

# SEBUKY

- Concept -

Musical and Cultural Foundations

## PROYECTO PACHA

# CONCEPT

"Proyecto Pacha" is a musical trilogy of Folklore mixed with Electronica based on the Andean cosmovision of three worlds or realms.

Pacha means land and time, both senses are key in the work.

Hanan Pacha (2024): is the world/kingdom/time of "above", guarded by the Condor.

Uku Pacha (2022): is the world/kingdom/time "inside" or "below", guarded by the Serpent.

Kay Pacha (2021): The world we experience, the now, protected by the Puma.

Following are the musical and cultural foundations of Proyecto Pacha.



# BACKGROUND

# -ORIGIN-

In 1992, Sebuky arrived in Barcelona from Quito, Ecuador.

Migration: cultural uprooting, the quest for identity marked his journey. A journey that led him to discover the folklore of the American continent, specifically regions of South America, although also from other places.

In the following pages, the folkloric foundation that can be heard within Proyecto Pacha is explained.

# BACKGROUND

## -FOLKLORE -

### Colombian Caribbean

He learns in Barcelona under the guidance of master Felipe Muñoz, rhythms, melodies, and instruments native to the Colombian Caribbean, where Cumbia originates. Subsequently, with classmates from the course, they founded -Pitajaya- where they played for several years in various locations across the Catalan geography.



# BACKGROUND -FOLKLORE -

Ecuadorian/Colombian Pacific Region

He also studies with master Felipe Muñoz the rhythms, melodies, and instruments of the Colombian southern Pacific and northern Ecuadorian regions, Afro rhythms where the marimba is often the main instrument alongside vocals, choirs, and percussion. Subsequently, he creates a movement called "la rueda del pacífico" where they gather for years in various parks in Barcelona to celebrate this style of music.

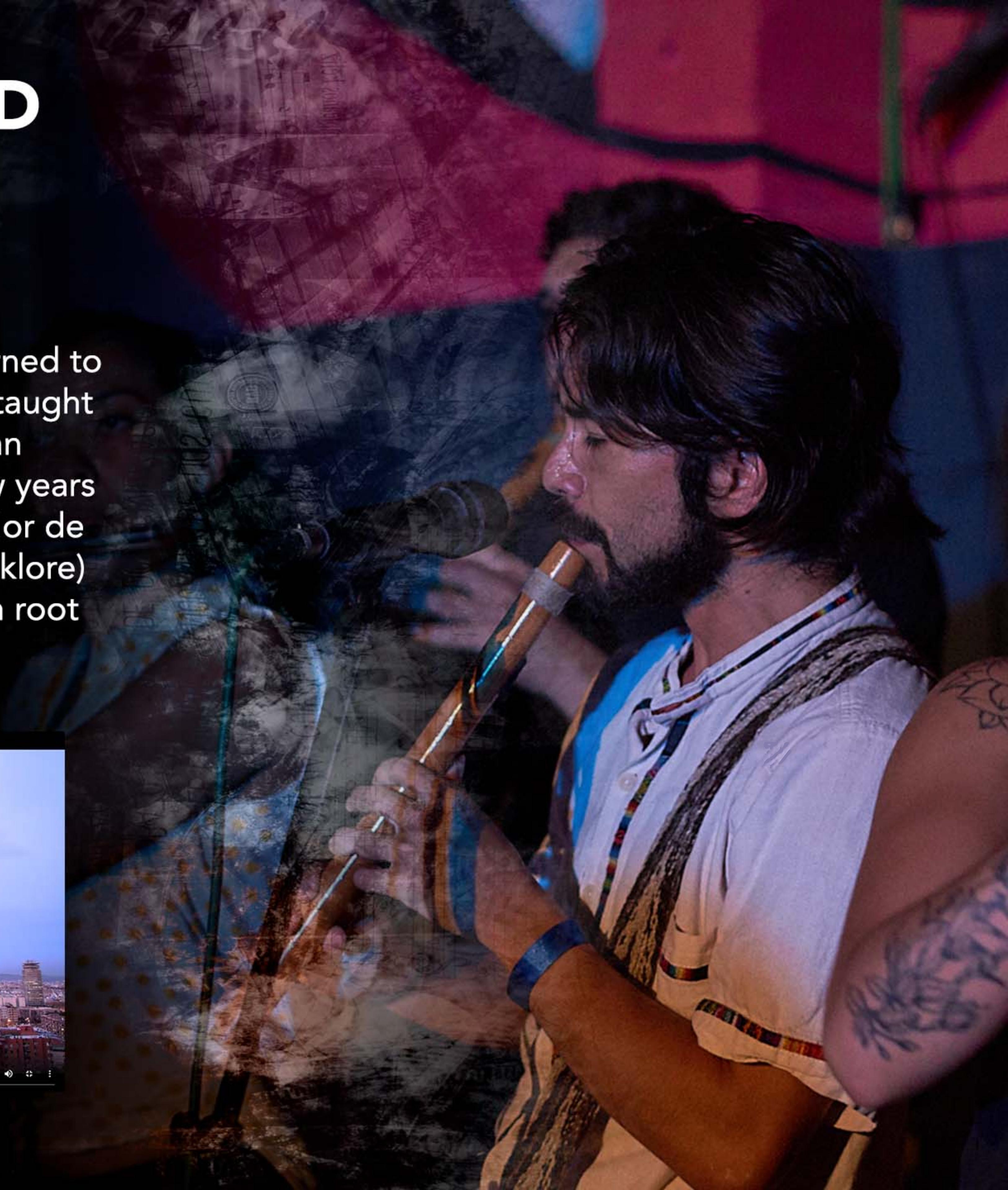


# BACKGROUND

## -FOLKLORE -

### The Andes

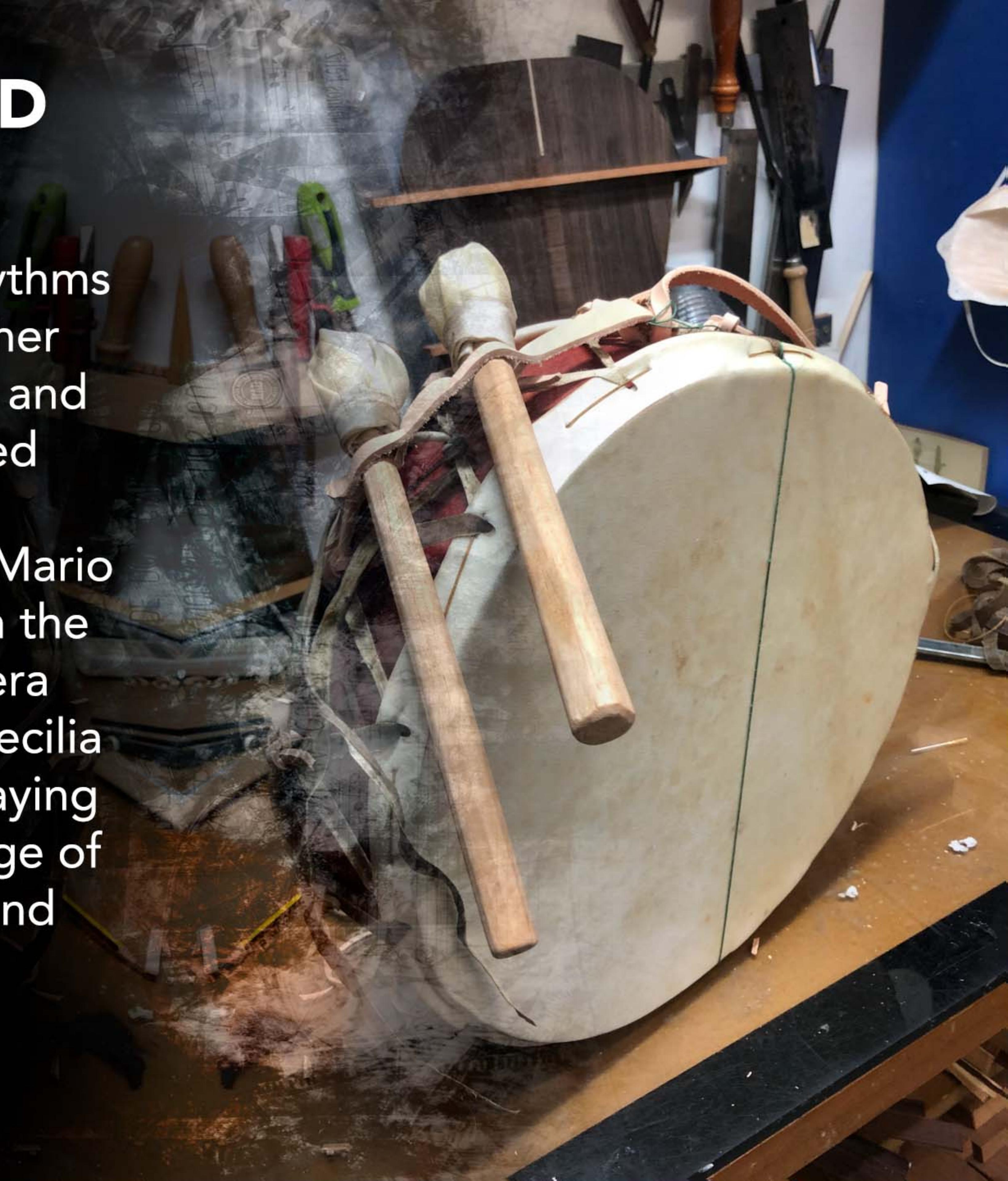
Since the age of 16, when he returned to Ecuador for the first time, he has taught himself to play various Andean instruments, spending the last few years as a member of groups such as Flor de Junta (Latin American Andean folklore) and Los Hijos del Viento (Bolivian root music).



# BACKGROUND

## -FOLKLORE -

He has also explored rhythms and melodies from other places in Latin America and the world. He received lessons in Peruvian percussion from master Mario Cubillas, participated in the Argentine Caja Chayera creation workshop by Cecilia Saenz, and has been playing Celtic music since the age of 10, focusing on Irish and Galician rhythms.



# RESEARCH

He has wanted and continues to want to immerse himself in the territory to get to know the people who develop that music, the art that is another manifestation of their culture.

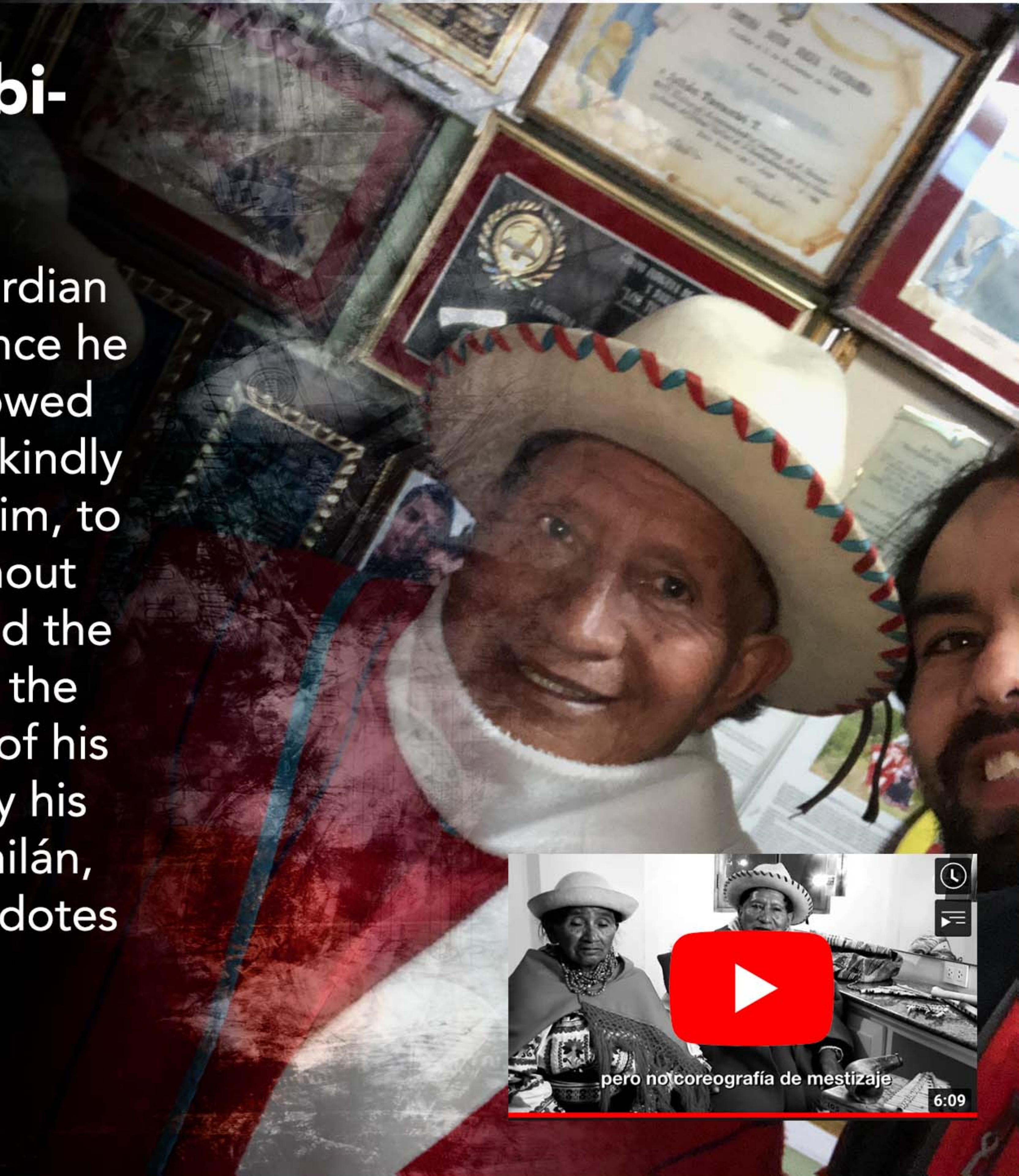
Between 2018 and 2019, he traveled to some places in South America, meeting people who are true living treasures. They helped him, without him knowing it, to develop what is Project Pacha.



# -Julian Tucumbi-

## Pujilí, Ecuador

Indigenous, proud guardian of Cotopaxi's culture since he can remember, he allowed me into his home after kindly asking if I could meet him, to which he agreed without hesitation. He explained the instruments he plays, the rhythms, and customs of his land. Accompanied by his wife Francisca Chugchilán, they shared some anecdotes of his youth.



# -Adolfo Idrovo- Cuenca, Ecuador

Adolfo has been recreating indigenous instruments from Ecuador and other Andean regions since the 1970s, including both pre-Columbian instruments and later instruments that have fallen into disuse. He has developed his own method for the 'palla', a typical cane flute of the region.

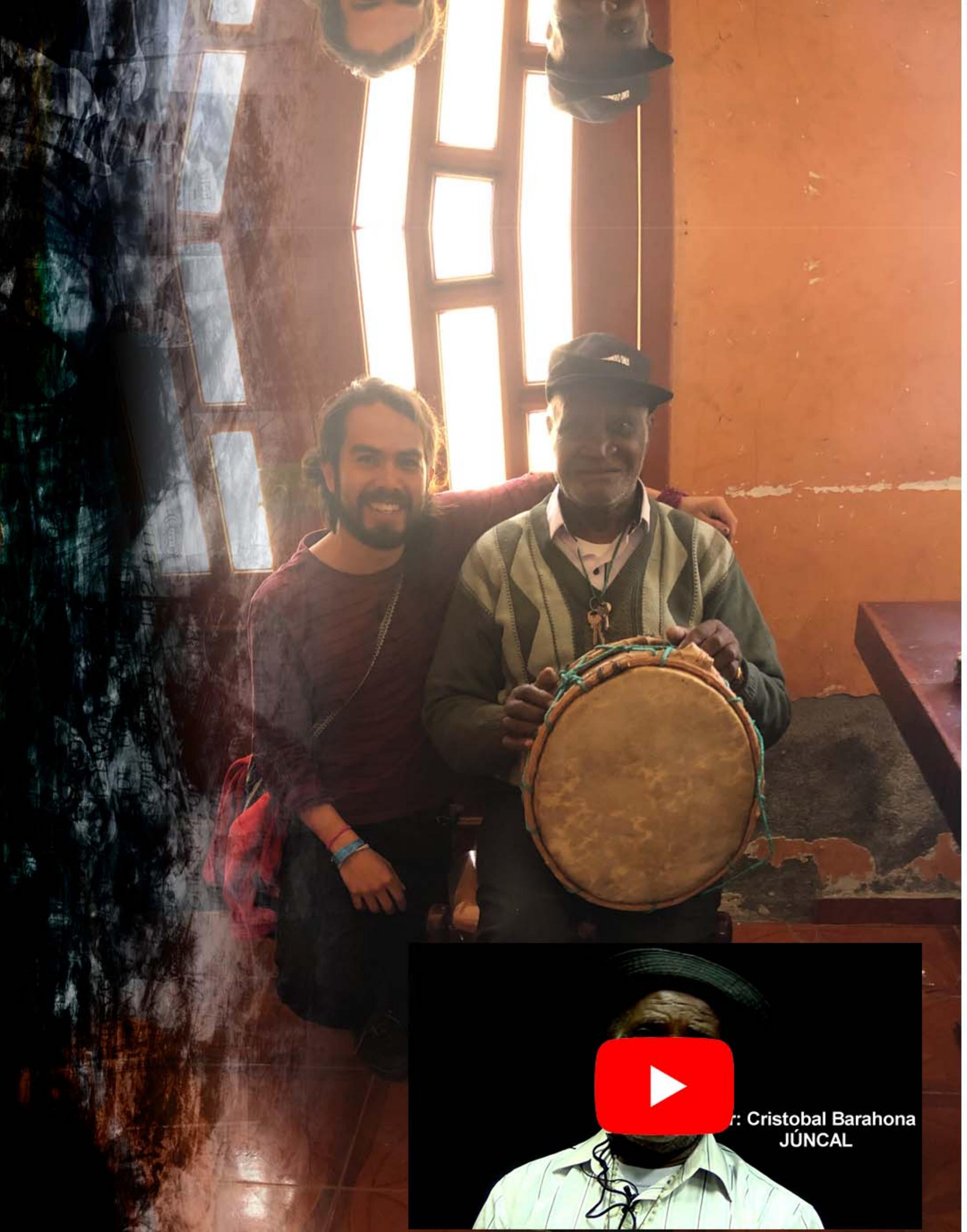
He is a positive and kind-hearted man who agreed to explain to me the history of the instruments he crafted.



# -Cristóbal Barahona-

## El Juncal, Ecuador

Cristobal Barahona is one of the last builders of a typical instrument, following the traditional way, of the Afro-Ecuadorian community in the Sierra: La Bomba, from which the rhythm of the same name originates: La Bomba, very famous in Ecuador. I was fortunate to meet him, acquire an instrument crafted by his hands, and gain some insight into his knowledge.



Cr: Cristóbal Barahona  
JUNCAL

# **-Hermanos Ortiz- Ovejas, Sucre, Colombia**

In the interior of the Colombian Caribbean, he had the opportunity to meet three brothers, artisans of many of the instruments played by important groups in Colombia, the Ortiz brothers, who make Colombian flutes, drums, maracas, among others. He visited their workshop, their home, and shared some time with them, in the context of the Gaitas Festival in Ovejas, Sucre. The conversation was so engaging that he didn't manage to take a photo with them. Unfortunately, the year of the pandemic took one of the brothers, R.I.P Jimmy Ortiz.



# **-Rafael Cassiani-**

## **Palenque, Bolivar, Colombia**

In the town of San Basilio de Palenque, the first free town in the Americas, a community founded by cimarrones, escaped slaves, outside of Spanish structures, with its own language: Palenquero; he had the honor of meeting the late

Rafael Cassiani Cassiani, a musician who kept the Palenquera tradition alive. Besides speaking and sharing with him, he witnessed a beautiful scene as captured in the photo, where, amidst a joyful procession throughout the town, the crowd stopped at his house to pay tribute to him.



## - Musical Instruments-

From these travels, he brought back knowledge from its source, but he also brought back instruments crafted by artisans in their territory.

These instruments not only carry the physical importance of being musical instruments but also carry symbolic significance as they lay the foundations from which Project Pacha emerges.



# SOUNDSCAPE

Over the years, on various trips, he has had the opportunity to record and catalog sounds from the places he visited: birds from the Amazon, streams in France, waves in the Caribbean, wind from the Bolivian highlands, water from a lake in Patagonia. Some of these recordings have been uploaded to various platforms to be heard in their raw form.



Quito, Ecuador

# SOUNDSCAPE

All these sounds are used as samples, sometimes transformed and sometimes in their raw form, to give Project Pacha an organic effect and a more earthly and temporal energy.



# CONCLUSION

Proyecto Pacha is the consequence of the aforementioned elements: migration, the search for identity, the approach to Latin American folklore in particular, the innate interest in the sounds of nature, and some inclination not mentioned by the machines.

These are the ingredients; I believe it is necessary to know them in order to better understand the ongoing project.

Sebastián Bermeo, 08/09/2022, Limache, Chile



# Credits:

Almost all content, including music, art, photos, videos, etc., is created by Sebuky.

The following are the only exceptions:

Page 2 and 5: Photo by Luna Andrade (Concert Proyecto Pacha, Barcelona Sept 2021)

Page 4: Photo by Emanuele Nutile - Pitajaya Concert - Barcelona

Page 6: Photo by Jahel Guerra - Flor de Junta Concert, Migrant Arts Festival, Barcelona, 2021