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Intangible Cultural Heritage

# Representative List

ICH-02 – Form

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline: 31 March 2023  
for possible inscription in 2024**

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

### A. State Party or States Parties

Republic of Paraguay

### B. Name of the element

#### B.1. Name of the element in the languages and scripts of the community(ies) concerned

La Guaranía, el sonido del alma paraguaya

#### B.2. Name of the element in English

The Guaranía, sound of Paraguayan soul

### C. Name of the communities, groups or individuals concerned

Paraguayan people, the National Committee for the Safeguarding of Intangible Cultural Heritage, National Fund for Culture and the Arts (FONDEC), the Directorate of Culture and Tourism at the Asunción Municipality, the National Police Band, National Symphonic Orchestra,

Symphonic Orchestra of the City of Asunción, the Paraguayan Athenaeum, Association of Musicians of Paraguay, National Conservatory of Music, Association "a Puro Canto", Foundation "Pro Música", "Guarani'A" Association, "Somos Guaranía", "Canto Todos", National Intellectual and Cultural Network of Paraguay, Paraguayan Musicians Association.

## 1. General information about the element

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

1.1. *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

*Not to exceed 200 words*

Guaranía is musical genre, is the living expression of the Paraguayan culture. It was created at the beginning of the XX Century by José Asunción Flores (1904-1972), Paraguayan musician, in his eagerness to transmit the national "teko" (being and feeling), harmonizing the writing and interpretation of native and popular music, adopted and enriched by other creators and interpreters, becoming a collective expression of the Paraguayan society.

It is characterized by a slow tempo rhythm (6/8), sophisticated melodies and harmonic variety. Its basic rhythmic configuration comes from the Paraguayan polka, which consists of an overlapping binary compass composed on the lines of the singing and the strumming of the guitar on a ternary base entrusted to the double bass (when this one is used in the instrumentation).

Simultaneously the line of the song, besides containing hemiolas that sometimes configure an eventual ternary compass, contains syncopations that dislocate and advance the initial strong beats of the measures. It uses the Guaraní language as a vehicle.

Thus, "sonority and cadence, which manage to capture the "ka'aru ha techaga'u" (sunset filled with longing) that only comes out with a "sapukai soro" (heartbreaking cry) that frees the "anga" (soul) and is projected in GUARANÍA".

1.2. *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 to exceed 100 words*

The bearers in charge of the practice and diffusion of the element are musicians and singers, both those who interpret works created by the great masters of the genre in recitals, concerts and social spaces, with instrumental and vocal ensembles and symphonic orchestras, as well as the creators of new repertoires.

Today, the role of women is equally representative.

Other stakeholders are poets, researchers, writers, civil society associations and cultural managers, manufacturers of musical instruments, in addition to the Paraguayan society that enjoys and identifies with the Guaranía, whose intergenerational transmission occurs mainly within the family, keeping the manifestation alive.

1.3. *How are the knowledge and skills related to the element transmitted today?*

*Not to exceed 100 words*

According to the element relationship, it is transmitted in different public and private training centers, and within bands and symphonic orchestras, which instruct bearers through the specialized knowledge transmission.

With the contribution of researchers who select the Guaranía as an object of study from different

approaches (musicological, social, historical, etc.), they allow the strengthening of knowledge through courses, seminars, symposiums, debate spaces, some of which are free of charge. In addition, museums, temporary exhibitions, public and private spaces dedicated to creators and performers. This genre is integrated into the daily life of Paraguayans in the family and community environment.

1.4. *What social functions and cultural meanings does the element have nowadays for the communities concerned?*  
*Not to exceed 100 words*

Its inspiration sources and history, captured in its poetic expression, give this musical genre a transforming function of resilience and containment in the face of life's challenges. It values the most sublime feelings of Paraguayans, the use of the sweet Guaraní language, strengthening the sense of identity and belonging, both for those who live in the national territory and for those who live outside the country. The registry of native and popular music, begun with guarania's creation, encouraged Paraguayan music's diffusion, which today integrates national and international artists and orchestras' repertoire, even at a symphonic level.

1.5. *Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?*

*Not to exceed 50 words*

Nowadays, no aspect of the element is incompatible; instead, it promotes love, peace and the principles that govern human rights, for whose defense many of the genre's artists emigrated or were exiled, favoring its globalization, and today it is the element that bonds the Paraguayan people with their roots.

1.6. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?*

*Not to exceed 50 words*

The element is compatible with the requirements of mutual respect, it highlights the importance of love, respect and tolerance to people, to the homeland, to nature, recognizing those sublime feelings in the bonds that join and connect us, allowing differences to be accepted and promoting peace.

1.7. *Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?*

*Not to exceed 50 words*

The element is compatible with the requirements of sustainable development and constitutes a living cultural heritage whose transversality encourages sustainable development, both because of the messages it conveys and because it is a component that brings together various stakeholders and sectors, strengthening the country's cultural and creative industries.

1.8. *Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.*

*Not to exceed 100 words*

There are no practices governing access to the element.

1.9. Audiovisual materials about the element

- 10 recent photographs in high definition are submitted
- Form ICH-07-photo is attached to grant rights for the 10 photos submitted
- A video is submitted
- Form ICH-07-video is attached to grant rights for the video submitted

## 2. Contribution to visibility, awareness, dialogue and sustainable development

*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'. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.*

*Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole including the answers provided in this section.*

*Do communities concerned consider that the element contributes to the following?*

- Food security
- Health care
- Quality education
- Gender equality
- Inclusive economic development
- Environmental sustainability including climate change
- Peace and social cohesion
- Others (please specify):

*Provide explanations in support of the statement(s) made above, as appropriate.*

*Not to exceed 200 words*

Food security: Strongly rooted with the Paraguayan peasant life, considering that the basis of sustainable food is in the countryside.

Health care: The art cultivation and enjoyment promote quality mental health, contributing to education, and promoting the practice of preventive mental health.

Quality education: The teaching of music demonstrates a significant contribution to a comprehensive education at all stages of life.

Gender equality: The Guarania exalts women and highlights their social role, so today there are outstanding female composers and performers.

Inclusive economic development: It contributes to a circular economy by influencing the generation of small and medium-sized traditional and innovative cultural enterprises linked to the youth segment.

Environmental sustainability including climate change: Many pieces are inspired by nature, which promotes the appreciation of natural heritage.

Peace and social cohesion: Expresses love in all its dimensions and contributes to social cohesion based on the strengthening of cultural identity.

Cultural diversity: Bilingualism as expression and valorization of the Guarani language. The modest origin of the musical genre and its internationalization through different channels. From

the popular to the erudite character of Guaranía.

States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above.

Materials (written, audio-visual or any other way) are submitted

### 3. Safeguarding measures

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

What safeguarding measures are put in place to protect and promote the element? Include in your answer the communities' role in the planning and implementation of measures described.

Not to exceed 500 words

Regarding the protection of the element, it was declared "National Intangible Cultural Heritage" by Resolution SNC No. 35/20, integrating the National Register of Cultural Heritage.

The Law 4072/10, "declares the Guaranía Cultural Heritage", and Law No. 4310/11, states that August 27, in commemoration of its creator's birth, "National Guaranía Day", both enacted at the request of the civil society. "Guaranía Week" is celebrated annually, organized collaboratively by the National State, Municipal Governments and civil society organizations, with seven days of festivals, seminars, concerts, publications, workshops, tours of Guaranía sites, etc., involving a massive community participation from all ages and genders.

Similar activities are constantly carried out, driven by the public and private sectors, promoting the participation of national artists in festivals, concerts and other national and international events. In this sense, the National Fund for Culture and the Arts, the National Secretariat of Culture, the Municipality of Asunción and other institutions provide financial and logistical support to artistic, educational, research or dissemination projects related to Guaranía.

In relation to the valorization and promotion, the Guaranía was incorporated in the formal musical education and other areas of knowledge and integrates the symphonic and folkloric repertoire of orchestras and national bands.

It occupies spaces of diffusion and debate such as the 2nd Symposium of Music 2022, with the motto "Taipu rory ñane remiandu" (Let our feeling sound happy), called: the Guaranía, Intangible Cultural Heritage of Paraguay for the World". (<http://www.cultura.gov.py/guarania/>)

The communications media contribute to the recognition of artists with transcendence in the Artistic environment and disseminating the genre in programs and spaces dedicated to the national culture where Guaranía is being approached in its diverse focuses.

National and international awards competitions encourage the creation in the musical genre, such as the ones carried out by Banco Central del Paraguay, in its 2022 edition, awarded new creations, and the Ibero-American competition: "La Guaranía, soundtrack of Paraguay for the world" included in one of the lines of Ibermusicas Program's support.

The establishment and strengthen of Museums and Interpretation centers about the musical genre and its principal exponents.

"The Guaranía sites", like Punta Karapá in Asunción, neighborhood of Maestro Flores, whose inhabitants identify guaranía as a hymn, Villarrica, in Guairá, cradle of Ortiz Guerrero poet, San Bernadino, in Cordillera, where the "paseo del recuerdo" immortalizes the contribution of Maestro Demetrio Ortiz, among others, visited by Paraguayans and foreigners.

In the research field, academics, specialists and interested people are continuously studying and publishing about the Guaranía from its musical, historical, social, linguistic, etc. aspects.

Private archives and documentary centers have been consolidated with historical and contemporary musical records of the musical genre, such as the "Ateneo Paraguayo".

The Paraguayan culture, linked to the family nucleus and the community in whose bosom the knowledge and valuation of the manifestation is transmitted intergenerationally, adopting it as an instrument of dialogue and expression of the feeling.

#### 4. Community participation in the nomination process and consent

*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'.*

4.1. *Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.*

*Not to exceed 300 words*

The interest in the Guaranía nomination to the Representative List of the Intangible Cultural Heritage of Humanity, raised from several civil society organizations linked to the musical genre, was submitted to the National Committee for the Safeguarding of the Intangible Cultural Heritage and unanimously approved by its members.

In order to comply with the prerequisite of inscription in the National Register, during the first stage, a collaborative work was developed between public institutions, civil society organizations and the community based on a permanent dialogue and a sustainable process for the research, the preparation of the technical file and the safeguarding plan, which resulted in the declaration of the manifestation by Resolution SNC N°35/2020.

In 2022, 17 participative workshops were held with communities and local governments throughout the country, within the framework of the implementation of the National Cultural Heritage System, allowing the strengthening of community ties and encouraging actions in favor of safeguarding the Guaranía, while expressing free, prior and informed consent.

The 2nd Symposium on Music was held in the city of Asunción, with the participation of musicians, musicologists, historians and other experts on the subject, sponsored by the Ibermúsicas program and the Faculty of Architecture, Design and Art (FADA) of the University of Asunción (UNA). It also had the support of the National Directorate of Intellectual Property (DINAPI) and the collective management societies: Entidad Paraguaya de Artistas Intérpretes o Ejecutantes (AIE), Autores Paraguayos Asociados (APA) and the Sociedad de Gestión de Productores Fonográficos del Paraguay (SGP).

Finally, the work carried out in the documentation to be submitted was approved by the Committee and the invited members of the various sectors of civil society that are the main bearers and actors in the safeguarding of the musical genre at a participative meeting.

Consent (written, audio-visual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support to the description above

4.2. Community organizations or representatives concerned

Contact person for the communities:

**Title (Ms/Mr, etc.):** Mr.  
Family name: Delvalle  
Given name: Alcibiades  
Institution/position: Ateneo Paraguayo  
Address: Ntra. Sra. de la Asunción 820, Asunción  
Telephone number: +59521491 495  
Email address: antoniopeccipy@yahoo.com

Other relevant information:

**Title (Ms/Mr, etc.):** Mr.  
Family name: Escobar  
Given name: Enrique  
Institution/position: National Fund for Culture and the Arts (FONDEC)  
Address: 25 De Mayo 972 and EE.UU., Asunción  
Telephone number: +59521490726  
Email address:

**Title (Ms/Mr, etc.):** Ms.  
Family name: Angie  
Given name: Duarte  
Institution/position: Directorate of Culture and Tourism of Asunción City Hall  
Address: Ayolas almost Paraguayo Independiente, Manzana de la Rivera  
Telephone number: +595981845067  
Email address: culturayturismoasu@gmail.com

**Title (Ms/Mr, etc.):** Mr.  
Family name: Fleitas  
Given name: Arturo  
Institution/position: Chacarita's Sounds  
Address: Chacarita neighborhood, Punta Karapá  
Telephone number: +595982616401  
Email address: culturayturismoasu@gmail.com

Other relevant information:

**Title (Ms/Mr, etc.):** Mr.  
Family name: Fadlala  
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**Title (Ms/Mr, etc.):** Ms.  
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**Title (Ms/Mr, etc.):** Mr.  
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**Title (Ms/Mr, etc.):** Ms.  
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Email address:

**Title (Ms/Mr, etc.):** Mr.  
Family name: Gomez Zayas  
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**Title (Ms/Mr, etc.):** Ms.  
Family name: Pacuá  
Given name: Mirian  
Institution/position: Asociación Cultural Somos Guaranía  
Address: +595981850886  
Telephone number:  
Email address:

**Title (Ms/Mr, etc.):** Mr.  
Family name: Flecha  
Given name: Ricardo  
Institution/position: Guaranía's office.



Address: Ayolas casi Paraguayo Independiente, Manzana de la Rivera  
Telephone number:  
Email address: [oficinadelaguarania@gmail.com](mailto:oficinadelaguarania@gmail.com)

**Title (Ms/Mr, etc.):** Ms.  
Family name: Cusmanich  
Given name: Techí

Institution/position: "Canto de Todos", " Ibero-American Song Center" and the "Movimiento Continental de  
Address: Trovadores".  
Telephone number: +595981550097  
Email address: [techicusma@gmail.com](mailto:techicusma@gmail.com)

**Title (Ms/Mr, etc.):** Mr  
Family name: Szaran  
Given name: Luis

Institution/position: Sonidos de mi tierra  
Address: +595981421100  
Telephone number:  
Email address: [sfaasu1@gmail.com](mailto:sfaasu1@gmail.com); [becko.genes@hotmail.com](mailto:becko.genes@hotmail.com)

**Title (Ms/Mr, etc.):** Mr.  
Family name: Sanchez Hasse  
Given name: Diego

Institution/position: Diego  
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Email address: +595991766942  
[dshaase@gmail.com](mailto:dshaase@gmail.com)

Contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached, and their details can be published on the website of the Convention as part of the nomination

## 5. 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 and 12 of the Convention.

5.1. Name of the inventory(ies) in which the element is included

The Register of National Cultural Heritage Assets.

5.2. 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

The National Secretariat of Culture through the General Office of Cultural Heritage

5.3. Reference number(s) and name(s) of the element in the relevant inventory(ies)

Registration N° PCI 00000018.

5.4. Date of the element's inclusion in the inventory(ies)

January, 16<sup>th</sup>, 2020

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention?

Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted

No, the information is not included in the periodic report. Provide information in the box below

Not to exceed 200 words

The report was submitted in 2021.

An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

## 6. Correspondence and signature

6.1. Designated contact person

Provide the contact details 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.): Ms.  
Family name: Couchonnal  
Given name: Maricarmen  
Institution/position: Secretaría Nacional de Cultura  
Address: De las Residentas 820 casi Perú  
Telephone number: +595981605001  
Email address: mesadeentrada@gmail.com


Other relevant information: snc.mcouchonnal@gmail.com

6.2. Other contact persons (for multinational nomination only)

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

Title (Ms/Mr, etc.):	
Family name:	
Given name:	
Institution/position:	
Address:	
Telephone number:	
Email address:	
Other relevant information:	

6.3. Signature on behalf of the State Party or States Parties

Name:	Rubén Capdevila
Title:	Ministro, Secretario Ejecutivo – Secretaría Nacional de Cultura
Date:	30 <sup>th</sup> March, 2023
Signature:	Rubén Darío Capdevila Y. Ministro - Secretario Ejecutivo 

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

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