounds, the experimentation of different sound materials, and the possibilities of expression of the body play a decisive role.

In this context, there are two processes. In the first, the apprehension of the external musical object is expressed and in the second, the internalized is expressed.

The man projects his recreated sound interpretation of reality. The processes of interpretation and free expression interact.

With the creation-improvisation in music education, it is not about obtaining a finished final product, but about achieving in the student a creative attitude towards life and stimulating their creative capacity both in the professional and human fields, so this Component is an ideal means for learning music.

The musicalization of the student must be planned, giving a preponderant place to improvisation-creation in the framework of the learning process in relation to the other components and also with the function of the central axis in the conception and execution of different activities related to the Learning Music, taking into

account the characteristics of the two moments: improvisation and creation.

The first refers to spontaneous, free expression, governed by direct emotions and images, immediately felt, improvising is not always equivalent to producing something new. The second moment is more reflective, mental operations intervene with affectivity, the content-form relationship, among other aspects.

Creation does not deny improvisation, which favors the association of images, their multiplication, and their variation is an approach of investigation and discovery. In body expression, there is an interrelation between music and the expressiveness of the body in movement and at rest, with the voice, with music, with gestures, with the sounds of the environment, among other elements.

It is a means to express or embody music, reflect its rhythmic and melodic details: a personal manifestation of rhythmic, melodic, and rhythmic-melodic experiences, pulse, accent, melodies, character, air, dynamics, silences, phrasing, sound qualities, harmony, among others.

The rhythmic body work must start from the physiological movements of the body: walking, running, the beating of the heart, breathing, among others. The essence is the conscious perception of the internal rhythm of the person as a basis for strengthening the rhythmic sense and expressing oneself bodily.

The body expression movement is created in Argentina, which later passes to other Latin American countries, in this case to Peru based on creativity and the use of music in body work and the contributions to the movement and the principles of modern dance. The conception of corporal expression can be summarized in translating those internal experiences into movements, gestures, and attitudes, it is what we call our particular way of dancing.

Why has corporal expression been included in the musicalization process and the training of teachers in Peru?

In the first place, due to its theoretical foundations, explained above. Linking music to body language or creative dance. It is a consistent application of the most advanced methods for the time and particularly in Latin America. It responds to the characteristics of the rhythmic dance of our national folklore.

The music-dance link guarantees the incarnation of music, the internalization-expression of musical elements, essentially those linked to rhythm; those that will serve as internal models for future

improvisations, and the analysis of more conceptual or abstract themes.

With this activity, the rhythmic sense and musicality, in general, are developed, a predominant aspect in the individual's musicalization stage.

From the musical experience, the student learns the musical models and technical concepts, through the natural movements of locomotion and technical-analytical, the qualities of the movement, the directions, the levels, and other contents; he internalizes them, makes them his own, and then applies them to other contexts or creates from them.

Rhythmic body work is not limited to the first moments of musical initiation, it is a magnificent help to solve the rhythmic difficulties present in certain works and is a constant way of improvising and creating, at any time, a stage of musical learning.

Body expression provokes an attitude of investigation and creativity in the individual, hence its role in teacher training. It is essential to experience the body as part of the initial musical learning and the inclusion of folk dance is necessary to experience the rhythms of the generic complexes of Peruvian and Latin American music as knowledge of our music, part of the culture and national identity.

It is proposed that musical literacy should be one more component of musical education, giving it the same importance as others, proposing that placing musical literacy as one more component, as a concrete material consequence of the musical reality that surrounds us, such as the sound phenomenon that facilitates a more complete musical experience and also expresses how to apply it to achieve the desired result.

For its application, you can use traditionally used notation or unconventional forms but always achieve the result.

Through their own experiences either visually, orally, physically, by simple melodic turns or known works, this whole process allows entry to the first stage of musical knowledge where students begin to develop singing, the intonation of turns of songs simple melodies and music, theory by imitation.

In a second step of the process, a mental analysis begins, that is, the technical-musical content begins to be internalized and the intonation of the intervals, melodies, and musical theory is subsequently given in a reflection on a theoretical plan. Already at a higher stage, he can consciously achieve the sonorous expression

of singing, the performance of polyrhythms, and music theory through interval relationships in different ways.

Through this, the musical knowledge that can be obtained from the musical experiences of the sound environment that surrounds the student is expanded, reaffirmed, and solidified. The integration of these components is revealed through their execution.

Literacy is present in the training of this educator from the third and fourth years of the degree.

It is precisely through it that students interact with sound material, auditory melody analysis and begins to represent sounds graphically, in addition to interacting with different musical signs such as clef, staff, note figures and silences, repetition signs, prolongation of the sound, among others. Different terms are used such as simple and compound compass, key signature, triads, among others.

Literacy for every educator who imparts music education in primary school is important to know the main works of the school and the universal repertoire that have reached the present through scores and musical writings, since it is necessary that, from their formation, master this component perfectly. Therefore, music reading and writing cannot be viewed separately from other components.

It is considered that it supports the work of others and, thanks to this, greater development of auditory, rhythmic, corporal, and creative vocal education are achieved, which allows the student to interact more actively with musical sounds.



CHAPTER III A LOOK AT MUSICAL EDUCATION IN PERU



The literature on school music education in Latin America reveals enormous dissatisfaction with its current state. It is often criticized that it has not kept up with the significant demographic and technological changes that have taken place in the world, whether in relation to the migration from the countryside to the city, the digital revolution, or globalization.

When we return the look at music pedagogy in school in the so-called first world, the situation does not seem to be better. There are also teaching models that do not correspond to the new existing realities, both in students and with the didactic material, music.

In this work, we analyze analogies, encounters, and disagreements in the musical educational discourse in Germany and Peru to demonstrate that a shift towards more inclusive forms of music education in schools continues to face strong obstacles, despite efforts in this regard.

Consequently, the aspiration to a musical education that contemplates everything that a word says globally means that it continues to be a desideratum in insertion into neoliberal structures.

3.1 Music education in early childhood

Musical education. According to Hemsy (cited by Ivanova, 2008), he mentions that Musical education is an interaction based on musical art between the teacher and the child, in which the subjects mutually enrich each other through the subjective-personal appropriation of musical-humanistic values, interpreting, sharing, or creating unique musical experiences.

This statement reflects the concept of cooperation, of human relations, and supposes a humanistic and democratic conception in contemporary pedagogy.

On the other hand, it can be said that musical education instills in the child values of great importance and improves in them the active perception of the world and himself, and on the other hand, stimulates a permanent personal updating in the formation and development of the musicality to the optimum state that can be achieved.

Hemsy (1999) mentions that music education: From the point of view of school organization, this is a period of transition from lifestyle to purely family education through the discipline and style of elementary school.

Therefore, it will be essential to take into account this transitory nature. General and musical planning activity for young children, both in substance and in form and external elements Education. (p. 199)

As the author specifies, music education is developing mainly in a social environment, it is essential to understand that the child

learns from everything he observes and perceives with his senses, that is why music intervenes in a particular and effective way within the student because it penetrates deep into the personality and the sublime from the inside that few people can access.

This statement reflects the concept of cooperation, human relations, and presupposes a humanistic and democratic conception in contemporary pedagogy.

However, the process of musical education instills in the child values of great importance and active perception of the world and himself, and therefore the other encourages permanent personal updating in the formation and development of musicality to the optimal state that garbage can be achieved (Ivanova, 2008).

The great music teacher Dalcroze (cited by Oriol and Parra, 1979) describes that musical education in children tries to give people a feeling and to know music intellectually and help create a need for expression.

As the author mentions, music is taught as a parallel discipline to anything that can be academic, teach the child because music penetrates them deeply and they will learn to see it as a way of life, and not as an obligation or a duty, but as a way of expressing what you feel on the outside.

Skills that make up music education:

Among the skills that make up music education we have:

- A) Perception: the mere fact of listening constitutes a capacity that can be very demanding. "The skills involved in listening to music have a clear relationship with those involved in creating music." Active listening constitutes a kind of performance, managing to reproduce the music internally (Gardner, 1997).

When we listen to music, we develop capacities or abilities that demand attention from our senses, and just listening to music can be a way of executing it.

In the field of music you can examine the sensitivity to individual tones or phrases, but also look at how they get along with each other and how they are arranged in such a way that they can understand not only the music but also that they can be more assertive about mental schemas as indicated by the Gestalt school (Gardner, 1997).

Thus, as mentioned, in the musical area different aspects can be described, such as tone, rhythm, intensity, strength, etc.

And different brain areas are used for this, in addition to paying attention with all possible senses to a sensation or a perception, memory also, it should be emphasized, that plays a very important role since, when making music, people develop at just like when they learn different mind sets.

Papausek (quoted by Gardner, 1997) affirms that "infants from two months of age can already match the tone, volume and melodic contours of their mothers' songs and that four-month-olds can also match the rhythmic structure."

Babies, he adds, "are predisposed in a special way to absorb these aspects of music, much more those that are sensitive to the properties of speech" (p.94).

As mentioned by the aforesaid author, linguistic symbols and those that are not, are processed in the nervous area of the human body, in other words, people who can write and those who cannot, are not limited concerning this area, since there are people with blindness who have been able to develop brilliantly in the musical area, such as the great Beethoven.

Bamberger (quoted by Gardner, 1997) indicates that "the infant pays special attention to the global characteristics of a melodic fragment, the fact that it becomes more intense, softer or faster, that a set of tones seems to form a melodic tone and that separated" (p.96).

In other words, the infant presents great sensitivity to any sound or appreciation to his senses, and the infant at the same time can differentiate a series of tones, times, rhythms and show a reaction to the perceiver, according to his emotions. too.

B) Execution: Gardner (1997) states that "almost all areas require skill from a set of intelligence and all intelligence can be applied in a wide range of cultural areas" (p.9).

C) Production: As for the field of music production, Gardner (cited by Guerrero, 2009) points out that "perception and imagination come together. Any stimulus, the fragment of a song, a small segment of a melody, a phrase can be the trigger for a great idea" (p.7).

The ear is put at the service of a visualized conception (Gardner,

1997, p 89). In this way, it can be understood that children learn through the senses because as this (the senses) develops, learning will be better. That said, hearing is the most specialized sense in music matters, and can on occasions to be of great help as a means to achieve great ideas.

3.2 Meanings and purposes of music at school

In the previous section, the founding motive of music education in school was considered as a complementary space to other school activities. Throughout the century, many questions and attempts at improvement have been brought up by different educational and musical trends, revealing different meanings, goals, and objectives of music education. Below are those that have been configured as the most representative in schools.

1. For certain approaches, music teaching continues the transmission of the predominant values of the social group to which they belong, defining knowledge as a fixed body of immutable truths. The musically competent student identifies with one who is capable of fluently displaying biographies and recognizing the works of the most recognized musicians of different historical periods, attributing to this knowledge the construction of musical tastes and preferences.

The resulting educational project consists of familiarization with superficial data on musical language, with fundamental works of aesthetics from the 17th, 18th, and early 19th centuries, and with the biographies of its musicians. The concept of sustained learning turns out to be the repetition, accumulation, and reproduction of knowledge steeped in tradition and aimed at preserving the existing order of things.

Some of the limitations of these positions have already been mentioned. However, its strong presence as a paradigm of music education can still be recognized in the social imagination. Expressions similar to: "music is a complementary knowledge of universal cultural knowledge" or "it is an activity to support the learning of content from other disciplines", are part of the current discourses that color the characteristics of music courses

in some schools.

2. Under the influence of positivist currents, other conceptions of music education emerge that emphasize the evaluation of musical behavior - understood as objective phenomena - from referents, procedures, and measurement tools. For these postures, the mind is represented as a blank slate, endowed with the ability to collect, organize, and store sensory impressions. By defending the idea that the whole equals the sum of the parts, these approaches define knowledge as perceptually verifiable that must be repeatedly confirmed by exposure to a variety of situations. The purpose they give to music education is based on the development of skills and techniques, affirming that the competent student is the one who can account for musical notions and skills.

His educational project focuses its efforts on the transmission of know-how, which is explained as a motor or perceptual capacity, and which allows the acquisition of vocal, instrumental, and auditory performance capacities in terms of performance, through a certain number of sub-skills.

The exercise and repetitive actions involved in learning and developing musical performance skills and auditory discrimination are not underestimated here.

However, their work proposals must be attractive, pleasant, and fundamentally linked to the music itself, so that each meeting allows renewed attention and is configured as a new representation of the content in an intimate relationship with the peculiarities of the discourse. Otherwise, you risk giving up music itself and its essential contributions to basic training.

3. Other pedagogical and musical positions define the function of musical education as the educational space that must ensure optimal conditions for the development of the cognitive, affective, and social potentialities and capacities of individuals. One of the substantial contributions of these approaches resides in the displacement of educational interest towards the internal

constructive activity of the subject.

Music education in this perspective emphasizes the development of creativity and self-expression. Thus, the one who invents is the competent student in music. But this inventiveness and creativity are characterized by the ability to express themselves spontaneously without including the evaluation and, therefore, systematic teaching directed towards such ends. Consequently, the transmitting function of the specific content is minimized, reducing the role of the teacher to the ambiguous role of guide and guide of learning.

One of the desirable goals of arts and music education is the development of creative abilities. The problem lies in trying to legitimize their role in creative development defined as the emotional and affective responses that people express spontaneously, without any educational intervention. Such legitimation finds drawbacks when it comes to explaining what to learn about music, being creative and how to access this knowledge.

The three trends described presented significant contributions to the construction of music education during the 20th century, dedicating significant efforts to concern for the place given to teaching. Although with the limitations that have been the subject of criticism, it is possible to recognize the value they attributed to musical aspects, especially if we take into account the force with which certain performances are still manifested in an extracurricular way.

But it should be noted that these trends find their inscription in the framework of modern thought, which, in general terms, considered art as an expressive and sentimental sphere devoid of conceptual support. Modernity has installed the idea of the artist as a creative genius whose faculties cannot be transmitted since the creative activity is not governed by the laws of knowledge - rational knowledge - but its origin is found in 'inspiration'.

In this sense, the three currents fundamentally reissue the same themes because they are built under the dogma of "talent", which is revealed through the production of works that no teacher teaches. Although their contributions left relevant didactic traces, they were insufficient to provoke real transformations at the level of the purpose of music teaching in school.

As already mentioned, in recent years music education studies have focused on what music contributes as knowledge. These new

trends focus interest on topics such as the reconsideration of theories and their relationship with practice, didactic content, learning processes, and products; the value given to experiential and disciplinary knowledge in the construction of knowledge, the necessary treatment of popular and academic works from different times and contexts.

This last question not only allows us to expand the musical repertoire but also constitutes an attitude of aesthetic openness that is essential for the understanding of musical discourses as subjective and cultural constructions. For these approaches, among the privileged functions of music education, is the development of interpretive skills that involve "knowledge", "knowing how to do" and "knowing how to interpret and communicate".

The competent student of music produces meaning; that may develop a musical discourse, sing, play instruments and critically analyze, understand the intrigues and internal structures of music, taking into account the peculiarities of sociocultural contexts.

Accepting the educational challenge of developing class projects oriented by these objectives, supposes favoring the construction of critical thinking and committed to the teaching of music as knowledge, for a real transformation of its functions in the school.

Reflection on the practice of teaching music

So far, some ideas have been developed that are related to musical knowledge, such as knowing how to produce meaning that involves forms of performance with strong cognitive participation. This section will discuss some aspects of teaching practice based on these approaches.

In the first part, reference was made to specific forms or modes of knowledge -composition, performance, listening- and their interrelationships in musical practice. However, it should be noted that these acts of interpretation are not unidirectional, but rather admit differences, since knowing in one type of representation does not allow us to predict what will happen in another. Sometimes what is learned in a particular situation can indeed be transferred to others.

For example, conceptual learning of aspects of functional harmony is often facilitated after experimentation through improvisation and interpretive interpretation. But the interconnections between specific modes of knowledge do not

imply parallel, similar advances or spontaneous transfers of learning.

We can all recognize situations in which we are capable of carrying out a critical analysis of highly complex work, without implying the execution of its interpretation, or the composition of musical discourses of the same quality. Similarly, we can get a good interpretation through performance and have difficulty describing work graphically or verbally.

In addition, on certain occasions, the learning of a type of knowledge, far from facilitating its transfers, may, for example, when in music teaching activities are prioritized to identify the elements of the language separately, through questions such as "what interval is "or" what is the rhythm ", it is common for students to respond in the same way to solve analytical activities in which it is assumed that musical structures are interconnected from a holistic approach.

So, in this context, what does it mean to say, for example, that students have difficulty imitating a rhythm, reading a music sheet, identifying harmonic functions, or analyzing musical textures and shapes? Or conversely, what do we interpret when we say that students know how to analyze, interpret or compose? The assessment of learning must necessarily be based on a reflection on the teaching situation and the types of knowledge it implies.

On the other hand, it is also necessary to consider contemporary psychological studies on prior knowledge and available cognitive strategies to allow changes in learning. In the construction of knowledge, the cognitive schemes of the subject, their expectations, and interests, the specificity of knowledge, socio-historical representations, educational opportunities, and experiences probably intervene.

Then, it is not enough to have an organized presentation of the information for the student to learn, let alone reiterations and exercises, but it will be necessary to privilege the construction of an internal representation where the novelty can be assimilated into the established structures. Allow your modifications and improvements.

One of the pedagogical and musical problems linked to this issue refers to the presence of certain analogies that are established in relation to music. For example, the perception of the acceleration of sound generally refers to the acceleration of body movement. However, these relationships that in some cases contribute to the

understanding of the content, in others can generate confusion about it.

So it is better to attend and perhaps temporarily accept these connections produced by the students themselves, rather than coming from the teachers' proposals.

In this way, it is possible to obtain information on previous knowledge and guide pedagogical practices, paying special attention to cognitive processes, the nature of the disciplinary contents, and the processes of didactic transposition.

For these reasons, not only pedagogical knowledge is important, but also the mastery of the disciplinary contents by the teacher, whatever the level or stage of learning of their students.

Musical knowledge assumes the development of skills related to specific modes of knowledge and understanding of speech, that is, its organization, structure, expressive elements, and all the aspects included in the musical language, taking into account the peculiarities of the sociocultural context. Therefore, the grammatical structure of music and its levels of performance are likely to be taught and learned.

3.3 Tensions in music education in Peru

Music education is more than a hobby, it allows the promotion of artistic talent, the creation of potential employment opportunities, and the progressive education of the public for the music that is part of the local cultural offer. This is corroborated by the experience of conservatories, institutes, and academies that offer music education programs in Lima.

In the city, there are even a dozen centers dedicated to music education, which welcome students in various study modalities, mainly children and adolescents, who are trained in the interpretation of musical instruments, singing, composition, harmony, and musical pedagogy, and others. subjects.

Education provided locally also enables many to access higher education programs in music, especially outside of Peru, which, ultimately, can result in the quality of teaching in the country.

And at a more general level, it contributes to the necessary training of a local audience that has the knowledge and develops a sensitivity for the appreciation of music in the local environment.

As Violeta Hemsy de Gainza (2013) emphasizes: "Musical education, here and in the world is going through a critical period

”(p. 15); It is a feature that has accompanied the educational process since the 1990s.

In the same way, Silvia María Carabetta and Darío Duarte Nuñez (2018) refer to various causes that have placed music education in a vulnerable situation, causes that are public policies with little regard for art and culture, questions about the meanings of music and the musical education of being people and society.

It is undeniable that the neoliberal system has influenced the educational proposals of Latin America and the world. Consequently, the educational value of music is specialized knowledge.

Therefore, music education has lost space in various national programs. It is not a coincidence so much so that in different countries of Latin America there has been a gradual decrease in the number of hours of music for the benefit of other instrumental learning, which even when generating a growing demand for the right to education. Musical performances in public schools are insufficient to counteract the impact of curricular modes and impositions.

At the same time, the subject of music has been integrated, rather subsumed, in a generic training called artistic education that is not necessarily in charge of specialized teachers who know and master the different languages.

In some Latin American countries, such as Peru, this crisis is increasing in such a way that quality musical education becomes a differentiating element to which the establishments have access mainly to educational institutions in economically privileged sectors. As a result, music education becomes a component that increases the gap and social inequalities.

Ethel Marina Batres Moreno (2010) had previously warned against the integration of the arts as a process that can gradually lead to the disappearance of music education and distort its particularity.

It is not a minor fact, since "music is one of the many elements that culture offers to man to build his subjectivity, the image of himself and his ties of belonging to a social group" (Carabetta, 2008, p. 99).

Music is a fundamental element and food for human development. Thus, music education becomes a fundamental right of every person and every company.

Latin American music has naturalized the use of classical or

academic music as the most important formative component, ignoring or at least relegating other musical expressions that come from other stories, other rituals, other patterns, and other solid organizations, and that undoubtedly also play a fundamental role in the formation of taste and musical preference (Mendivil, 2016; Hemsy, 2013; Carabetta, 2008; Silva, 2015).

However, Carabetta (2008) refers to the fact that in the same space, the same time and the same discourse can coexist with different ways of understanding music. As in the German case, the practice is not critical.

The racist content and a Eurocentric perspective are hallmarks of music education that is formed daily in Peruvian educational institutions from an early age (Mendivil, 2015).

So pretend not to educate musically, given the omnipresence of music in today's world, it can only lead to the constitution of an auditor without a critical mind, whose capacity is reduced to the consumption of what is available in the media.

Therefore, music education requires equipping people with "concepts that allow them to read what surrounds them at the level of solid discourse so that after a process of analysis, they assimilate it and establish a new synthesis of knowledge." (Uribe, 2010, p. 118)

All educational concreteness is expressed in a curriculum. For Carabetta and Duarte (2018), it constitutes the synthesis of an educational and cultural-political project that leads to a permanent tension between groups and power relations. As the two authors well specify, "the curriculum is a space that remains at the center of the knowledge-society-power relationship". (Carabetta & Duarte, 2018, p. 32).

From a Foucauldian perspective, the curriculum produces the effects of truth and the effects of knowledge, normalizes social behavior, and produces social subjects and subjectivities.

At the same time, these same authors acknowledge that "the curriculum has vast material and symbolic resources to impose categories or classification patterns" (Carabetta & Duarte, 2018, p. 39).

It is from this understanding that he will try to explain how the national program (Ministry of Education, 2017), in force in Peru, includes artistic education and, in particular, music education.

From a contextual framework that starts from the recognition of the need for an intercultural dialogue of knowledge in a new global scenario of work and technological innovation, the national

curriculum seeks "an education that contributes to the personal development of all Peruvians and collective edification. Democracy and development of the country "(Ministry of Education, 2017, p. 6).

The curriculum proposes the development of seven transversal approaches that summarize the values and attitudes that all educational actors must maintain. From this, he gains ten skills, which are specified as 34 skills. There are two skills more directly related to musical educational content.

From this knowledge, the fifth skill focuses on the role of the consumer, in artistic cultural events of the environment. It is a passive function that affects information processing and perception-based evaluations of the artistic event.

Music is subsumed in the domain of "Sound qualities" (Ministry of Education, 2017, p. 38). Learning standards that describe the levels of development of competence share this same point of view. For its part, the description of the sixth ability touches on the value of the different artistic languages, namely: visual arts, music, dance, theater, interdisciplinary arts, among others.

This general statement, although it assumes a more active role, emphasizes the low incidence of music education as particular content and, even when it refers to the development of expressive and creative projects, the development of content is so generic that it is not enough to ensure the mastery of the aforementioned ability. Furthermore, although the national agenda seeks to draw attention to diversity and inclusion.

In the curricular proposal, these transversal approaches are erased, they lose force at the moment of their realization. This is how musical education is understood in a reductionist, generalist, and poor vision.

Contrary to what Luis Ricardo Silva (2015) maintains, regarding the certainty of uncertainty as one of the most obvious characteristics of today's world. In the Peruvian case, there is no uncertainty about the path that awaits music education in the coming years: most public school students will not be able to access it and, therefore, one right and one field will have been reduced of human formation, central in intra and inter-human relationships.

The social, ideological, and political situation will have done its job: advocating for homogenization, denying diversity, the possibility of dialogue and interactions, a plurality of ideas and ways of doing things, improving and transmitting music. However, it is

necessary to claim the right to musical teaching and learning processes, adapted to the Peruvian, Latin American, and world educational reality, free from theoretical frameworks or imposed modes.

In this way, the cultural production, diversity, and complexity of the tonal structures, rhythms, and harmonics of the world can be developed, without falling into the eccentricity or folklorization of local cultures, which reinforce the role of music education in the formation of music. individual and collective subjectivities, in the development of critical judgment and an ethical and political position in a globalized world.

Paradoxically, it is this conception of music as an autonomous art that determines that, from a neoliberal perspective, it is considered a non-productive area of knowledge. In Peru, this endangers musical education itself, in Germany, it has been subordinated to the disciplinary functions of the cultural otherness of migrants and refugees.

In both cases, the discourses of inclusion of cultural diversity can be located on the planet. These, however, do not materialize in the programs in the Peruvian case; in German, on the other hand, these programs, unlike the discourse they defend, reproduce racist and ethnocentric conceptions or terminologies.

In any case, there is an awareness of the need for change in both countries, although none seem to find a way to do it. How to get out of this mess? Carabetta and Duarte (2017) defended the need to think about music education in terms of cultural pluralism. But how do you get there?

Clausen (2013), argued that inclusive music pedagogy should be oriented more towards ethnomusicology, but not as the field of musicology responsible for exotic music, but as a field of reflection that helps the student to rethink this context.

But it would be necessary to make a precision here because only a culturalist ethnomusicological perspective can offer you a theoretical training in pedagogy, which allows you to teach the music of the other, be it cultural, social, or gender identity, as an exercise in reflection on the world and educate students to respect the difference.

The first and third worlds share a limited understanding of music in basic education. It does not seem like a meeting, but rather a disagreement with the compass that should guide the school training process. Neoliberalism seems to have done its job well in

proposing, after the emergence of a holistic vision, a reductionist understanding of an area of Human Development.

It is against this reductive conception of music that we must unite our efforts to counteract the advance of the exclusion policies that are being developed in the world today.

3.4 Teaching traditional music in the field of covid 19

Although traditional Peruvian music today benefits from new information technologies (ICT) to teach young people, dance takes on the challenge of these young people. This is the challenge of teaching Peruvian folklore and art, in general, during the current health emergency due to the coronavirus.

The challenge comes from teachers, especially those 50 and older. Although they are professional musicians, for them the recording studio and music production are events that take place outside the home. His challenge was to adapt, by force, by covid-19, to new technologies to continue offering courses, and continue teaching instrumental and vocal music individually, which is better.

That allowed the social confinement; Thus, the main instrument teachers currently divide their two-hour session through virtual platforms into individualized 45-minute lessons for each student.

However, for courses like traditional music, distance education becomes a challenge; The teacher's turn goes to theory, because, as Nieves points out, this course is attended by students from different instrumental specialties, who during the cycle are learning to play and interpret the saxophone, clarinet, trombone, trumpet, piano, etc.

In the face-to-face lessons, the ENSF Arguedas had a room with instruments. But from now on, young people can no longer be forced to buy an instrument that costs 1,000 soles, so teachers must be realistic and have chosen to give theory lessons.

For Nieves, there is another advantage: there is more time to study, for example, teachers and students save hours of work by going to the facilities of the ENSF José María Arguedas, who today invest (or must invest) in the study of their instrument, production, or recording.

Other challenges assume, for their part, the teaching of folk dances. In previous semesters, the primacy of practical courses was maintained; warm-up routines; of corporeity, of space-time, of

sequences, of choreographic steps.

The head of the Academic Department of Dance of the ENSFJMA, Juan Carlos Retamozo, explains that, although at the beginning it was "a bucket of cold water", the 13 teachers in his region have taken distance education since April more as an opportunity than a difficulty. They saw that it has interesting advantages for dancing.

Although for many years the lessons were practical; now with the quarantine 80% or 90% has been focused on theory. More emphasis is placed on history, readings, working with web links, and virtual quizzes. They are all these elements that had been neglected during the practical lessons. Today the student has a different way of seeing folklore, with a more professional perspective, using different virtual means to enjoy it.

Another assessment they made after the first dance workshop. During the semester, the students have four dance workshops. who today present their research on folk dances through videos, for example.

The problem is with students who do not have a good connection or who lack some basic programs; Or that the lessons become monotonous when 10-20% of the content covers the practice:

Face to face, the teacher moved and corrected the posture, the rhythm, the sequence, the movement of the students in a few seconds. They are discussed in groups and the teacher walks or corrects himself in front of a mirror. But virtually, it is not possible to visualize each student in detail.

They are seen on a small screen and you cannot correct their errors of body, rhythm, or if the student needs to raise the arm more, etc. It does not reach the weight of the theoretical.

Students see distance education as something temporary, which in the coming semesters will once again be face-to-face and more practical.

However, teachers in the region recommend that for the teaching of Peruvian folk dances, distance education be included in educational activities for the training of professionals in these subjects, improving, for example, current platforms.

All of this goes beyond the development of his art. Although the researcher has divergent views on the academization of music and popular dances versus the experience of those transmitted from generation to generation in the cities, Arana considers that today more than ever it is necessary to academize, because spaces such as

ENSFJMA are the only ones where the study and the object of study nurture each other.

If we consider that the first world of sound that man captures is intrauterine, since the sense of hearing is one of the most moderate early developments in the human fetus, we believe that it is not an exaggeration to affirm that music education begins before schooling of boys and girls.

The being that is formed perceives the sounds that are produced, both within the maternal organism (respiration, heart rate, etc.) as well as outside, through the large membrane that covers the belly to the amniotic fluid, causing a motor response that will depend on the loudness.

We create reasons for reflection, how much we care or contribute so that this sound world, in these little beings, is attractive, relaxing, or stimulating, away from socio-environmental impacts, since we enter a world of many sound profiles, most of them inadequate.

The first relevant source of musical stimulation after birth in the newborn's life will be the human voice that is closest to him. You will manifest your sense of rhythm through movement and voice.

During the sensory-motor period, the motor response to certain stimuli is interpreted as an expression in its natural rhythm and the absence of this meaning would be determined by alterations in its development.

The teaching of music must take into account, in addition to the psycho-evolutionary development of the child, how it develops in the learning process to develop its skills. To do this, you must create an environment rich in stimuli that are sensitive to music, thus integrating yourself into your life.

The process of educating children musically does not take them out of a state of nothing musical that was supposed to bring them to a certain level of competence, but, on the contrary, it is necessary to develop a playful activity that exists between them and that is ultimately the very source of the game, the musical performance.

In music education, as in other educational disciplines, experience is an essential activity. Teachers and researchers in this field coincide in underlining the importance of musical practice for a correct approach to music and later learning.

The allocation of materials and their possibilities of use must be constant. Before discussing the material that we have available to teach music, it seems necessary to ask, what is meant by materials in the music teaching-learning process?

The expression curricular material is defined diversely by different authors, among the various existing conceptions, some are very open and others restrictive, since they do not consider as resources, devices, or materials.

By educational material we mean everything that helps teachers to answer the problems and questions that arise in their task of planning, executing, and evaluating programs.

A variety of materials are involved in music education, ranging from those presented on paper (books, scores, teaching units, activities, articles in specialized magazines) and classroom materials: instrumental, record, audiovisual, and computer, without forgetting the speakers everyday, a name chosen to designate the instruments, sounds made with objects and materials of everyday use, of simple construction, that produce sound through simple mechanisms of excitation.

It will be up to the teacher to choose when, how and for what to use it, in correspondence with the material he has, taking into account that the voice is the first musical instrument he owns, so it is the first material he needs to use and maintain.

To speak of material in music education is to refer to the different specialized pedagogies, which were born at the beginning of the 20th century with the appearance of the New School movement and by the hand of famous musicians such as Dalcroze, Martenot, Kodaly, who knew how to break with the rigid music teaching patterns based on the theory and practice of music theory and instrumentality, to lead us to musical training in which feeling has gained greater importance, rather than theorizing.

These musicians-educators wanted to make Music in its maximum expression available to children and young people: playing with the voice or with musical instruments, dancing, composing, developing inner hearing and musical thinking, to reach more creative people in musical expression.

Music has occupied an important place in the life of social groups and the historical construction of human thought. As a manifestation, spectacle, social encounter, cultural heritage, a vehicle of emotions and feelings, or as a discourse that carries a plurality of interpretations about the world, it has always represented a human and complex expression highly valued by society.

However, for decades social discourses have been heard that support ideas such as: "my children have not had music at school

during the entire EBR", "the presence of music in school is reduced to their participation in school events, without this reaching to mean a specific learning ", " music at school does not give answers ", " it is free time ", " it is crazy that you get a low grade in music "or," you no longer sing, it is not taught to listen, nor to play instruments ... the old tunes have been lost and there are no replacements ".

Beyond the substantive differences that we can all recognize about these expressions, the underlying issue resides in questioning from the present time the purposes assigned to Music Education in school institutions, their educational projects, and the most frequent real practices.

In this section of the document, aspects related to the place of music teaching in school will be addressed. Reflecting on this topic, so closely linked to its educational purposes, results in a kind of generalization that leaves out the wealth of particular differences. However, this approach is important insofar as it allows us to perceive what is presented as persistent and reissued.

The purposes that founded the inclusion of music in school activities were linked to the educational needs of "training the citizen" at the beginning of the century, which prioritized the transmission of norms and guidelines for socialization. In this sense, the importance of music teaching resides in its contribution to the formation of cultural, national, and universal values necessary for the integral development of man.

To this end, the classes focused on the reproduction of a vocal repertoire, both patriotic songs and others considered traditional, and on the preparation of school events. Meanwhile, the teachers concentrated their attention on the "most gifted" or "talented" students, whom they encouraged to carry out activities considered substantive, but which took place outside the classroom, such as participation in the school choir made up of selected voices.

One of the most important aspects that characterized this stage of music education was, without a doubt, its institutionalization in the educational system and its recognition in public schools. However, the function conferred as the transmission of knowledge considered necessary for basic training, but at the same time diluted or second-class compared to that reserved for the professional musician, has constituted a foundational meaning that has permeated the social imaginary.

It would not be fair to consider only these aspects as the causes of the problems of teaching music in schools. Positivist ideologies

entrenched in education, which spanned much of the 20th century, viewed scientific thought as the strong and almost unique paradigm of any other form of knowledge. These designs deepened ideas about music that had been established since the 18th century, which saw it as pleasant art rather than beautiful and as part of entertainment rather than culture.

We could raise other problems that have surely been raised. But what is important to underline is that the ideas that have managed to establish themselves as foundational conceptions have marked the construction of Music Education and are found in our daily lives as traces of their status.

Even today, the value of teaching music in schools is affirmed in addition to the supposedly universal cultural knowledge, as an environment conducive to channeling the emotions of students, in addition to other school tasks or, in any case, as a decorative activity for an entertaining pastime.

The fragmentation of the stories, the immediacy of the experience in a world that has multiplied its images and sounds are just some of the aspects that characterize today.

The question of whether it is possible to separate artistic thinking from other human faculties, whether there are similar processes at the base of our cognition that come into play regardless of the type of knowledge, whether artistic thinking allows optimizing other areas of knowledge, a question asked since modernity, both by thinkers of aesthetics, psychology, and education.

Beyond the various responses raised, what today is a broad consensus is the acceptance that indeed musical knowledge constitutes a type of human knowledge with particular and distinctive characteristics.

Likewise, it is argued that logical-mathematical thinking is an auspicious product of mental activity, but not the only or exclusive one for the development of socially valued skills, such as those related to interpretation and communication.

In recent years, studies have revolved around music as the production of knowledge. The theses hold that knowledge of the world is a construction of the human mind.

This construction occurs thanks to the cognitive activity of the subject that allows the appropriation of specific knowledge, modulated by social representations close to cultural history.

Consequently, knowledge is never produced in a vacuum, it is

not "imprinted" on the mind of the subject in the manner of a neutral or naive organism, but is the result of an act of interpretation. In this sense, the musical discourse has a place of relevance as a symbolic, complex, and communicative production.

Musical styles and genres are defined, in part, by collective frames of reference, through which they acquire certain meanings for different social groups, through musical practices, training, and knowledge construction methods.

From now on, access to musical knowledge is made possible through their practices, whether of composition, performance or listening. In the case of the filmmaker as a composer -including here the improviser- he does not create a work from scratch, following only the inclinations of his humor and fantasy.

Each musical work is part of a compositional logic, according to a determined plan that reveals data and rules that guide its course. Therefore, this musical creation is based on mental processes that involve specific language skills and knowledge.

Cognitive activities also play an essential role for the performer, who must transform the visual information of a score into musical discourse, because it never contains enough information to represent the work in a musically interesting way.

The interpreter reconstructs the discourse from the explicit data and deduces the absent ones; therefore, it not only follows a score as a procedural map but provides a particular reading of that map. This interpretive work highlights the intervention of cognitive activities and specific knowledge.

As for the listener, the participation of many cognitive processes of information transformation allows him to attribute a high symbolic value to the first acoustic signals.

The configuration of a meaningful sound performance occurs as a result of mental activity to make decisions and make inferences related to the basic knowledge of the musical language. The auditor thus carries out a real work of interpretation of the work through which he attributes meanings and builds knowledge about it.

Performance, like composition or performance, and listening are specific modes of musical knowledge; procedural knowledge includes constructions about language and discourse. On the other hand, they do not seem to be divided, but the processes involved in their learning are closely linked to doing itself.

So a child who explores the graphic forms to represent an idea that he created and asks himself: how did he go from one part to

another or how he played or what the sound was, refers to his memory as producer and listener.

If music is understood as the production of knowledge, if the participation of mental processes and the socio-historical context in their learning is recognized and if the development of interpretive and communicative skills is accepted as the end of the teaching, then it can be seriously considered its value and inclusion in basic education curricular projects.

It is represented by the sound, instrumental, and dance manifestations that survive today (thanks to the memory and zeal of the peoples) despite the process of acculturation and miscegenation that the existing nationalities in our territory have suffered. This music comes from the depths of time and is spread without resorting to notation.

It is not the same to talk about popular, folk, or traditional music. The latter, being broader, includes all existing musical folklore and certain popular themes that, due to their musical, lyrical or historical importance, have become the heritage of a community. Almost all the traditional music of the Peruvian Andes is composed of folk music and it is this material that we are dealing with today.



CHAPTER IV RELATIONSHIP BETWEEN TRADITIONAL MUSIC LEARNING AND THE LEVEL OF CULTURAL IDENTITY OF HIGH SCHOOL STUDENTS.

CASE STUDY.



4.1 Introduction to the case study

Identity has been demanded with great effort by locals and foreigners in Peru, as a requirement for learning and training in students; contrary to what globalization supposes as reality. The need to affirm the identity of people is not only a requirement that occurs in the political and social scene but must prevail in national education.

This is expressed in the current National Curricular Design approved on June 2, 2016, by resolution of the Ministry of Education of Peru, which establishes that:

In the context of the Peruvian reality, characterized by sociocultural and linguistic diversity, interculturality is understood to be the dynamic and permanent process of interaction and exchange between people of different cultures, oriented towards a coexistence based on agreement and complementarity, as well as on respect for others identity and differences.

This conception of interculturality is based on understanding that in any society on the planet, cultures are alive, they are not static or isolated, and in their interrelation, they generate changes that contribute naturally to their development, as long as their identity is not undermined and there is not a claim to hegemony or dominance from any of the parts. (MINEDU, 2016, p. 22)

Peru is a country with great social, historical, and cultural development, rich, diverse, valuable, and significant. As a result of this process over time, it has a vast traditional culture inheriting more than 20 thousand years of history, which is a fundamental ingredient in the identity of its inhabitants.

On the other hand, it is known that, in the development of the personality of students, the matter of self-esteem is paramount. Without this characteristic, it is very difficult for students to successfully integrate into learning processes, especially in the constructivist approach that guides the actions of the Peruvian national educational system.

However, neither identity nor self-esteem has been fully developed in the educational system, since students, having before them the cultural richness of Peru, not only are unaware of it, but even manifest attitudes of rejection towards this culture of which we should be very proud. All of this is detailed below.

Description of the problem

Among the alleged causes of the students' lack of cultural identity, the following can be mentioned:

- a) Mass communication programs that do not disseminate or promote traditional culture and, on the contrary, exalt values and content far from our idiosyncrasy and historical trajectory.

- b) The lack of interest of most educational institutions in promoting knowledge, operational learning, and appreciation of various traditional cultural manifestations, including traditional art and music.
- c) Lack of knowledge on the part of the family environment of the importance of promoting national cultural values.
- d) The purely commercial trend of the entertainment industries, which disseminate artistic expressions of sound and choreography, of low quality and with mostly foreign genres and forms.
- e) The absence in the curriculum - didactic units and learning sessions - of content related to traditional music and art, as well as to cultural identity.

The situation described has negative consequences such as:

- a) A weak and deteriorated identity among high school students.
- b) A growing cultural alienation, which favors foreign content and preferences, mostly of poor quality.
- c) Low self-esteem on the part of students, who are ashamed of their culture and identity.
- d) Contempt and ignorance of traditional culture: its expressions, its interpreters, and creators.

In front of this problematic reality, the issue of cultural identity was developed, based on its possible link with learning and mastering traditional music. Therefore, through this research, we try to show that there is a direct relationship between knowledge and learning of traditional and folk music, with the identity of the students. Starting from the idea that, if students have optimal learning of traditional and popular music, they will also have a positive cultural identity.

The hypothesis of this research, therefore, establishes that students who, as a result of learning experiences, have a cognitive, procedural, and evaluative domain of traditional and popular music, will in turn have a high level of cultural identity.

Therefore, a correlational investigation was carried out for the following variables.

Independent variable: Learning the local traditional and

popular music of the Province of Huánuco

Dimensions of traditional music

1. Genders
2. Forms
3. Styles

Indicators (knowledge) to control:

- Conceptual
- Procedural
- Attitudinal

Dependent variable: Level of the cultural identity of students
Dimensions of cultural identity.

1. Knowledge of traditional culture
2. Content skills and abilities of traditional culture
3. Attitudes and values about traditional culture

Indicators:

- Knowledge and appreciation of the national culture
- Knowledge and appreciation of regional culture
- Knowledge and appreciation of the local culture

To measure the degree of correlation, the calculation of the correlation coefficient for neutrosophic sets was used, from the aggregated values of the indicators and the dimensions of the variables, using the single-valued neutrosophic weighted mean operator.

The following techniques were used in the present study:

1. Survey: expressed through the evaluation instruments of the selected indicators.
2. Neutrosophic statistics: it is expressed through formulas and statistics based on neutrosophic logic and mathematics.

The following section details the theory and tools of neutrosophic mathematics used to achieve the proposed objective.

4.2 Theoretical elements of neutrosophy and neutrosophic single value sets used.

According to what was stated by Galarza, et al. (2020), Smarandache pointed out the use of Neutrosophy for the treatment of neutral elements, thus providing the basis for a series of mathematical theories that generalize classical and fuzzy theories, such as neutrosophic logic and neutrosophic sets.

In neutrosophic logic, the definition of the value of truth, establishes that the sets $N = \{(T, I, F) : T, I, F \subseteq [0,1]\}$ constitute a neutrosophic evaluation of the mapping of a group of formulas with a sentence in N , in which, for each sentence p we have:

$$v(p) = (T, I, F) \quad (1)$$

To facilitate the application to practical decision-making problems, it is proposed to apply the Single Valued Neutrosophic Sets, (SVNS) which allows the use linguistic terms to express in a more accurate way the results obtained with this type of data.

For its implementation and interpretation, X is defined as a universe of discourse, therefore, a single-valued neutrosophic set in that universe of discourse is defined as; A over X , which represents an object, which is defined as specified in (2).

$$A = \{(x, V_A(x), I_A(x), F_A(x)) : x \in X\} \quad (2)$$

Where:

$$V_A(x): X \rightarrow [0, 1], I_A(x): X \rightarrow [0, 1], F_A(x): X \rightarrow [0, 1] \text{ with } 0 \leq V_A(x) + I_A(x) + F_A(x) \leq 3, \text{ for all } x \in X.$$

The components $V_A(x), I_A(x), F_A(x)$, denote the true $V_A(x)$, indeterminate $I_A(x)$ or false $F_A(x)$ membership of x in A . Then, an SVN number is expressed as

$$A = (a, b, c), \text{ where; } a, b, c \in [0,1] \text{ y } a + b + c \leq 3$$

The operations between SVNS that are necessary for this investigation are shown below.

1. Let $A_1 = (a_1, b_1, c_1)$ and $A_2 = (a_2, b_2, c_2)$ be two SVNS, then the addition of A_1 and A_2 is defined as:

$$A_1 \oplus A_2 = (a_1 + a_2 - a_1 a_2, b_1 b_2, c_1 c_2) \quad (3)$$

2. Let $A_1 = (a_1, b_1, c_1)$ and $A_2 = (a_2, b_2, c_2)$ be two SVNS, the multiplication of A_1 and A_2 is defined as:

$$A_1 \otimes A_2 = (a_1 a_2, b_1 + b_2 - b_1 b_2, c_1 + c_2 - c_1 c_2) \quad (4)$$

3. The product of an SVNS, with $A = (a, b, c)$, by a positive scalar $\lambda \in R$, is defined by:

$$\lambda A = (1 - (1 - a)^\lambda, b^\lambda, c^\lambda) \quad (5)$$

4. Let $\{A_1, A_2, \dots, A_n\}$ be an SVNS (x) , where $A_j = (a_j, b_j, c_j)$ with $(j = 1, 2, \dots, n)$, the single value neutrosophic weighted mean operator (SVNSWA) proposed by Ye (2014) is defined as follows:

$$O_w(A_1, A_2, \dots, A_n) = \langle 1 - \prod_{j=1}^n (1 - V_{A_j}(x))^{w_j}, \prod_{j=1}^n (I_{A_j}(x))^{w_j}, \prod_{j=1}^n (F_{A_j}(x))^{w_j} \rangle \quad (6)$$

Where:

$w = (w_1, w_2, \dots, w_n)$ is a vector of $A_j (j = 1, 2, \dots, n)$ such that $w_n \in [0, 1]$ and $\sum w_j = 1$

5. Let $A = (a, b, c)$ be a single value neutrosophic number, the scoring function S , based on the degree of membership of truth, indeterminacy or falsehood, (Deli, 2015) is defined by:

$$S(A_j) = 2 + T_{A_j} - F_{A_j} - I_{A_j} \quad (7)$$

If you have the corresponding degrees of membership of two neutrosophic sets, it is possible to compare the degrees of the membership functions of the neutrosophic sets to determine if there is any linear relationship between the two neutrosophic sets.

Therefore, Hanafy, et al. (2012), state that a formula is needed to calculate the sample correlation coefficient of two neutrosophic sets to estimate the level of relationship between them. From where, for A and B , two neutrosophic sets in a finite space $X = \{x_1, x_2, \dots, x_n\}$,

the correlation of the neutrosophic sets A and B is defined as

follows:

$$CN(A, B) = \sum_{i=1}^n [V_A(x_i)V_B(x_i) + I_A(x_i)I_B(x_i) + F_A(x_i)F_B(x_i)] \quad (8)$$

And to the correlation coefficient between A and B as:

$$R(A, B) = \frac{CN(A, B)}{(T(A)T(B))^{\frac{1}{2}}} \quad (9)$$

Where:

$$T(A) = \sum_{i=1}^n (V_A^2(x_i) + I_A^2(x_i) + F_A^2(x_i)) \quad (10)$$

$$T(B) = \sum_{i=1}^n (V_B^2(x_i) + I_B^2(x_i) + F_B^2(x_i)) \quad (11)$$

To collect the information, the surveys were designed to receive qualitative responses, according to the scale of single value linguistic terms shown in Table 1.

Identification of the population and selection of the sample

The population under study consisted of approximately 850 students from the elementary and secondary levels of the private educational institution "La Divina Misericordia" in Huánuco, from which a sample of 85 students from the 1st year of secondary school was selected.

To select this sample, intentional non-probability sampling was applied. According to Rengifo, et al. (2015), this type of sampling is guided by a theoretical purpose, as well as by the relevance of the contributions, instead of the classic criteria of statistical representativeness.

Another characteristic that distinguishes it is the so-called "Emergent Design", through which each sample decision leads to new decisions. Such sampling offers the main advantages, according to Rengifo, et al. (2015): a greater quality of information as it allows to refine, deepen and adapt the questions during the interview, which is especially useful in the exploration phase.

In the development of this research, the observation technique was applied using two observation guides (cards) for the identified variables, based on the indicators of each one of them. The values obtained for each indicator, for each student, were aggregated using

formula (6), by calculating the weighted average.

This way, it was possible to obtain a weighted assessment, for the pair of variables, per student. Then the correlation coefficient between the variables was calculated by applying, (9), from the results of the previous calculations obtained using equations (8), (10), and (11). Table 1 shows the scale of linguistic terms used to measure the level of each indicator.

Table 1. Scale of linguistic terms and SVNS used

Linguistic Term	SVNS	Evaluation
Extremely low	(1,0,0)	EL
Very low	(0.8, 0.15, 0.2)	VL
Low	(0.6, 0.35, 0.4)	L
Medium	(0.5, 0.5, 0.5)	M
High	(0.4, 0.65, 0.5)	H
Very high	(0.2, 0.85, 0.8)	VH
Extremely high	(0; 1; 1)	EH

4.3 Results and discussion of results

Once the data collection phase was completed, the statistical processing was carried out from the work with the neutrosophic sets in order to obtain the necessary information. This allowed the respective correlational and interpretive analysis to be carried out.

The information obtained is presented below, duly organized in statistical tables that allow us to understand the variables of the study. Regarding the indicators of the independent variable, Table 2 shows the absolute frequencies for each level by indicator.

Table 2. Absolute frequencies of the indicators of the independent variable

Learning local folk and traditional music	EL	VL	L	M	H	VH	EH
1.-Learns relevant data and information about the folk and popular culture of Peru	0	7	28	29	17	0	0
2.-Identifies and recognizes some forms of the traditional music of Peru	0	8	23	27	17	6	0

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Learning local folk and traditional music	EL	VL	L	M	H	VH	EH
3.-Identifies and recognizes the regional forms of traditional music	0	9	28	23	14	7	0
4.-Identifies authors or interpreters representative of the traditional and popular music of Peru	0	11	25	18	21	6	0
5.-Identifies authors or interpreters representative of regional traditional music	0	10	25	26	18	2	0
6.-Learns about the life and work of the main interpreters and cultists of traditional Peruvian music	0	10	20	32	15	4	0
7.-Knows the work of the interpreters local and regional	0	8	14	35	18	6	0
8.-Identifies the musical instruments used in regional and local traditional music	0	14	21	28	12	6	0
9.-Learns about the life and work of Daniel Alomía Robles	0	8	25	26	18	4	0
10.-Sings or plays an instrument with traditional themes	0	12	23	27	12	7	0
11.-Reads correctly at the rhythmic level exercises of popular and traditional music	0	11	21	27	15	7	0
12.-Reads the spoken music theory of traditional music melodies	0	6	28	29	9	9	0
13.-Reads correctly exercises of singing solfeggio of pentaphonic music	0	9	20	26	18	8	0
14.-Knows and correctly sings regional and local songs	0	11	20	26	17	7	0
15.-Knows and performs traditional music techniques	0	13	21	26	13	8	0
16.-Interpret with expressiveness a repertoire of traditional music	0	14	20	31	16	0	0
17.-Knows a significant repertoire of traditional music	0	11	24	24	18	4	0
18.-Transcribes simple melodies of Traditional music	0	6	23	28	16	8	0
19.-Makes arrangements with traditional music themes	0	12	24	26	14	5	0
20.-Creates a repertoire with traditional content	0	11	20	23	18	9	0

As can be seen, the highest frequencies are grouped around the medium level, with a predominance of low results over high ones. None of the students reached extreme levels of learning local folk

and folk music. Table 3 shows the neutrosophic single value sets resulting from the aggregation of each student, based on the previous results.

Table 3. Neutrosophic single value sets for the independent variable

Student	Fw (A ₁ ,...A _n)	Student	Fw (A ₁ ,...A _n)	Student	Fw (A ₁ ,...A _n)
1	(0.23, 0.66, 0.71)	28	(0.52, 0.47, 0.46)	55	(0.36, 0.66, 0.62)
2	(0.22, 0.67, 0.75)	29	(0.64, 0.31, 0.36)	56	(0.36, 0.68, 0.58)
3	(0.69, 0.26, 0.31)	30	(0.39, 0.64, 0.55)	57	(0.37, 0.67, 0.58)
4	(0.5, 0.5, 0.48)	31	(0.62, 0.33, 0.38)	58	(0.49, 0.51, 0.48)
5	(0.41, 0.63, 0.52)	32	(0.64, 0.31, 0.36)	59	(0.5, 0.49, 0.48)
6	(0.66, 0.29, 0.34)	33	(0.39, 0.65, 0.52)	60	(0.4, 0.64, 0.54)
7	(0.6, 0.36, 0.4)	34	(0.39, 0.65, 0.55)	61	(0.51, 0.48, 0.48)
8	(0.32, 0.72, 0.65)	35	(0.49, 0.5, 0.48)	62	(0.49, 0.51, 0.48)
9	(0.42, 0.61, 0.53)	36	(0.51, 0.48, 0.48)	63	(0.43, 0.59, 0.51)
10	(0.43, 0.6, 0.5)	37	(0.43, 0.59, 0.51)	64	(0.38, 0.66, 0.54)
11	(0.49, 0.51, 0.48)	38	(0.4, 0.62, 0.54)	65	(0.59, 0.37, 0.41)
12	(0.48, 0.52, 0.5)	39	(0.51, 0.48, 0.47)	66	(0.54, 0.44, 0.45)
13	(0.65, 0.3, 0.35)	40	(0.67, 0.28, 0.33)	67	(0.5, 0.48, 0.48)
14	(0.36, 0.69, 0.56)	41	(0.52, 0.47, 0.47)	68	(0.42, 0.61, 0.52)
15	(0.51, 0.48, 0.48)	42	(0.4, 0.59, 0.59)	69	(0.53, 0.46, 0.46)
16	(0.49, 0.52, 0.49)	43	(0.42, 0.62, 0.51)	70	(0.64, 0.31, 0.36)
17	(0.36, 0.68, 0.59)	44	(0.63, 0.32, 0.37)	71	(0.42, 0.61, 0.51)

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Student	Fw (A ₁ ,...A _n)	Student	Fw (A ₁ ,...A _n)	Student	Fw (A ₁ ,...A _n)
18	(0.62, 0.33, 0.37)	45	(0.41, 0.63, 0.52)	72	(0.4, 0.63, 0.54)
19	(0.64, 0.31, 0.36)	46	(0.55, 0.44, 0.45)	73	(0.46, 0.56, 0.49)
20	(0.39, 0.61, 0.59)	47	(0.5, 0.49, 0.49)	74	(0.38, 0.67, 0.55)
21	(0.38, 0.66, 0.56)	48	(0.62, 0.33, 0.38)	75	(0.52, 0.47, 0.47)
22	(0.45, 0.56, 0.49)	49	(0.4, 0.63, 0.54)	76	(0.39, 0.64, 0.56)
23	(0.51, 0.47, 0.48)	50	(0.49, 0.5, 0.48)	77	(0.43, 0.59, 0.55)
24	(0.52, 0.47, 0.47)	51	(0.4, 0.63, 0.55)	78	(0.66, 0.29, 0.34)
25	(0.65, 0.31, 0.35)	52	(0.53, 0.44, 0.46)	79	(0.36, 0.69, 0.58)
26	(0.5, 0.49, 0.48)	53	(0.54, 0.43, 0.45)	80	(0.52, 0.46, 0.46)
27	(0.33, 0.7, 0.62)	54	(0.51, 0.48, 0.48)	81	(0.64, 0.32, 0.36)

A partir de estos resultados se obtuvo el histograma de frecuencias relativas de la variable “Aprendizaje de la música tradicional y popular local”, el cual se muestra en la figura 2.

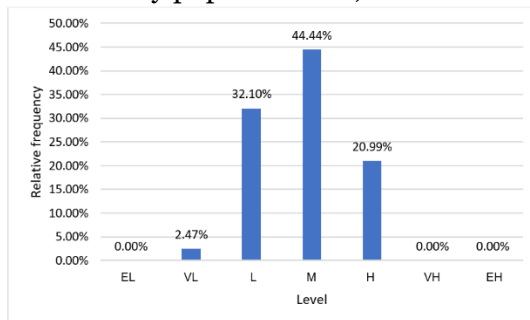


Figure 2. Histogram of relative frequencies for the aggregated levels for the variable "Learning of local traditional and popular music"

For the independent variable, the results shown in Table 4 were obtained. They constitute the absolute frequencies, by level, for

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each indicator used.

Table 4. Absolute frequencies of the indicators of the dependent variable.

Cultural identity	EL	VL	L	M	H	VH	EH
1.-Shows high self-esteem regarding his personal and family origin	0	6	27	35	14	2	0
2.-Shows high self-esteem regarding their cultural and social past	0	10	22	33	10	9	0
3.-The student shows respect and appreciation for the Peruvian culture	0	8	18	31	16	8	0
4.- Shows interest and appreciation for regional and local culture	0	10	24	23	19	8	0
5.-Participate with interest and enthusiasm in civic activities and regional festivals	0	10	26	24	18	6	0
6.-When interpreting a regional theme he shows identity	0	9	26	21	23	5	0
7.- He fully identifies with Peruvian music	0	12	23	25	17	7	0
8.- Identifies with regional and local music	0	10	23	24	21	6	0
9.-Spontaneously compiles popular and regional songs	0	7	28	30	12	7	0
10.-Create regional lyrics and melodies	0	12	23	21	20	8	0
11.-He is interested in learning to play musical instruments of regional use	0	6	25	33	12	8	0
12.-Is interested in learning to sing traditional songs	0	8	24	27	19	6	0
13. Interest in knowing the life and work of the authors of traditional and popular music	0	9	28	20	19	8	0
14.-He has great respect for the work of Daniel Alomía Robles	0	10	25	22	21	6	0
15.-Responsibility in the actions of the EI for the promotion of the huanuqueña song	0	11	22	26	18	7	0
17.- Participate in traditional music groups outside the IE	0	11	20	25	23	5	0
18.- Develop high self-esteem as a Peruvian music performer.	0	6	28	29	14	7	0
19.- Shows attitudes to promote traditional music	0	6	24	33	12	6	0
20.-Shows identification with national heroes and values	0	9	21	32	12	7	0

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As can be seen, no extreme values are observed for the levels used (neither extremely low nor extremely high). A grouping around the mean level can be seen in this variable, but much more symmetric than that observed for the independent variable.

The aggregated values for the dependent variable are shown in table 5. They were also obtained by applying formula (6).

Table 5. Neutrosophic single value sets for the dependent variable.

Student	Fw (A ₁ ,..A _n)	Student	Fw (A ₁ ,..A _n)	Student	Fw (A ₁ ,..A _n)
1	(0.19, 0.69, 0.78)	28	(0.4, 0.63, 0.54)	55	(0.48, 0.52, 0.49)
2	(0.36, 0.68, 0.58)	29	(0.52, 0.47, 0.48)	56	(0.37, 0.64, 0.62)
3	(0.44, 0.54, 0.55)	30	(0.5, 0.49, 0.47)	57	(0.5, 0.5, 0.48)
4	(0.44, 0.59, 0.5)	31	(0.51, 0.48, 0.47)	58	(0.53, 0.45, 0.45)
5	(0.54, 0.44, 0.44)	32	(0.42, 0.6, 0.54)	59	(0.52, 0.47, 0.47)
6	(0.5, 0.5, 0.47)	33	(0.44, 0.57, 0.51)	60	(0.39, 0.64, 0.55)
7	(0.44, 0.59, 0.5)	3. 4	(0.37, 0.68, 0.56)	61	(0.52, 0.48, 0.46)
8	(0.53, 0.46, 0.46)	35	(0.36, 0.69, 0.58)	62	(0.66, 0.29, 0.34)
9	(0.63, 0.33, 0.37)	36	(0.51, 0.48, 0.47)	63	(0.67, 0.28, 0.33)
10	(0.37, 0.67, 0.58)	37	(0.5, 0.49, 0.47)	64	(0.63, 0.33, 0.37)
11	(0.62, 0.34, 0.38)	38	(0.62, 0.34, 0.38)	65	(0.66, 0.29, 0.34)
12	(0.38, 0.66, 0.54)	39	(0.51, 0.49, 0.47)	66	(0.42, 0.61, 0.54)
13	(0.47, 0.54, 0.5)	40	(0.53, 0.46, 0.46)	67	(0.44, 0.58, 0.5)
14	(0.64, 0.31, 0.36)	41	(0.38, 0.67, 0.55)	68	(0.51, 0.48, 0.47)
15	(0.54, 0.44, 0.45)	42	(0.63, 0.33, 0.37)	69	(0.4, 0.63, 0.53)
16	(0.46, 0.53, 0.53)	43	(0.51, 0.48, 0.46)	70	(0.62, 0.33, 0.38)
17	(0.52, 0.47, 0.47)	44	(0.4, 0.64, 0.54)	71	(0.39, 0.65, 0.55)
18	(0.49, 0.51,	45	(0.67, 0.28,	72	(0.34, 0.7,

THE LEARNING OF TRADITIONAL PERUVIAN MUSIC AND ITS CONTRIBUTION TO CULTURAL IDENTITY. USE OF SINGLE VALUE NEUTROSOPHIC SETS FOR ITS ANALYSIS.

Student	Fw (A1,..An)	Student	Fw (A1,..An)	Student	Fw (A1,..An)
	0.48)		0.32)		0.6)
19	(0.65, 0.31, 0.35)	46	(0.56, 0.42, 0.42)	73	(0.51, 0.49, 0.48)
20	(0.44, 0.58, 0.52)	47	(0.51, 0.48, 0.47)	74	(0.51, 0.49, 0.48)
21	(0.37, 0.67, 0.56)	48	(0.74, 0.21, 0.26)	75	(0.49, 0.51, 0.48)
22	(0.5, 0.49, 0.48)	49	(0.43, 0.57, 0.55)	76	(0.52, 0.47, 0.47)
23	(0.63, 0.33, 0.37)	50	(0.4, 0.63, 0.55)	77	(0.39, 0.64, 0.55)
24	(0.44, 0.59, 0.49)	51	(0.53, 0.46, 0.45)	78	(0.77, 0.18, 0.23)
25	(0.64, 0.31, 0.36)	52	(0.48, 0.52, 0.49)	79	(0.37, 0.67, 0.59)
26	(0.53, 0.45, 0.46)	53	(0.5, 0.51, 0.48)	80	(0.52, 0.46, 0.46)
27	(0.36, 0.69, 0.58)	54	(0.51, 0.48, 0.48)	81	(0.4, 0.64, 0.54)

From these neutrosophic sets, and using the scoring function (7), it was possible to calculate the relative frequencies for the aggregated results, expressed in levels using the linguistic terms.

These results are summarized in the histogram shown in figure 3. They indicate the percentage of students evaluated for each level added.

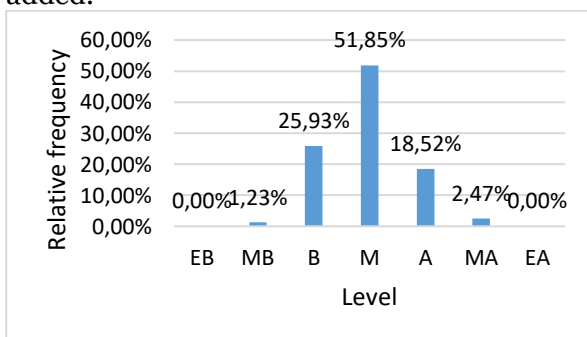


Figure 3. Histogram of relative frequencies for the aggregated levels of the variable "Cultural identity"

51.85% of the students can be qualified with a medium level of cultural identity. Although 27.16% qualify at low levels, only 1.23% is considered "Very low". On the other hand, 18.52% and 2.47% were found at the "High" and "Very High" levels, respectively. But

taking into account these results, a negative current state of identity levels is considered, since only 20.99% show high levels, while 79.01% classify at medium and low levels.

From the aggregated results of both variables, we proceeded to calculate the correlation coefficient of the neutrosophic sets shown in tables 3 and 5. For this, formulas (8), (9), (10), and (11), described in section 4.2.

Where it was obtained:

- Neutrosophic correlation $NC(A, B) = 70.54$
- $T(\text{Learning local traditional and popular music}) = 75.21$
- $T(\text{Cultural identity}) = 90.90$
- Neutrosophic correlation coefficient $R = 0.853$

Given that the neutrosophic correlation coefficient has a value of 0.853, this indicates that there is a strong and positive correlation between the variables studied. In the context of the hypothesis raised in this research, we can affirm that the relationship between the learning of traditional and local music is directly correlated with the levels of the cultural identity of the secondary education students of the Divina Misericordia de Huánuco IEP.

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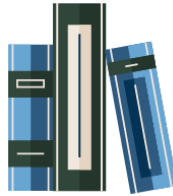
CONCLUSIONS OF THE CASE STUDY

The use of neutrosophy made it possible to deal mathematically with the evaluative study carried out using linguistic terms, as well as the aggregation of the results of the indicators in their corresponding variables.

The evaluated students present mainly low or medium levels both in the case of the variable “Learning of local traditional and popular music” and the variable “Cultural identity”.

The calculation of the neutrosophic correlation coefficient ($R = 0.853$) indicated a strong and positive correlation, which is why the hypothesis raised in this research was validated.

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BOOK REVIEWER REPORT

Reviewer's name and surname: Maikel Yelandi Leyva Vázquez

Academic degree: Phd.

Institution where he/she works: Universidad Regional Autónoma de los Andes

Position or role held: Research Coordinator.

Book title: The Learning of Traditional Peruvian Music and Its Contribution to Cultural Identity. Use of Single Value Neutrosophic Sets for Its Analysis

Criteria	Bad	Fair	Good	Excellent
1. The subject matter is timely and important to the specific science.				X
2. The length of the book is adequate				X
3. Theoretical analysis is up to date (more than 50% of the references are from the last five years).			X	
4. The book denotes a contribution to the discipline it addresses.				X
5. The theory included in the book is well-founded.				X
6. Objectivity is evidenced in the topics covered				X
7. Addresses the main currents of specific science				X
8. The data discussed in the book are validated by methods that support it.				X
9. Writing and spelling are good.				X
10. There is a relationship between the title and the aspects addressed in the book.				X
11. Tables, charts and figures are of good quality.				X

Aspects to comment.

Comment on one or more sheets of paper on the following items related to the book.

a) Importance of the book

The book presents actuality in the approach of Peruvian musical traditions. It is sustained in the analysis of music as a popular

expression. The presentation of these aspects is novel and pertinent.

b) The objectivity of the information presented

In the present work, contributions are made through a timely treatment of the subject through neutrosophic tools to achieve a greater scope in the measurement of inaccuracies and indeterminacies.

c) The objectivity of the information presented

The information is presented objectively, and methodological aspects foreseen for the Social Sciences are considered, contributing to concretely presenting the information and based on the authors' opinions.

d) Actualidad de las citas y referencias bibliográficas

The timeliness of citations and references is adequate.

Validity of the data included in the book.

The statistical data included are taken from current official sources correctly referenced.

Finally, mark with an X your general opinion about the analyzed work.

Publish directly	X
Publish with minor adjustments (up to 30 days to fix)	

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Publish with major adjustments (up to 90 days to fix)	
Do not publish	



Firma: Maikel Yelandi Leyva Vázquez I
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BOOK REVIEWER REPORT

Reviewer's name and surname: Karina Pérez Teruel

Academic degree: Phd.

Institution where he/she works: Universidad Abierta para Adultos

Position or role held: Directora de Innovación de la Universidad Abierta para Adultos UAPA

Book title: The Learning of Traditional Peruvian Music and Its Contribution to Cultural Identity. Use of Single Value Neutrosophic Sets for Its Analysis

Criteria	Bad	Fair	Good	Excellent
1. The subject matter is timely and important to the specific science.				X
2. The length of the book is adequate				X
3. 3. Theoretical analysis is up to date (more than 50% of the references are from the last five years).				X
4. The book denotes a contribution to the discipline it addresses.				X
5. The theory included in the book is well-founded.				X
6. Objectivity is evidenced in the topics covered				X
7. Addresses the main currents of specific science				X
8. The data discussed in the book are validated by methods that support it.				X
9. Writing and spelling are good.				X

THE LEARNING OF TRADITIONAL PERUVIAN MUSIC AND ITS CONTRIBUTION TO CULTURAL IDENTITY. USE OF SINGLE VALUE NEUTROSOPHIC SETS FOR ITS ANALYSIS.

10. There is a relationship between the title and the aspects addressed in the book.				X
11. Tables, charts, and figures are of good quality.				X

Aspects to comment.

Comment on one or more sheets of paper on the following items related to the book.

a) Importance of the book

In the present work, contributions are made through a timely treatment of the subject through neutrosophic tools to achieve a greater scope in measuring inaccuracies and indeterminacies.

b) The objectivity of the information presented

The objectivity that characterizes this work is unquestionable. In this sense, it exhibits good correspondence with the methodological aspects foreseen for the Social Sciences, which contributes to concretely presenting the information and based on the authors' opinions. The book does not constitute an instrument of propaganda for the institution where the research is developed.

c) Currency of citations and bibliographic references

The timeliness of citations and references is adequate, with a correct percentage of references from the last 5 years.

d) Validity of the data included in the book.

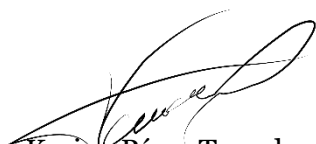
The statistical data included in the book were taken from current official sources and are correctly referenced.

Finally, mark with an X your general opinion about the analyzed work.

Publish directly	X
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ANALYSIS.

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