



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

Instructions for completing the nomination form are available at: <https://ich.unesco.org/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Republic of Ecuador

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

The Pasillo, song and poetry

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

El Pasillo, canción y poesía

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

The Ecuadorian Pasillo

C. Name of the communities, groups or, if applicable, individuals concerned

*Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.
Not to exceed 150 words*

The Pasillo is an expression of the mestizo musical identity of Ecuador, that has great acceptance and diffusion in the urban environment.

There is a diversity of groups of bearers of knowledge related to this element, such as authors associations and composers; singers and performers, masters and students; poets, music fanatics and artisans that share traditions and knowledge around this musical genre.

In addition, there is an important participation of the Ecuadorian migrant community, based especially in the United States and Europe.

These groups are represented by:

General Society of Ecuadorian Authors and Composers (SAYCE)

Society of Artists Interpreters, musicians, producers of Ecuador (SARIME)

National Museum & School of the Pasillo

Municipal Museum of Popular Music of Julio Jaramillo and School of Pasillo of Nicasio Safadi Reyes

House Museum of Carlota Jaramillo

National Musical Conservatory of Ecuador

Julio Jaramillo Fan Club

Association of Professional Artist of Pichincha

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The Pasillo expands throughout the Ecuadorian territory, being located in various cities in all the geographical regions of the Country, that is: the coastal zone, the mountainous area, the Amazon and the Insular Region of Galapagos.

Cities that stand out where the Pasillo has a wide diffusion when it is heard and interpreted in public and private spaces such as: squares, coliseums, theaters, radio and television programs, serenades, festivals and family gatherings, and becoming spaces for knowledge transmission, are: Guayaquil, Esmeraldas, Babahoyo, Portoviejo, Machala, Zaruma, Quito, Cuenca, Riobamba, Ambato, Latacunga, Ibarra, Azogues, Loja, Puyo, Lago Agrio, San Cristóbal and Santa Cruz.

Migration have led that the Pasillo being disseminated and interpreted in countries such as the United States, Spain, and Italy, where there is a high presence of the Ecuadorian community, which allows through this genre of music strengthened family bonds with their homeland.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.):	Mr.
Family name:	Moscoso Novillo
Given name:	Joaquín
Institution/position:	National Institute of Cultural Heritage / Executive Director
Address:	Colón Oe 1-93 y Av. 10 de Agosto, Quito – Ecuador
Telephone number:	593- 2- 2227927 / 2549-257 / ext. 102
Email address:	joaquin.moscoso@patrimoniocultural.gob.ec
Other relevant information:	secretariainpc@patrimoniocultural.gob.ec

E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

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1. Identification and definition of the element

For **Criterion R.1**, States shall demonstrate that **‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’**.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
- b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
- c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
- d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and
- e. that it is not incompatible with ‘existing international human rights instruments as well as with the

requirements of mutual respect among communities, groups and individuals, and of sustainable development.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it. Not fewer than 150 or more than 250 words*

The Pasillo is a musical genre, rhythmic system of song and poetry. It is live, current and a dynamic expression that is in constant innovation. It emerged among the popular musicians of the territories that made up the Gran Colombia at the beginning of the 19th century, during the time of the South American independence wars, as a music and dance by a criollo intertwined couple, forced to perform short steps to dance it, where the name "Pasillo" is derived.

The Pasillo was consolidated as a musical genre and artistic product of the urban culture, due to its presence in ballroom dances, outdoor popular concerts of local institutional bands, ensembles of bandolines, bandolas, and bandurrias where the circulation of the first musical scores occurred. This genre is the result of the fusion of elements of the Andean pentatonic music of indigenous melodies, like the yaraví, with a complex variety of musical genres like the waltz, the minuet, the Spanish bolero, associated with other socio-cultural elements.

Traditionally, the Pasillo is performed by popular soloists, duos, trios, and other musical ensembles, these groups are usually accompanied by guitars and the requinto (high pitched guitar), in a 3/4 compass.

The Pasillo is essentially a musicalized poem, the poetic composition of its lyrics relates to love, heartbreak, life, death, family, homeland and the daily life of the people, it is a reference point of identity and connection with the homeland and has become a collective expression of the Ecuadoran society.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

The groups of bearers have different characteristics and roles, according to the way they relate to the element, and they come from various social sectors, mainly from the mestizo urban environment.

There are authors and composers, who are the creators of new repertoires, as well as performers and singers who perform and spread the Pasillo. In their beginnings, these were exclusively men, reflecting a way of thinking and expressing themselves from masculinity. Today, the role of women is just as representative. Among the forerunners of the Pasillo of the traditional style are composers such as: Aparicio Cordova, Carlos Amable Ortiz, Nicasio Safadi, Cristóbal Ojeda, Benigna Dávalos, Francisco Paredes, Jorge and Ángel Araujo Chiriboga, José Ignacio Canelos, Segundo Cueva Celi. Duets like: Ibáñez & Safadi, Benítez & Valencia, Mendoza & Sangurima, Mendoza Suasti, Miño Naranjo, Villamar. Renowned soloist like: Carlota Jaramillo, Pepe Jaramillo, Eduardo Brito, Julio Jaramillo, Lilián Suárez, etc.

There are music masters and students, men and women, whose role is focused in the transmission of this specialized knowledge in schools of the Pasillo. Later using their developed skills in serenades, music festivals, social events, radio and television programs.

Groups of specialized craftsmen (cabinet makers) who make musical instruments such as guitars, requintos and bandolins, belong to traditional families who carry on their skills to the next generations.

Lastly, music fans, groups, and individuals who love and are delighted by the Pasillo. They preserve the pasillo by attending events and fairs and by collecting phonographic materials and various documents that keep it alive.

(iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

As a popular musical genre, the knowledge about its interpretation has been transmitted from generation to generation, orally and audibly, in family spaces, neighborhoods and public spaces, through street musicians, popular or municipal bands, which remains until today.

On the other hand, the creation of music schools has allowed the Pasillo to be transmitted at an academic level through scores and orchestral arrangements, in other social groups and geographic spaces, including internationally.

Among the musical training centers can be mentioned, in the city of Guayaquil, the "Julio Jaramillo Municipal Museum of Popular Music and the "Nicasio Safadi Reyes Pasillo School" (created in 2008); and in the city of Quito: the "Museo Escuela del Pasillo" (created in 2018). These musical training centers emphasize the knowledge, creation and dissemination of the Pasillo with specialized teaching-learning processes, in which free classes are given for young people and adults on guitar, requinto, bandolin, harp, piano and singing, accompanied by techniques for the execution of instruments and studies on the history of Ecuadorian music, also promoting a way of life for new generations.

The elaboration of musical instruments such as the guitar, the requinto and the bandolin, implies the knowledge and traditional techniques that the cabinet making craftsmen possess. Generally, these are families of specialized instrument builders, which know-how is transmitted from parents to children and from masters to apprentices.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

Not fewer than 150 or more than 250 words

The Pasillo is an element of social cohesion, since through the lyrics of the songs there are praises to the land, the city, and the landscape that strengthen the bond to the homeland and increase the sense of belonging. In the migratory context, the Pasillo becomes the link of Ecuadorian communities abroad with their motherland, strengthening their identity roots and creativity.

On the other hand, its function of social fabric derives from its high convening power in different contexts: union, religious, family, festive or political, which strengthens self-esteem and identity, mutual respect among groups, diversity and of sustainable development. Since the Pasillo is located in the city soundscape of Ecuador, where communities, groups in response to their environment, their interaction with nature and their history with a strong presence of traditional Andean music, pentatonic parameters, as a result of the fusion of indigenous and European music.

In its playful and communicative role, the Pasillo remains as an element that fosters family unity, while expressions of love, to the mother, and everyday life sinery make it possible to be an integrating element of traditions. Likewise, being a genre in which modernist poetry predominates to hopelessness, melancholy, and other expressions of emotional situations, the Pasillo fulfills a cathartic and resilience after disasters and containment function as a highly representative musical expression.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

There is no aspect of the element that is not compatible with existing international instruments and related to human rights or the demand for respect between communities, groups, and individuals.

The musical genre Pasillo fosters social cohesion, solidarity, community participation, and strengthens the sense of continuity.

Thus, ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage.

The new generations gain access to the knowledge of this musical genre, creation, diffusion, innovation, dialogue with others, and community musical practices- through educational awareness-raising and information programmes, aimed at the general public, in particular young people; specific educational and training programmes like music schools, workshops, conservatories, and the mass media. Its actions contribute to the improvement of the indicators pertaining to the culture community in line with the Sustainable Development Goals.

The Pasillo is associated with aspects of family and community life. It is the musical genre that unites and represents a wide sector of Ecuadorians; it is part of the country's intangible cultural heritage.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

- (i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The inscription of the element in the Representative List will contribute to raising awareness of the importance of the intangible heritage at local level. Thus, enabling the Safeguard Plan to be carried out within the framework of the national policy for the safeguarding of Intangible Cultural Heritage, which allows the application of strategies based on the territory, the participation of those involved, and dialogue between communities.

The execution of the Plan will allow the sustainability and transmission of this heritage practice, strengthening community ties and raising awareness of the population about the relevance and value of the Pasillo and intangible heritage in general.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

The inscription will promote better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity. In addition to encouraging the creativity, there will be more spaces and musical events in which this musical genre will be performed. Thus, improving the quality of life of the entire chain of this creative industry.

The inscription will promote the creation of new Pasillo Schools, and to establish "dialogues of knowledge" between academic and popular musicians, the creation of a career in Ecuadorian popular music in conservatories, with an emphasis on the study of the Pasillo.

This inscription aims to strengthen the contribution of intangible heritage to guarantee the human and cultural rights of communities and groups involved, from the perspective of access, use, and enjoyment of intangible heritage in public spaces and freedom of creation. This will reflect the value and representativeness of the Pasillo for the Ecuadorian community. In addition to contributing to its intangible cultural heritage and the country's cultural diversity.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

The inscription of the element in the Representative List enables us to present to the world a part of the intangible cultural heritage of Ecuador, through a genre of music that has roots linked to Andean music of Ecuador.

Its visibility at the international level will promote the exchange of knowledge and experiences, with other countries. This will facilitate the exchange and promotion of musical techniques, styles, repertoires, and new sounds.

Likewise, the visibility at the international level will encourage and enhance the transmission and enhancement of the knowledge and social uses, linked to the Pasillo, which will contribute to sustainable development, especially to the goals 1 and 11, of the 2030 Agenda 2030.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription of the element is conceived by the community as a mechanism that allows the development and promotion to visibilize the intangible cultural heritage present on the territory.

In Ecuador, public policy for the safeguarding of intangible cultural heritage is current, among whose principles is the active and effective participation of the bearers and communities involves. In this framework, the joint work between the various participants, both in the construction of the file and the safeguard plan, encourages participation among the groups of bearers and competent institutions, in favor of safeguarding the element, which leads to a commitment and responsibility of the participants from a perspective of mutual respect and constant dialogue.

Therefore, dialogue between groups and participants will contribute to strengthening community ties of brotherhood and cooperation for the generation of measures of awareness, research, transmission, and promotion of this intangible heritage.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

The Organic Law of Culture of Ecuador defines freedom of creation as part of cultural rights. This guarantees that individuals, communities, and artistic organizations enjoy independence and autonomy to create and circulate their artistic creations and cultural manifestations. Therefore, the inscription of the element as part of this national policy will strengthen respect for cultural diversity.

Museums, schools, conservatories, festivals, social gatherings, become spaces for the reproduction and transmission of knowledge that favor creativity, dialogue, respect between people, groups and cultural diversity, reaffirming the sense of belonging and community participation without distinction of gender, origin or age.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

end if fewer than 150 or more than 250 words

The practices and knowledge related to the Pasillo have been maintained mainly through transmission in the family environment, public and private spaces, and formal and non-formal education, by the bearers directly involved, such as popular musicians, composers, artists and interpreters of this musical genre.

As for non-formal education, the families of popular musicians maintain the transmission of knowledge from parents to children and from masters to apprentices, creating and recreating specific techniques for playing and performing the Pasillo.

Likewise, families of artisan builders of musical instruments maintain traditional techniques by transmitting knowledge in the family environment.

In the research field, studies and publications have been carried out by academics, experts and those interested in the knowledge of the Pasillo, through which aspects such as evolution, current innovations, incidence and recognition at national and international level are disseminated.

There are groups of music lovers, connoisseurs of this musical genre who have consolidated private archives and have even formed documentary centers with historical and contemporary musical records.

As for the promotion and enhancement of the Pasillo, festivals, meetings, workshops are held, which constitute spaces for the circulation of repertoires, productions, investigations. Likewise, fairs are held for the dissemination of records within the framework of cultural exchange and circulation, composition and performance competitions with the participation of students and fans.

Added to the recognition of bearers with transcendence in the artistic medium, the contribution of radio broadcasters as well as the participation of musical associations.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

Not fewer than 150 or more than 250 words

The transmission of knowledge has taken place in spaces such as: conservatories, schools, academies taught by the bearers and experts who know Ecuadorian music and in particular the Pasillo.

In the field of research, various studies, publications and productions have been carried out by state institutions such as the Ministry of Culture and Heritage, the National Institute of Cultural Heritage, the School-Pasillo Museum, the House of Ecuadorian Culture, and since the academy, musicologists and experts.

Regarding the protection of the element, the National Institute of Cultural Heritage has carried out the inventory of the element at a national level, which is incorporated into the Information System of Cultural Heritage of Ecuador (SIPCE). Likewise, through Ministerial Agreement No. 2018-225, the Ministry of Culture and Heritage incorporated the "Ecuadorian Pasillo" in the Representative List of Intangible Cultural Heritage of Ecuador, as a protection and safeguard mechanism.

On the other hand, with Executive Decree n. 1,118 of 1993, October 1 was declared the "Day of the Pasillo" at a national level. From this date, meetings, festivals, celebrations and musical marathons are held annually, bringing together a significant participation of bearers of all ages and genres.

In relation to enhancement and promotion, Museums - Pasillo Schools have been created; and the learning of Pasillo music has been incorporated into national conservatories.

The Plenary of the Andean Parliament, who met in Peru on February 27, 2020, took into account the relevance of the musical genre known as "Ecuadorian Pasillo" as a "Cultural Reference and Intangible Heritage of the Andean Region".

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

The measures contemplated for the viability of the element were worked in a participatory manner with those involved and state representatives during the construction of the Safeguard Plan. In this plan actions were established based on the diagnosis of the current situation plus the identification of difficulties and strengths detected by bearers of knowledge and from previously research available.

These measures promote the strengthening of local capacities by enhancing the role of this intangible heritage as a social cohesive and promoter of local development. Through the following axis:

1. Transmission: focused on the generation of formal and non-formal education and training mechanisms.

a) Strength traditional musical practices through proposals aimed at teaching-learning knowledge in training spaces such as schools and conservatories

b) Generate public and private awareness spaces through workshops and community meetings with the bearers and experts on the importance of safeguarding this intangible heritage.

c) Exchange of local experiences and knowledge, through community gatherings, music festivals and the use of the mass media and alternative media.

2. Diffusion: where the democratization of information is promoted through collective work between composers, communities, the State, academia, and institutions.

a) Foster access to research and publications carried out by experts, for the knowledge of the general public, of this genre of music through virtual platforms, workshops, social networks and symposia.

b) Implement permanent, temporary and itinerant exhibitions in museums that include research projects, museum scripts, communication media, festivals and gatherings.

c) Strength spaces such as the Schools and Museums of the Pasillo that broadcast historical recordings, audios, and videos of the musical trajectory, and that also function as means for the circulation of repertoires, compositions, which allow the participation of artists, composers, performers, and students to be made visible

d) Adapt permanent presentations by composers and interpreters of inpublished and traditional

songs, which encourage the participation of experts and amateurs.

e) Motivate young people to participate at the national level in the multiple musical events that take place in the month of October on the "Day of the Pasillo", celebrated in Ecuador, every October 1 on the birthday of Julio Jaramillo, the most international singer of Ecuador. Now, October is the month of the Pasillo, in radio and television programs, public spaces, coliseums, theaters, squares and there is a good diffusion of Pasillo.

3. Promotion: promote the generation of incentives and recognitions for bearers with a musical background.

a) Support the means of production, distribution, communication and circulation within the framework of the Comprehensive Plan for the Promotion of Culture. This plan promotes investment, support, development, and financing strategies for artistic and cultural processes, services, and activities.

b) Strengthen local capacities for management through technical training and social organization.

c) Design entrepreneurship projects that benefit the bearers with a specific line of credit for artists, musicians, composers, performers and musical instrument builders.

4. Research: is aimed at generating knowledge about the Pasillo as a musical and social practice.

a) Produce joint investigations between experts, musicologists, academics, and institutions linked to the study of the Pasillo as a musical genre and socio-cultural phenomenon.

b) Activate participatory research spaces to link the Pasillo with the field of documentary and sound heritage.

c) Articulate actions between state institutions, universities, conservatories, guilds, associations, etc., that allow to strengthen documentary and musical repositories.

The mechanisms contemplated for the viability of the element carry out local initiatives to involve the public in the safeguarding of intangible heritage. For the execution of the Safeguard Plan the Management Committee was formed with the bearers and specialists in the subject, as responsible actors in charge of executing and monitoring the action strategies established in each territory, through the permanent work in cooperation with the state institutions involved. For this, territorial working tables have been created in seven cities in the country: Quito, Cuenca, Riobamba, Loja, Guayaquil, Portoviejo and Santa Rosa.

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

Not fewer than 150 or more than 250 words

In Ecuador, the safeguarding of intangible cultural heritage is protected by the Constitution, which establishes as the State's responsibility "to ensure the identification, protection, defense, conservation, restoration, dissemination, and enhancement of tangible and intangible cultural heritage" (art. 380); guarantees the right of indigenous communities, peoples and nationalities to "maintain, recover, protect, develop and preserve their cultural heritage"; and establishes the National Development Plan that for 2017-2021 determines in its Objective 2: "Affirming interculturality and plurinationality, revaluing diverse identities", by promoting cultural rights, opening and strengthening spaces for common encounter that promote the recognition, appreciation, creativity, freedom and expressions of tangible and intangible heritage (www.planificaci3n.gob.ec).

The Safeguard Plan demanded the creation of a mixed Management Model between the community and the State, in which the latter contributes to strengthening safeguard spaces by becoming a facilitator of the processes, through the entities responsible for safeguarding of the intangible heritage, as they are: the National Institute of Cultural Heritage, the Ministry of Culture and Heritage who coordinate in each province with the bearers and community, the safeguard actions to work.

Within the framework of their competences, the local municipalities allocate a specific budget for the execution of activities foreseen in the Safeguard Plans of the cultural expressions inventoried

at local level and the elements inscribed in the international lists, that take place in their jurisdiction.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

The construction of the Safeguard Plan had the participation of approximately 300 people, including men and women, adults and youth, musicians, composers, representatives of cultural collectives, artisans, academics and experts.

Seven workshops were held in nineteen cities, with the community being the main participant, in partnership with delegates from state institutions such as municipalities, Ministry of Culture and Heritage and the National Institute of Cultural Heritage.

During the development of the Safeguard Plan, at a national level all the information obtained during the investigative stage has been analyzed and socialized, concluding with a participatory diagnosis of the current state of the element.

Community participation during the process of defining the axes, strategies and specific safeguard actions was based on a permanent dialogue, which enabled the creation of field work plans at the various territorial working tables. The most urgent needs of each region were considered to safeguard the element and to promote its continuity and practice with current and future generations.

The creation of the Management Committee constitutes the participatory mechanism for the execution of the established action strategies focused on a permanent and joint work between the government and the community, whose objective is to permanently monitor the activities contemplated in the Plan.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: Nacional Institute of Cultural Heritage

Name and title of the contact person: Joaquín Moscoso Novillo, Executive Director

Address: Colón Oe1- 93 y Av. 10 de Agosto, Quito – Ecuador

Telephone number: 593- 2- 2227927 / 2549-257 / ext. 102

Email address: joaquin.moscoso@patrimoniocultural.gob.ec

Other relevant information: secretariainpc@patrimoniocultural.gob.ec

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of

nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

The Pasillo's candidacy for the Representative List of the Intangible Cultural Heritage of Humanity has been built in a participatory and active manner.

The regulations for the safeguarding of the intangible cultural heritage valid in Ecuador determine that for an element to be proposed to any of the Lists in the framework of the 2003 Convention, it must be previously inscribed on the National Representative List. This implied that a sustained process has been developed during the last years, in which the investigation, the preparation of the technical file and the safeguard plan were worked on.

The Pasillo is a musical genre that is alive throughout the territory. It is recognized as part of the country's identity and is practiced by various social groups. Recently, in several provinces of the country gatherings, workshops, meetings and seminars were held, with the participation of around 300 people, including youth, women and men of all ages.

Participants included musicians, composers, singers, musicologists, academics, artisans, students, promoters, amateurs, representatives of local governments, and representatives of cultural institutions linked to the State.

These participatory workshops enabled the collection of information from various regions of the country from the perspective of the communities and groups involved. The particularities of each region, its impact and incidence in the social, economic, political and cultural contexts were also collected, as well as proposals for the safeguarding of the Pasillo.

In the city of Quito, an expanded workshop was held, with the participation of musicians and musicologists who are experts in the subject. In this meeting, the guidelines to be implemented in the Safeguard Plan were defined as a management mechanism aimed at sustainability and continuity of this cultural manifestation.

This process had the involvement of the community and the state through the National Institute of Cultural Heritage, as the body in charge of convening, socializing and working with all the participants with the application of various participatory methodological tools facilitating the identification of problems and actions in favor of safeguarding the musical genre Pasillo. In addition a documentary video was made with the communitary participation.

With the participation of various competent institutions and stakeholders, the main objective of these meetings was the sensitization and participation of the community. As a result, community ties were strengthened, and incentives were put in place for actions in favor of safeguarding the Pasillo.

All these works had free, prior and informed consent.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The process had a wide participation of communities, groups, guilds and individuals related to musical genre of the Pasillo, during the preparatory stage for the candidacy for the Representativa List.

The free, prior and informed consent to the nomination was registered in six letters signed by 800 participants involved and concerned, including performers, composers, musicians, representatives of music schools, cultural managers, academics and researchers from the Pasillo, which are attached to this Form.

As part of the process of building the safeguard plan and the inscription of this manifestation on the National Representative List, participatory workshops were held with knowledge bearers, experts, composers, musicians, craftsmen and officials of local governments. These events were registered and systematized, and also have the free and prior informed consent of the participants, in compliance with the National Technical Regulations that stipulate that such consent must be available for any process of safeguarding intangible cultural heritage in Ecuador.

Attached to this form are eight letters expressing the free, prior and informed consent signed by 125 people for inclusion in the National List and for the preparation of the safeguard plan from Quito, Loja, Santa Rosa, Babahoyo, Portoviejo, Guayaquil, Riobamba and Zaruma.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

The bearers of the element stated that there are no customary practices that restrict access to the element or that have any special conditions for its dissemination. The Pasillo is an element of social cohesion for the various social, generational and age groups, without distinction, therefore it is inclusive, non-discriminatory.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. *Name of the entity;*
- b. *Name and title of the contact person;*
- c. *Address;*
- d. *Telephone number;*
- e. *Email address;*
- f. *Other relevant information.*

MUSEO ESCUELA DEL PASILLO - Museum School of the Pasillo

Mario Godoy Aguirre, Director

García Moreno y Bolívar, Quito 170401

593 2382-7118

compositor50@yahoo.com / www.museodelpasillo.ec

MUSEO DE LA MÚSICA POPULAR JULIO JARAMILLO - Museum of Popular music of Julio Jaramillo

Hilda Murillo, Director

Astillero, Numa Pompilio Llona 3, Guayaquil 090313

593 4207-5004

www.museomunicipaldelamusicapopular.com

SOCIEDAD DE AUTORES Y COMPOSITORES DEL ECUADOR – SAYCE - Society of Ecuadorian Authors and Composers

David Checa, Director

República N500 y Martín Carrión, Edificio Pucara

593 2 2502273

tandrade@sayce.com.ec (Tatiana Andrade)

FUNDACIÓN TEATRO NACIONAL SUCRE - Sucre National Theater Foundation

FREDY MORENO

Guayaquil y Manabí

593 999200301

fmoreno@teatrosucre.com

ASOCIACIÓN DE ARTISTAS PROFESIONALES DE PICHINCHA- AAPP Association of Professional Artist of Pichincha.

Cristian Silveiro Caicedo (President)

Checa Oe2-32 y Manuel Larrea

593 2 2229214

Sociedad de Artistas, Intérpretes y Músicos Ejecutantes del Ecuador– SARIME Society of Artists Interpreters, Musicians, producers of Ecuador

Luis Baltrán Vargas, President

Psje. El Jardín E10-05 y Av. 6 de Diciembre

593 2-5153571 / 999928818

balletluisbeltran@yahoo.com

Federación Internacional Iberoamericana de Artistas de la Industria Fonográfica– ALILIAFA International Iberoamerican Federation of the Phonographic Industry

Luis Esteban Jara, Director

Av. República del Salvador N34-499 y Portugal, Edif. Trento Piso 1 oficina 03.

593 26004608 – 26004607 / 999382244

Federación Nacional de Artistas profesionales del Ecuador (Quito) - FENARPE National Federation of Professional Artists of Ecuador (Quito)

Rafael Heredia (President)

América y Altamira

593 2 3319066 / 981818181

fenarpe2016@gmail.com

Casa Museo Carlota Jaramillo - Museum Carlota Jaramillo

Claudia Oña

Calacalí calle Juan José Flores y Jerónimo Carrión

539 2306874 / 996916070

fruta1973@hotmail.com

CASA DE LA MÚSICA - House of Music

Gustavo Lovato, Director

Valderrama N32-307 y Mariana de Jesús

593 2261965-2267093 / 992575632

gustavo.lovato@cdm.ec

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

The element is inventoried in the Ecuador Cultural Heritage Information System (Sistema de Información de Patrimonio Cultural del Ecuador-SIPCE).

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

National Institute of Cultural Heritage of Ecuador

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

Code or Reference Number	Name
IM-17-01-23-002-18-000008	El Pasillo Ecuatoriano - The Ecuadorian Pasillo
IM-01-01-11-000-14-009336	Pasillo
IM-03-01-02-000-14-009540	El Pasillo en Cañar- The Pasillo in Cañar
IM-07-12-50-000-18-012326	Pasillo Orense, El Oro - The Orense Pasillo, El Oro
IM-11-01-50-000-18-012335	Pasillo Loja, LOJA - Loja Pasillo, Loja
IM-06-01-50-000-18-012545	Genero Musical Pasillo - Musical Genre Pasillo
IM-09-01-03-000-18-012754	Pasillo Ecuatoriano, Guayaquil - Ecuadorian Pasillo, Guayaquil
IM-12-02-50-000-18-012783	Pasillo Ecuatoriano, Los Rios - Ecuadorian Pasillo, Los Rios
IM-13-01-50-000-18-012897	Música Popular y Usos Sociales a través del Pasillo Manabita - Popular music and its social uses through the Manabita Pasillo

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

Name	Date of inventory
El Pasillo Ecuatoriano - The Ecuadorian Pasillo	2018
Pasillo	2014
El Pasillo en Cañar - The Pasillo in Cañar	2014
Pasillo Orense, El Oro -The Orense Pasillo, El Oro	2018
Pasillo Loja, Loja - Loja Pasillo, Loja	2018
Género Musical Pasillo - Musical Genre Pasillo	2018
Pasillo Ecuatoriano, Guayaquil - Ecuadorian Pasillo, Guayaquil	2018
Pasillo Ecuatoriano, Los Rios - Ecuadorian Pasillo, Los Rios	2018
Música Popular y Usos Sociales a través del Pasillo Manabita - Popular Music and it's social uses through the Manabita Pasillo	2018

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

Since 2012 there has been an interest on the part of bearers and researchers, so that the Pasillo could be recognized as part of the Intangible Cultural Heritage of Ecuador.

As a first step, the inventory was prepared with the participation and involvement of the communities and concerned actors. The information was obtained through field research, which made it possible to carry out the inventory from the voice of its own bearers: men and women of all ages in equal percentage of participation.

Subsequently, the involvement of the population and the permanent work of musicians, performers, composers, experts, academics and public institutions resulted in the incorporation of the "Ecuadorian Pasillo" on the Representative List of Intangible Cultural Heritage of Ecuador through Ministerial Agreement No. 2018-225 issued by the Minister of Culture and Heritage on November 26, 2018. With this inscription, the National Institute of Cultural Heritage was ordered to update the inventory in its digital deposit.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The Ecuadorian Cultural Heritage Information System –SIPCE- contains the inventory of Ecuador's Cultural Heritage (tangible and intangible) . In this system the diverse cultural expressions of the country's intangible cultural heritage are registered and constantly updated, given its dynamic and changing nature.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

In Ecuador, the inventory of cultural heritage is a dynamic process whose objective is knowledge and heritage management. All inventory process addresses the particularity of the cultural expressions, so a detailed description is made of each of its constituent elements, its vulnerability, the territorial scope, the periodicity of its practice, the state of its current continuity and the importance for the bearers community.

The inventory constitutes a technical tool that requires the joint commitment of the communities, local governments and the National Institute of Cultural Heritage. Precisely, the Municipal Governments have the competence of the heritage management in the territory, for which reason it is their responsibility to update the inventories periodically and continuously. The National Institute of Cultural Heritage advises and provides technical support for carrying out inventories, supervising compliance with the National Technical Regulations that determine the leading role that communities must have during the inventory process.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. **The information should be provided in English or French, as well as in the original language if different.***
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. **These texts should be provided in English or French as well as in the original language if different.***

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Is attached to this Form:

The certification issued by the National Institute of Cultural Heritage on the registration of inventoried element that appear in the Ecuador Cultural Heritage Information System –SIPCE-

A summary of the content of these files is also attached in physical format.

Through the following steps, you can access inventory information:

1. Enter the link:

<http://sipce.patrimoniocultural.gob.ec:8080/IBPWeb/paginas/busquedaBienes/busquedaPrincipal.jsf>

2. Press the "Search" icon

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Alexander, F. 1977. Música de América Latina: Ecuador, Enciclopedia de la Música de Hamel y Húrlimann, Vol 3.[Music of Latin America: Ecuador, Encyclopedia of Music of Hamel and Húrlimann, Vol 3.] Barcelona-Buenos Aires-México, Ediciones Grijalbo, S.A.

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- Ministerio de Cultura y Patrimonio, Expresarte (Nov 11, 2012), El pasillo en el Ecuador, programa 1 [The Pasillo in Ecuador, Episode 1]

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Museo del Pasillo, (Dec 2018- present) Quito,

A collection videos of past concerts inside the museum

<https://www.facebook.com/MuseoPasilloEc/>

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Moscoso Novillo Joaquín

Title: National Institute of Cultural Heritage/ Executive Director

Date: 24-March-2020

Signature:

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)