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**MONOGRAPH
“APATHY OF YOUNG PEOPLE IN THE NATIONAL MUSIC”**

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GRATITUDE

I thank in the first place to God who has given me wisdom to face the challenges that have put me in front, to my mom who has always supported me unconditionally and is the pillar of my life and my grandfather who has taught me so many lessons lifetime.

SUMMARY

The Ecuadorian musical history had its boom in the golden years (the 60's) in which the music scene deteriorated over time to the present, in which we can notice radical changes in aspects of: organization, marketing and distribution of music.

The national music has a low impact on the young Ecuadorian population in which they prefer to listen to the top genres as well as reggaeton or trap, leaving the local musical culture in oblivion. as well as this is in the forgetfulness the artists in the means that without support they try to arise but they have alternatives as well as the crowdfunding.

Alternatives such as radio broadcasts on the internet have been one of the tools to support the careers of artists as well as micro producers who contribute their bit.

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INTRODUCTION

The following monographic work is an in-depth research on the apathy of young people to national music, the same that has the purpose of analyzing why this massive rejection of people to the national, in addition to having a historical review of Ecuadorian music from its golden years to the present and also taking into account that it is the most striking thing musically for the young person with this, clearing doubts about why it does not consume the national.

The specific study of the topic has an enormous cultural importance for all Ecuadorians from young people to older adults since the influence of something as global as music can represent a whole country and knowing part of the Ecuadorian entity is the duty of each citizen to so we can have a criterion when talking about ours.

In these times the Ecuadorian music is in a decisive moment in which it is necessary to take immediate actions so that it can arise and to go forward, but the abhorrence and disinterests of ours achieves the decline of the development leaving us with the doubt of how it will be solved this problem that has arisen in the last 20 years.

In the development of this monographic work, the opinions of artists, bands, and musical producers that are located in the local independent scene are taken into account so that the current situation of Ecuadorian music can be understood.

Several authors and institutions have dealt with this topic, such as Pablo Guerrero Gutierrez in his book " encyclopedia of Ecuadorian music ", in which he describes the musical richness of the equator and has profound descriptions of composers, musicians, directors and interpreters of the time, in addition to talking about the musical genres in addition to referring to conservatories and academies.

The monograph will have three chapters, the first chapter will deal with the origin of Ecuadorian music, making a historical review from its roots, until reaching the golden years, in the second chapter an analysis of the current musical trends is made. makes known the most listened to, making emphasis in each genre explaining its impact on society. The third chapter talks about the impact of social networks on musical groups.

Chapter I

Historical review of Ecuadorian music

1.1 Origin

Music, the emblem that can represent an entire country, as well as in Jamaica with reggae or in Brazil with samba, you can deduce the importance of music in each country since it is part of the history and culture of its inhabitants as well as being iconic in the festivities of each country, this being the case in each country, why not fully know the history and musical development of Ecuador? with characteristic and endemic sounds.

Ecuador has a musical history very rich in culture and its indigenous roots with peculiar sounds of instruments like drums, rondadores and ociarias, all this culture was very influenced by the arrival of the Spaniards who brought as a novelty the guitar and castanets, with this achieving new sounds, styles and rhythms. The Africans who came to the eighteenth century adding the marimba, creating new tones as well as the San Juanito.

The Sanjuanito is curious since it was celebrated in the Inti Raymi and coincides with the birth of San Juan Bautista, this rhythm transfers a lot of enthusiasm and happiness in its moved songs that are danced in circles all grabbed by the hands. The instruments used in this genre are the rondadores, Bandulin and pingullo. Some of the most representative songs of San Juanito are: Pobre corazón y Esperanza.

If we talk about the history of Ecuadorian music, the first thing that comes to mind is the corridor, this genre that tells stories of heartbreak and nostalgic events and is created in a 2/4 time signature in Colombia as part of a process of independence in which they danced together as a couple and although it is difficult to believe in these dances there were many

people who fainted, unfortunately this genre is not valued according to **Wilma Granda (2004)**, the cultural manifestation is so ours and at the same time it is very rare since we devalue it or simply ignore it.

Among the emblematic artists who were a fundamental part of the national musical development, artists such as: Julio Jaramillo, Jesus fichamba, Carlota Jaramillo, Nicasio Safadi and among others could establish Ecuador in a point of the map, from this point the real musical development begins in the that begins to take music as something serious.

The Ecuadorian genres are changing in their lyrics and rhythms, since they also have sad and disaffected genres as well as the well-known Ecuadorian El pasillo, but you can still find a particularity of these genres and that they are made by personal experiences. can say that it follows a pattern in which the same artists tell anecdotes, stories and experiences of the common and translate it into songs that can be of lovelessness or romance.

1.1.1 Peak time.

The heyday was undoubtedly in the 60s, the corridor was the genre that left the mark in national history, so influential from renowned composers such as Luis Humberto Salgado and singer-songwriters such as Julio Jaramillo, this genre is so splendid that They have poetry

lyrics taken from the modernism of exponents such as Medardo Ángel Silva or Arturo Borja. It was the birthplace of the golden age of the music industry, as it reflected the talent not only of the composers and singer-songwriters but also of the musical producers, the most important being Fediscos.

Fediscos, a musical production company created in 1964 by Domingo Feraud Guzmán at the beginning sold vinyl records but was preparing for the wave of artists who wanted to be listened to through the production of fediscos bringing sound technology and putting together a record production. Julio Jaramillo the legendary Ecuadorian singer recorded in Fediscos, in addition to local stars also recorded international artists such as Wilfrido Vargas, Alci Acosta and Hector Napolitano. The relevance of this label was so great that it was recorded there the national anthem of Ecuador in the year 83.

The influence of this record label was huge, but over time it faded due to piracy and sales of false records causing it to disappear from the music industry until the famous label went bankrupt in 1997. Fediscos tried for several years to push again his brand with a new face Fausto Feraud creating events where the artists presented themselves at the same label this event was called "Tomorrow is Monday" but in the end they could not get up and closed definitively on October 6, 2017 for the sale of the land where they were established.

According to **Hilda Murillo (2017)**, it is sad to know about the closure of this cultural

space where artists were part, including themselves, and that there will not even be a memory of what was once a great label.

1.1.2 Contemporaneity.

Currently Ecuadorian music has taken a 180 degree turn, since nowadays the dominant genre is independent rock, it is a genre that as the name says is independent but the funny thing is that this genre does not follow musical patterns anymore. that their sounds are very varied since they cover subgenres from metal to psychedelic rock. The characteristic dance of this genre is the pogo.

Festivals play an important role nowadays, since there are several festivals gathering the most important bands and at the same time they give opportunities to the new bands, this is an excellent way for the musical guild to come together and support one another. another, festivals such as the Carpazo, Funka Fest and the Quitofest are among the most recognized.

The outstanding groups of the independent Ecuadorian rock are: The chameleon machine and Da pawn. Bands that have been established over the past 10 years, although it was not an easy process for these bands to establish themselves in the top. They went through different changes to understand Ecuadorian music and its roots.

Throughout these years an entity called Sayce that deals with the protection of copyright, has been a problem for these artists as it has failed to pay for festivals and concerts creating economic instability for artists who are with this entity .

So with this we can understand that Ecuadorian music is in a musical revolution in which the artist has managed without the support of external sources to be able to emerge, according to the ecuadorian musician **Felipe Lizarzaburu (2015)**, Ecuadorian music needs time to grow and evolve completely. and meanwhile provide good shows.

Chapter II

Analysis of current musical trends

2.1 Most listened to genres

The music around the times has had marked genres that were forged by different cultures and epochs of apogee, these musical genres valued and acclaimed by the public became a tradition, so much so that they are part of events, parties and meetings around of the entire world. These genres are: trap, pop, electronic music , reggaeton and Indie; a brief description of each gender will be made to understand its current importance.

The trap is currently the genre most heard by young people, had its origin in the south of the United States, being one of the most famous because of the controversy it causes in society since the topics he talks about frequently mention the use of drugs and sex, which in the end can be transmitted as a very negative message to the youth and still has a lot of fanatic with its simple sounds created with synthesizers and rhythmic boxes. The greatest exponents of this genre are Bad Bunny and Maluma.

Many artists of other genres have come out to criticize the genre of trap, we have as an example to **Carlos Vives (2017)** trap is a genre of violent lyrics with explicit sexual descriptions; is counterculture, the counterculture and has always existed,` with these statements we can realize that artists listening to the trap think it is junk music that ends up being a mixture of repetitive sounds with meaningless lyrics with the sole purpose of `` Give `` The message of masculinity or virility.

In the other hand you can see the trap as a way of expressing everything that is not spoken day, but nevertheless this does not lead to anything since this genre has caused many young people to replicate or copy everything that is said in these songs since they see it as something good, the degree of violence and hatred that can affect the songs is so high that many local radio stations have censored this genre, they just do not pass it but even young people end up listening to streaming music, on platforms digital where there is no censorship.

Pop music was born at the end of 1950 in the United States, this genre with the passing of the years was collected as well as jazz and gospel. This genre is known to be very commercial because we can notice that all the songs of this genre tend to be at the top of the world charts, this genre has cheerful and moving rhythms that promote the party and have fun, is a trend in young people especially in women. the current exponents of pop are: Dua lipa and Justin Bieber, but we will never forget Michael Jackson the king of pop who with themes like thriller marked history.

Electronic music was born at the end of the 70s in Germany with sounds that simulate futurists that do not have lyrics and that is basically armed from a computer with sounds created within the same computer, synthesizers and samplers. This genre is very popular in the very famous raves, the raves are parties that usually take place in the afternoon and only electronic music is played until dawn, La electronica had gigantic success at part of the 90s so much so that they can be listen to crossovers of very famous songs as well as ' people are strange` of the doors.

The concerts of this genre are very particular since there is no instrument, no drums, guitars or basses, everything is reduced to the computer and the console that the DJ has to control and mix the tracks. The greatest exponents of this genre are: Dimitri vegas & like mike, Steve Aoki and David Guetta.

Reggaeton was born at the beginning of the 90s in latin america as a derivative of jamaican reggae, which with the passing of the years was imposed as an urban genre, since its beginning it had a resounding success to the masses since it is a dance genre and very well received by young people who have sensual rhythms and direct lyrics about sex and parties, curiously the rhythm of this genre is very repetitive and sometimes remains very mediocre lyrics according to the mexican pop singer **Alexander Acha (2007)**, reggaeton is a vulgar way of expressing oneself and that does not have a background message

Reggaeton is so well received that the strongest countries in the urban genre are: Colombia, Puerto Rico, Dominican Republic, Panama and Cuba with representatives such as Daddy Yankee, Nicky Jam and J Balvin.

Finally the independent genre, which basically is when the band or the soloist make their songs for pure vocation and love of the musical art without focusing on the commercial part, so this genre covers all the genres mentioned above but the difference is that indie artists do not have the same promotion since they do not work junyo to a label, but fixing on independent national and international rock we can visualize bands of high artistic quality as well as Tame impala that with their voice effects come to create musical excellence .

The difference of this style of music is that it is not listened to on the radio or at parties, they will wonder then where this genre is heard, well it is very heard at festivals that compose

bands and the truth is very well received, many teenagers go and They stay at these festivals hours of hours that usually have a very creative atmosphere and that are full of entrepreneurship stands.

The main representatives of this genre are: Arctic monkeys, Oasis and Tame Impala and from the national we have La maquina camaleon, Da pawn and cadaver exquisito.

2.1.1 impacts on society of these genres.

The impact of each of these genres is different since for example the trap in society is very badly seen, there is much rejection by the church and conservative people. Much controversy has been created by this particular genre since it only inspires violence and the use of drugs as well as marijuana. The most damaging of this musical genre is that it is heard in marginal sectors of the city causing a false illusion of what life is and with this leading young people to act in a violent way or even worse to replicate the machismo that is expressed in the songs with very high probabilities of domestic violence and that in the end these lyric become addictive according to the mexican pop songwriter **Aleks Syntek (2017)** the trap is a drug that leaves the people who listen to it without values and without brains.

In the other hand we have the reggaeton that has had a less controversial impact, it incites more to the sexual thing but it does not incite to the drugs, but everything causes a feeling of

joy and happiness when listening to it since the young people what they want in the parties is dancing and having fun and reggaeton offers that, dance music with cheerful lyrics but we can not leave aside that their lyrics can also be provocative and with this damaging minds and provoking sexual temptations towards the opposite gender.

The electronic music does not have a lyric and has repetitive sounds, all right up there, the bad thing is that it has become popular among young people to consume drugs in concerts of this genre, Ecstasy and marijuana are the most common, considering that inside From the same circle the Djs have a bad reputation for drugs. Creating a false image that leads young people to think only of excessive parties and drugs.

Pop has a very good impact, has commercial lyrics and promotes parties but in a more tranquil way in which you can appreciate the joy it causes in youth, there is no controversy about this genre is more. It is very supported by society.

Indie rock in the young people causes euphoria and passion when listening to it, it has a particular dance that is the mosh that watching it from a norms perspective is an act of euphoria and sharing the passion for this type of music, although indie rock , with confusing lyrics and different rhythms can reach impressive masses.

Chapter III Digital platforms

3.1 The use that is given

In the equator and in the whole world, digital platforms are used to connect with other people or to send a message to the masses, just as the influencers or motivators have the bands that are promoted or made known by the networks social to promote songs and albums.

Here in Ecuador we have portals and websites that support these bands, for example we have Radio Cocoa which is an online station of the school of communication and contemporary arts of the San Francisco University of Quito whose objective is to transmit music and independent spirit that move away from the commercial.

Radio Cocoa takes advantage of this digital age in which everything is handled through the internet to provide a space for independent artists and that these become known and arise with their new music. Interviews with artists, podcasts, news, forums, publications talking about new bands and promoting albums and musical singles where the beneficiary is the Ecuadorian artist since in this site as Radio Cocoa he finds support or sustenance in his

career, a support that does not It is in this country.

According to the director of Radio Cocoa **Luciana Musello (2016)** there are many musical offers that come to us but we are critical in what we broadcast, we choose musical projects that have a future to maintain an optimal musical quality.

Epicentro arte is another digital portal that is located in the city of Quito in which national music is broadcast but from another perspective and is that Epicentro was born from an idea not common in recording live music sessions of national artists, this It was not usually done in Ecuador until Epicentro took initiative and together with a group of producers of a high level decided to gather artists in their studio 'La casa nosstra' and so they began recording their sessions. once the videos are ready Epicentro uploads its videos to its official youtube channel (Epicentro arte en vivo) weekly in which you can see new and promising bands or bands already established in the scene.

They also have a blog with information about their new videos, information about artists and even a small interactive forum and in this way Epicentro promotes national music with a high musical standard, leaving Ecuadorian music synonymous with excellence.

In social networks we can find spaces where they also give importance to the independent

scene, Indie criollo, diffusion cordillera, the speaker are some of the pages that inform of concerts and events on the scene in order to promote what is ours.

3.1.1 Impact.

The impact of social networks, blogs, forums and websites is on a large scale, as mentioned by M. Nick Hajli (2014) "Today a large number of social media platforms have been developed that smooth the progress of sharing information and generation of content in an online context" (p. 5). Its impact has been so great that businesses and ventures have emerged through these platforms capturing audiences and as they see the example of promising musicians who leave their career in the hands of the Internet, as mentioned by Ritcher & Koch (2010) "Social media are online application platform and which aim to facilitate interactions, business, globalization and sharing important content" (p. 2)

The digital tool has boosted the career of thousands of musical promises, as we spoke earlier about Radio Cocoa and its influence on the independent scene can reflect its impact, although it is not gigantic, it has a lot of value, there are 600 monthly listeners and 150 people review their website weekly.

We have the Indie Creole instagram page that has 6000 followers and that for each publication (informative photo of bands or events) have around 500 visualizations, then we can realize that digital platforms in a certain way promote careers and help a artist or band

will be known. So the bottom question is: Can the national independent scene develop successfully through digital media?

The answer is yes, currently what many bands on the scene do is crowdfunding on their social networks, crowdfunding is a collaborative mechanism for financing projects, these donations are actually given by the fans of the group requesting it, according to Roebuck (2011) "The main aim of these platforms is the facilitation of transactions through their knowledge and previous experience that is value they add for some artists and creators." (p. 2)

This method of crowdfunding on platforms has benefited national bands as well as la iguana invisible (independent psychedelic rock group) in a very positive way. It was one of those who have applied this massive method and who were able to finance an album with it.

CONCLUSIONS

At the end of this monographic work it is concluded that:

- The national music has a development problem and people do not care about this and taking into account the low impact of local music can not achieve a true development of the independent scene.

- People prefer to listen to any other musical genre before listening to our music

- The development of the artists is very complex due to the lack of support in the scene, having to resort to alternative measures to be able to culminate singles or albums

- The country has a serious problem when promoting musical careers, many are stalled by poor marketing and advertising management

- Nowadays, young people tend to listen to totally commercial music that is usually heard on all radio stations, but radio stations do not broadcast local or independent music, leaving less public and less access to bands or local groups.

- The favorite genres of young people is reggaeton and trap, two genres that invite sex, violence and drug use. having a negative impact on young people causing in some cases intrafamily violence.

- The music in Ecuador had its first big impact in the 60s named as the golden era in which it had its boom with artists like Julio Jaramillo.

- The local music represents us as a country and although we do not value it, we count the particular rhythm of the corridor or parade in which those genres express the most intimate of the Ecuadorian.

- The current artists in the independent scene have to emerge by their own means doing the impossible to emerge and have a space in festivals, concerts and presentations at events. The situation is handled with associations such as sayce but they fail because they do not pay on time with disastrous consequences

- The musical environment is in a low performance because you can not say with certainty a top artist that has come out in the last two decades all the artists and bands have had a mediocre performance internationally

- To finish, music and all art has to be supported because music is the universal language that serves to express ourselves in ideas and give a message that helps us to create awareness.

RECOMMENDATIONS

At the end of this work it is recommended that:

- Promote national music to future generations to achieve a more educated Ecuadorian, who really knows about his country. If you can implement this in schools you can have a greater number of people interested in national music.

- That in view of the critical situation of the music scene in Ecuador, there is an urgent need for radio stations to begin broadcasting the national so that the music is really heard

- That the entities that work in the area of music begin to fulfill their work of payments to artists

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