

MUSIC OF PERU: THE 1960s

"From the Mountains to the Sea"



1. EL CONTRAPUNTO (*marinera*) - Los Mensajeros de la Libertad; vocal by El Solitario de la Libertad y El Picaflor del Norte (Smith # 8075A; DSH 1566) (T459)
2. EL INMENSO ALTIPLANO (*taquirari*) - Los KCollas- vocal; accordion by Alejandro Núñez A.; director: Felix Loza (Smith # 8011B; 1443A) (T343)
3. EL PENADO (*bolero*) (Teofano Guerrero) - Jorge Barssy (vocal) y su conjunto (Smith #8012A; 1444A) (T343)
4. SEPARACIÓN (*vals*) (Hnos. Castillo) - Los Tupas (vocal): Pablo Núñez, Paco Miranda, Jose Chinchay (Smith # 8286A; DSJ 2016) (T124)
5. SOY TRUJILLANITA (*marinera*) - Banda Sinfónica Sunicancha (instrumental) (Smith # 8004B; 1361) (T395)
6. MAÑANA ME VOY (*buayno*) - Solitaria Andajina (vocal) with Banda Filarmónica Andajina (Smith #7841B; DSE 1136) (T276)
7. AYHUALA (*pasacalle*) (Victor Cordova) - Banda Filarmónica Andajina (instrumental) (Smith #7840A; DSE 1133) (T276)
8. TE QUIERO PORQUE ME QUIERES (*rock*) - Beto Boachet (vocal) (probably unissued) (T89)
9. MI CHINA LOLA (*buayno - cumbia*) (Hernán Villanueva) - Conjunto Cachicadan (vocal) director: Hernán Villanueva (Smith #8296A; DSJ2101) (T417)
10. EL PELICANO (*fiestejo son*) (Andrés Caballero) - Blackie Coronado (vocal) y su conjunto (Smith #7711A; DSD 906) (T219)
11. EL SERRANITO (*cumbia*) (César Reina) - Los Ases del Ande (instrumental with clarinet, el. gr. and percussion) (Smith #8028B; DSJ2131) (T475)
12. EL ALCATRAZ (*alkatraz*) - Blackie Coronado (vocal) y su conjunto (Smith #7710A; DSD 905) (T 219)
13. QUE VIVA EL SANTO (*San Juanito*) - Conjunto Los Chiroques (vocal) Pisfil, Coronado, & Llontop (Smith #8219A; DSJ1952) (T388)
14. CACHIRPUNTA (*buayno*) - Conjunto Virgen De Natividad de Cajamarquilla, director: Humberto Ventocilla (Smith #8061B; DSH 1527) (T382)

15. INGRATA HUANCAY BAMBINA (*buayno*) (Román Portella) - Los Canarios del Peru (male vocal) (Smith #8636A; DSJ 2553) (T309)
16. EL PROLETARIO (*buayno*) (Nolberto Altamirano) - Conjunto Los Condores de Parinacocha (male vocalist & director: Nolberto Altamirano) (Smith #8293A; 2079) (T422)
17. PRETENCIOSA HUANCAYNITA (*buayno*) - Trio Los Andes (instrumental featuring a harmonica) (probably not issued) (T80)
18. GORRIONCITO (*buayno*) (Victor A. Gil) - Picaflor de Los Andes (vocal) with Orquesta Lira Tarma; director: Adrian Solano (Smith #7797B; 1092) (T295)
19. VICUÑITA DE ANCAHUASI (*costumbrista*) - Conjunto Costumbrista (with high female voice singing in quechua) (probably not issued) (T38)
20. ARDOROSA PASIÓN (*muliza*) (T. Quintana - Victor Calderón C.) - Conjunto Alma Jaujina vocal by Hermanos Bonilla Peña (probably brother and two sisters) (Smith #8290A; DSJ 2074) (T490)
21. AYACUCHANA (*marinera*) - Conjunto Lira Folklorica del Perú (mostly instrumental) (recorded by Radio Central) (probably not issued) (T83)
22. VICUÑITAS DE ALTAS PUNAS - Conjunto San Cristobal de Bishongo (vocal by female duo) (Smith #8261; DSJ 2035) (T 498)
23. LA ÚLTIMA COPA (*tango*) (Francisco Canaro) - Alberto Jara (vocal) y su conjunto (Smith #7689B; DSA 796) (T213)
24. "039" (*paseo*) (Alejandro Durán) - Tito Avila (vocal) y sus Costeños (Smith #8029B; 1470) (T126)
25. EL CONSUELO DE LLORAR (*vals*) (Carlos Sebastiani) - Los Yungas (vocal) (Smith #7897A; DSE 1247) (T312)
26. LA PAMPA Y LA PUNA (*bolero*) (Carlos Valderrama) - Los Dandys (vocal trio) y su conjunto (Flores y Jaramillo) (Smith #8391A; 817) (T252)
27. SOY CRIOLLO (*polka*) - Los Monarcos (vocal - R. Jaramillo, M. Perez, & A. Rosado) (Smith #7625B; 670) (T190)

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From The Mountains to The Sea



MUSIC OF PERU - THE 1960s



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"From the Mountains to the Sea"

by John Cohen

This CD presents Peru's Andean highland music as well as the Criolla music from the coast. The mountain music retains the influence of its indigenous ancestry, while the coastal music blends Spanish and African roots with other music from Latin America.

All the recordings are from the Discos Smith catalog, a small Peruvian label which existed from the late 1950s into the early 1970s, and recorded both Andean mountain music and coastal Criolla. On the original record labels of the 70s and 40s which the company released, the producers or musicians indicated the style or rhythm of each performance, which was not only a useful marketing ploy but also gave the outsider a guide to what might be heard in the grooves of each record. From the Andes we hear Huayno, Huaylash, Muliza, Passa Calle, Costumbrista, Carnaval, Taquirari, and Cachiripunta, while from the coast we hear Marinera, Vals Criolla, Bolero,

Cumbia, Rock, Tango, Paseo, Alcatraz, Festejo, and Polka.

All the music on Discos Smith was intended for specific Peruvian markets, reflecting the purchasers' local preferences as well as the artists' ideas of being up-to-date. There is an incredible diversity and vigor to be heard in this popular music and in the traditional music it has drawn from. This may be the first collection offering Peruvian Criolla music and the black Peruvian traditions which shaped it, alongside some superb examples of Andean music.

Discos Smith probably saw Criolla and Andean as two distinct markets. Yet their catalog can also be read as a musical thread following the path of Andean people's migration from the mountains to the coast. Millions of *serranos* made this journey starting in small Andean villages, then moving to urban centers in the mountains. From there some went to the coastal industrial cities such as Trujillo and

Chimbote where workers were needed in the fish industry and on large sugar plantations. But the great majority travelled directly to the capital city of Lima where they were greeted by an unfriendly world and tried to seek refuge with people from their home regions. In fact, even today, the distribution of Andean groups in Lima reflects their mountain origins with the greatest concentration of Ancash people living north of the city, and Huancayinos living along the central highway which leads back to their part of the Andes. Although the sources of most Smith recordings were from the mountains, most of the recordings were made in Lima by migrant musicians and their largest market was probably among the migrants within Lima.

Little has been written about Criolla music although it had come to be the music preferred by the dominant elite of Peru before becoming popular with the working classes of the coast. Musicologists have chosen to focus on the Andean traditions with special emphasis on the culture preserved in the Indian communities and at festivals. The commercial and popular Andean traditions such as Huaynos (heard on our previous releases of Peruvian music, Arhoolie CDs 320 & 338), Mulizas, and Yaravi

have been largely avoided by musicologists who have dismissed these forms as commercial exploitations by business interests. Yet the music preserved by Discos Smith and other small record companies attests to the validity and vigor of Peruvian popular culture, confirming how the commercial marketplace of the twentieth century has become the vehicle for the cultural expression of the people.

In Peru, musical identity can reveal if you are from the coast, a migrant, a resident of a highland town, or if you are an Indian living out in a mountain community. In this way each Peruvian is defined by the music around him. Even in Inca times each village was distinguished from the next by the designs on their textiles, and presumably by their local music as well. Today, musical orientation still can identify where you are, where you're coming from and where you're heading.

Here is how an Andean might view his world, "Being from the village of Huaylas, we have village music: our own local songs and festival music for our Saint's day celebration. We also have Huaynos done in a distinct Ancash style. Anyone from the department (state) of Ancash can recognize this sound, even when they move to Lima. We can hear it at an Ancash

social club in Lima, or on the radio if the disc jockey is from Ancash."

In the Andes, the Indians who live out in the countryside have their own typical songs (*típicas*) as well as customs (*costumbrista* music). But sometimes ritual music can take over the villages and towns, and it is even played at celebrations in Lima social clubs. When an Andean villager travels to the towns on the coast, the bus or truck might stop at cafes where they play Criolla music on the juke box. At night it is heard blaring out from loudspeakers around the plaza. Couples stroll to it and in the cafes with blue walls and spicy hot food, the couples dance to it closely to-

gether. They move their hips to the tricky rhythms produced by the percussive sounds of drums and sticks banged together. This is very different from the way Andean people dance the *Huayno*.

In Lima, in the 1960s, street radios blared out Criolla music, tangos, boleros, *cumbias*. The working people at the markets seemed to prefer the coastal music. They didn't have any feeling for Andean music. In response, migrants from the sierra stayed near places where Andean music was heard. But the children of the migrants liked to dance to Cumbia music which originated in Colombia, and which swept all of Latin America.

Discos Smith: Popular Music from the Andes to the Coast

Some of this music from the Smith catalog will have nostalgic appeal to Peruvian emigrants in the U.S. Many of them were from the coast and travelled out of the country, while Andean people from the sierra were migrating to the coast.

In the boom years of copper mining in the

1950s the new Peruvian record industry was directing its releases at very specific groups since there was no single mass market. For the first time Peruvian pressing plants were manufacturing discs of Peruvian music. Earlier they had sold mostly imported music. The initial plan of the larger companies was, as before, to

sell to the Peruvian upperclass, but they soon discovered a much bigger market for indigenous vernacular music. It was an expansive period, when small labels started to compete with the larger ones. It was also an exploratory period with no clearly defined audience. This CD offers an accurate snapshot of that period when the big migrations from the Andes to the coast were underway and the main musics of Peru were Huaynos and Criolla, representing two very different traditions.

Since the late 1980s with the surge in popularity of Salsa and Tropical music in the streets of Lima, music from other parts of Latin America has overshadowed popular Peruvian music. Today, much of the Criolla music has disappeared from the airwaves. The once cherished *Marinera* is rarely performed in Lima, and similar distinctive Peruvian musics have receded into the background behind the force of Latin Pop and Caribbean influences.

Although the Huayno remains popular today, Chicha music has done the same to this popular music of the Andes, making it seem old fashioned. In a way, both Huayno and Criolla have acquired a nostalgic quality in modern Peru. As popular music that has survived from the past, they have become the folk music of

Peru in the sense that Moe Asch and Chris Strachwitz have defined it. In their vision, folk music includes popular, commercial, traditional, mestizo, Indian, ritual, ceremonial, topical, protest, political — an inclusive spectrum with room for almost everything but art music, opera, classical, and the music of elite society.

Discos Smith was owned by Mabile Smith, a north American who had worked for the first large record companies in Peru before founding his own label. His recordings were known for the excellence of their sound (done on 1/4" BASF tape at 15 ips, using excellent microphones and probably a professional Ampex recorder) and the roughness and authenticity of much of the music. His musical director was Sr. Sotelo who located the artists and supervised the recordings. It was the raw, authentic sounds on the Smith label that caught my attention initially in 1964. In 1989 I located more than 500 of Smith's original tapes and suggested to Chris Strachwitz, of Arhoolie Records, to purchase them.

Of the approximately 2150 recorded performances Arhoolie acquired from Discos Smith, 947 were listed as Huaynos, and a great many others were distinctly Andean. Discos Smith was active during the years when Huayno records

sold more than all other kinds of music combined in Peru. During that period a generic Huayno style emerged that could be heard from every part of the sierra. It existed as something different from the distinctly local/regional Huaynos which were known prior to the coming of the record industry. This process is similar to the way the Bluegrass style became an overlay on regional country musics throughout the U.S. Beyond regional Huayno groups, there were also Folkloric groups who would present music from a variety of regions. This might explain how the Bolivian Taquirari music (#2)

Music Nametags

In assigning nametags, Peruvian record labels generally defined coastal music as Criolla, jungle music as Selva, and Andean music as Folklore. It is not certain as to how these terms were arrived at but one record company of the same period as Smith, called Sono-Radio, divided their new release announcements into four sections: "Nueva Ola" [Julio Iglesias and Diana Ross], "Tropical," "Criolla," and "Vernacular" [Andean].

CRIOLLA

Criolla music blended Spanish and Afro-Caribbean traditions which evolved during 400 years from the colonial era on. Criolla culture produced distinctive musics such as the Marinera and the Vals Criolla. Compared to the Andes, the

got to Discos Smith. The company didn't travel to Bolivia to record it. Another possibility of how this music got to Smith is that this group performed at a Coliseo in central Lima.

Artistic directors and A&R men from Peruvian record companies 'scouted' for musicians at the Lima Coliseos. The Coliseo was an ongoing tent show where Andean music was presented to an audience of migrants from the mountains. The Coliseos have since closed down, but the performances continue today in smaller venues in the barrios and outlying districts of Lima.

coastal tradition has always been more receptive to music from Europe and popular Latin American rhythms such as boleros, tangos and cumbias.

In an article for the Geographical Magazine (May 1987), Peter Cloudsley surveys the development of Creole music in Peru. He describes

how in the 17th century, "slaves were taken from the Andean mines to work in sugar and cotton plantations on the coast. The Spaniards already had been using blacks as domestic servants, and many of Lima's artisans were freed slaves. For centuries blacks and whites lived in close contact, resulting in a cultural mix that came to be called *criollismo* in the present century.

"A 'creole' originally meant a Spaniard who was born in the New World, but the creole culture borrowed as much from Africa as it did from Spain. Today, black Peruvians consider themselves to be creoles." (Cloudsley)

"Black and white musical traditions developed separately: in the grand salons the whites danced European *waltzes*, *mazurkas* and *jotas* while in the alleyways blacks played and danced the *zamacueca*, *panalivio* and *alcatraz*." (ibid)

"Creole music embraced only a minority of Peruvians who lived on the coast and in the principal departmental capitals of the Sierra. It totally excluded the campesinos. Creole culture was a monopoly of the dominant classes and its official recognition (with the National Day of Creole Song in 1944) concealed old prejudices about Indian and Mestizo cultures." (ibid)

The Discos Smith catalog contains a good cross section of Criolla music. Criolla is more cosmopolitan and less isolated than the rural music from the Andes which serves the culture of the indigenous population. Criolla music has also been responsive to popular music from Colombia, the Caribbean, and from Spain as well. It was the dominant music in Lima before the Andean migrations of the mid-twentieth century.

THE MARINERA

The lines of demarcation between Andean and Criolla were not always a strict separation. For example, the popular Criolla Marinera music had also been well-received in the Andes. You could call it the Andean Marinera. The Marinera has also had great appeal to the upper and middle classes in Lima. At clubs they love to clap along, holding their arms erect in a manner that evokes the clapping done to Spanish Flamenco music. There is a festival devoted to reviving the Marinera held annually in Trujillo (on the coast). Yet the Marinera is also integrated into Andean life, evidenced by many records with a Huayno on one side and a Marinera on the other, performed by the same band. In this collection are several

Marineras with a Huayno fugue at the end.

The name Marinera refers to the sea and many suppose it to be a dance originally done by sailors. The naval reference actually celebrates sea battles from the war between Peru and Chile which Peru lost in 1883. The memory of that war remains vivid in Peruvian culture. In 1983 high in the Andes in the town of Huaylas, I witnessed a festival where a float representing a warship from that battle a hundred years earlier, was carried across the plaza, many miles from the sea.

At local feast days in Huaylas (and throughout the sierra) they dance the Marinera with waving kerchiefs. Selected young people practice this dance so they can perform it when dignitaries visit the town. (A performance of an Andean Marinera is seen in **Mountain Music of Peru**, [a film by John Cohen—ed.]. Sometimes a young woman will dress as a caballero with a broad brimmed hat and clean white pants to dance the man's part. The woman's costume has long flowing skirts like those worn by upperclass women in the 19th century. It is a courting dance, happy in spirit, and according to Harry Tschopic (*Music of Peru*, Folkways 1949), "the texts are humorous, often bawdy, filled with double

meanings... The dancers strut and stomp, the woman now coquettish and now indifferent to the ardent courtship of her partner."

HUAYNO STARS

Once Andean musicians began to regularly perform and record for their fellow migrants, the Coliseo tent shows helped to select a number of Huayno artists who became immensely popular with Andean record buyers. They sold hundreds of thousands of their records. Picaflor de los Andes (Gil Mallma) from the Huancayo region (#18) was one of the most popular. José María Arguedas described Picaflor's performance at the Coliseo:

"Gil Mallma, the hummingbird of the Andes, is short in stature, but in Huanca dress (costume) from his feet on the stage to his hat on high, spinning as he dances, or raising his arms to receive applause — he doesn't seem much taller but is truly imposing. At the first note of the Huaynos and Mulizas and especially the Huaylas — Gil Mallma, the Picaflor de los Andes makes them explode in a kind of triumphal moan (lament). The public applauds like an instantaneous echo of the voice, so sharp, so intense and constrained by conflicting affections: pain, longing and defiance."

"The women make their children dance in the stalls, lifting them. The young people applaud and clap. Picaflor de los Andes sings along in the noise, cheering, silence and whistling of jubilation. The Coliseo becomes a kind of forge. It isn't possible to find a better identification between the artist and the public, nor a better reciprocal stimulation. That's how it is with Picaflor... he spins and stops on the stage, sort of given impulse by the public, of his external and profound vibration. It isn't possible that there is a public nor interpreter more happy and fulfilled."

"...Picaflor: go hear and see him. Especially to feel the atmosphere of the Coliseo... the Coliseos are forges, true forges. On the coast and in the sierra a fire is formed, is integrated and given strength." (*from Arguedas' newspaper column in El Comercio, 1968*)

COSTUMBRISTA

Disco Smith recorded only a small amount of music from distinctly Indian rituals, for that type of music remained mainly in the isolated communities. When it did appear on records it would be generally labelled as Costumbrista (#19) rather than by its specific name. The Santiago music associated with the marking of

cattle from the Huancayo region is indicative of this. But the dynamic of this 'costumbrista' music extends far beyond the isolated communities. Santiago (from the Huancayo region) is a music to accompany a ritual which gives thanks the Andean gods for the fertility of the animals. It is defined by music played on trumpets. These can be long straight wooden tubes, coiled jointed metal tubes, or coiled cow horns known as *wacarapunka*. There are distinctive songs that go with it. During July, this festival is celebrated by the entire Huancayo population not only in the countryside, but also on farms, in villages, in the highland urban centers, and with the migrants from Huancayo in Lima. #19 is a recording of the utmost ethnographic quality showing indigenous Andean Indian singing.

PERU NEGRO:

CRIOLLA AND BLACK MUSIC OF THE COAST

About a third of the catalog of Disco Smith consisted of music from the coast including Marinera, Vals Criolla, Bolero, Cumbia, Rock, Tango, Paseo, Festejo, Alcatraz and Polka. The Festejo and Alcatraz are specific music of black Peruvians, descendants of the slave popula-

tion. Although the black population has been counted in everchanging numbers over the years, in the 1940 census blacks in Peru were but 0.47 % of the total population (Romero). Yet the influence of black music is immense.

A look at history reveals that as far back as 1613, the Lima census had described an established lower class whose social roles were thoroughly stereotyped. . . . black slaves and free-men were described as exponents of a "light-hearted way of life" that featured its own music, forerunner of the *Marinera* (in "Peru a cultural history," by Dobyns & Doughty). Ascribing a "lighthearted way of life" to the culture of slaves begins to indicate a certain cliché which persists in Lima to this day, where the Andean music is characterized as sad, *Criolla* music as beautiful, and the music of Peru Negro as joyful.

The musical contribution of the black population to Peruvian culture has been both celebrated and excluded at various times. Most recently a recording of black Peru, produced by David Byrne has been issued with great success (by Warner Brothers). Fifteen years ago a theatrical dance group made a stage show of the black culture. These are conscious revivals and reconstructions done by professionals. There

are actually very few black communities in Peru such as the one in Chíncha where they celebrate the fiesta of Carmen. The inclusion of Festejo and Alcatraz music in the Smith catalog from the 1960s (# 10 & 12) indicates the popularity of distinct black musical forms in Peruvian popular culture.

Certain facts must be recognized: that Francisco Pizarro in his initial journey to Peru which resulted in the Conquest of the Incas, had 50 African slaves from the Caribbean as part of his retinue. Throughout the colonial period blacks were imported from the Caribbean as well as directly from Africa to build Peru's coastal cities (Andean people resisted this task). Some of the most distinctly Peruvian festivals in Lima such as Milagros (Miracles) are of black origin.

The Zamacueca was the best documented genre among all of the black musical expressions into the mid-nineteenth century. The term Zamacueca was later abandoned for the word *Marinera* after the War with Chile 1879-1884 (Romero). As black music became absorbed into the *Criolla* tradition, blacks in Peru have traditionally identified themselves as *Creoles* (generally thought of as a white or mestizo group) and have historically avoided considering themselves as a separate and independent group.

THE VALS CRIOLLA & IMPORTED OPERAS

From the colonial period, independence, and through the nineteenth century, Peru's coastal music was also shaped by imported operas and theatrical music from Spain which defined the upperclass taste, and reconfirmed its connections to Europe. The Vals Criolla (#4 & 25) was perhaps the most beautiful and refined musical form which evolved in *Criolla* music. It was a nineteenth century introduction from Spain. It can be extremely sophisticated and smooth, and was of great appeal to Lima's elite as well as to other middle class urban coastal populations. In 1949 Harry Tschopic (**Music of Peru**, Folkways record notes) predicted that due to the "influence of radio and phonograph, it appears that the Vals Criolla is destined to exert much influence on the folk music of the sierra." This didn't happen. Instead, radio and phonograph spread the Huayno music across all of Peru. Tschopic noted that the Vals Criolla borrowed characteristics from the Festejo.

EUROPE MEETS THE ANDES: THE MULIZA

The Andean traditions felt some of the influences from imported European theatrical and musical performers, but adapted them

differently. The music of the *Muliza* (#20) has this theatrical grandness mingled with Andean melodies. The *Muliza* (its rhythm may derive from the sound of mules walking, according to Flor de Huancayo, the reigning Queen of the *Muliza*) is usually accompanied by a typical Huancayo orchestra with harp, fiddle, clarinets and saxophones. The singing is done with grand sweeps of the arms and an erect posture held beyond the duration of extended notes. Other clearly Spanish elements are encountered in Andean music: the fancy footwork in Huayno reflects Spanish *zapateo* dancing. Romantic poetry of the nineteenth century combined with the Andean *baravi* to produce the mournful elegant *Yaravi* from Ayacucho and Arequipa. And almost all the musical instruments used in popular Andean music — the guitar, fiddle, harp, mandolin, harmonica, saxophone, trumpet & clarinet etc. — are from Europe.

Just as the coastal music didn't reflect any Andean influence, Afro-Caribbean rhythms were absent in Andean music. Yet in recent years there has been some crossover: the Chicha music blends Huaynos, Cumbias and tropical, and recent Huayno records have more pronounced rhythm sections as well as electrified

instruments. However, the Criolla music and the new Salsa include nothing of the Andean sound. Nevertheless, the Andean presence is felt on the coast in Lima today because of the migrations. The majority of Lima is now from the Andes with more than 4 million *serranos* in a total population of 7 million.

Music reveals the endless combinations and cultural clashes of Peru's history, its stratified society, geographical zones, and religious

and seasonal calenders. You come to realize that the music research could go on to construct a map of the entire tangled living cultures of Peru, which would be accurate until some new musical form such as Chicha music enters the scene. Popular music and the mass media have become battlefields in the culture wars of the twentieth century.

John Cohen - 1996

(with some editing by Chris Strachwitz)

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The Selections:

1. EL CONTRAPUNTO (The Counterpoint) (*marinera*) - **Los Mensajeros de la Libertad** (*vocal by El Solitario de la Libertad y El Picaflor Del Norte*).

The band is from the northern province of Libertad. The singing has harmonies such as those heard in Mexican trios. This type of harmony can also be heard on Peruvian 78s from the 1930s. The trumpet plays a forceful role. This is joyous dance music with mandolin and guitar. The text mentions "cholo" which in Peru refers to an Andean person.

Ya salieron a bailar
mi suegro y su mujer.
Que vean que cara ponen
al fin del baile, oye hay que ver.

Marinera, han de bailar
adivinen quién va ganar.
Pegandose como chicle
la gota gorda van a sudar.

(*Estríbillo*) En todo el movimiento
la música pa' acabar.
Pobre mi suegro gordito
deshecho se va quedar.
Pobre mi suegro gordito
muy débil se va quedar.

(*Se repite el estríbillo*)

Spoken: Que golosos son mis suegros,
golosos al turrón,
Echan las canas al aire,
y se olvidan del bastón, cholito.
Ya que no quede vacío,
o treta para mi tío.

My fat father-in-law and his wife
have just got up to dance
just watch to see their expressions
at the end of the dance.

Marinera is what they'll dance
try and guess who will win.
Sticking together like gum
they're gonna break a sweat.

(*Chorus*) With all this movement
they'll have music until the end.
My poor fat father-in-law
will dance himself to pieces.
My poor fat father-in-law
he'll be feeling so weak.

(*Repeat chorus*)

Spoken: My in-laws love to eat sweets,
they love to eat almond candy.
Their grey hair flies in the wind
and they forget about using a cane, cholito
Don't let the place get empty,
or try to trick my uncle.

Ya mi suegro va perder
ya lo hizo acobardar.
La anciana con esas curvas
todito el jugo le va sacar.

(Se repite el estribillo)

My father-in-law is about to lose.
she made him lose his courage.
The old woman with those curves
will dance all the juice out of him.

(Repeat chorus)

2. EL INMENSO ALTIPLANO (The Immense Highland) *(Taquirari)* - Los Kcollas (vocal; accordion by Alejandro Núñez A.; Director: Félix Loza).

This performance uses a coastal rhythm introduced with the accordion and smooth duet singing, yet the type of music is from Bolivia. The text is about the immense Altiplano, the high plains of the cold mountains. There are references to the Inca past, the *zampoñas* (panpipes), as well as to the *chuspas* which are woven bags used in the mountains. Is this a song of a coastal person with a longing for an Andean home or a song from the Bolivian sierra done in a coastal style? Loaded with stereotypes, it is like an old postcard — more sentimental than realistic.

En el inmenso altiplano
los quechuas y los aymaras
son el fulgor de la quena,
su triste evocación.

La triste zampoña dice lo que son
del pasado incaico, una gran legión
talla muy humilde, su resignación
de su muerta ilusión.

Las chuspas y los aguayos
con sus hermosos colores
las chuspas y las vicuñas
conquistán una pasión.

(Cada estrofa se repite dos veces)

In the immense highland
the quechua and aymara people
play the quena with such splendor;
it evokes their sadness.

The sorrowful panpipes speak of
their Inca heritage, a great legion,
of their humble virtue, of their resignation
and the death of their dreams.

The chuspas and aguayos*
with their beautiful colors,
the chuspas and vicuñas
can conquer a great passion.

(Each verse is repeated twice)

*Chuspa-woven sack, or tote bag; Aguayo-a woman's underskirt or petticoat; Vicuña, an animal found in the highlands that is related to the llama, often used as a metaphor for Andean women.

3. EL PENADO (The Sorrowful One) *(bolero)* (Teofano Guerrero) - Jorge Barssy (vocal) y Su Conjunto.

Guitar picking and latin rhythms introduce this bolero, complete with smooth chord transitions which could be as comfortable in an urban bar as in the jukebox of a cafe by the Pan American highway.

Sufriendo estoy, la negra condena
todo por culpa de una mujer
La quería, la adoraba, la mimaba } 2X
pero ella de mí se burló

¡Cuántas veces me juró
que era su único querer!
Más de pronto quebrantó
la promesa de ser fiel.

Con un amigo la perjuró, la encontré.
Ansiando así mi amor, también mi honor
que no pudiendo soportar tanta vileza
cinco balazos descargué en su corazón.

Sé que me esperan largos años de condena
pero no importa,
tendré resignación.

Sufriendo estoy, esta larga condena
todo por culpa de una mujer.

(Se repite la segunda, tercera, y cuarta estrofa)

I am suffering, this dark condemnation
all because a woman is to blame.
I loved her, I adored her, I cherished her } 2X
but she made a mockery of me.

Oh, the times that she swore
I was her one and only love.
Soon enough she broke
her promise of fidelity.

I caught her, the liar, with my friend.
So desiring both my love and my honor,
I could not accept such vile behavior.
Five gunshots I fired into her heart.

I know that long years of punishment
await me, but it does not matter,
I will just be resigned to my fate.

I am suffering, this dark condemnation
all because a woman is to blame.

(Repeat verses 2 through 4)

4. SEPARACION (vals) (Hermanos Castillo) - Los Tupas (vocal by Pablo Núñez, Paco Miranda, & Jose Chinchay).

The waltz became a most favored form of dance music for the middle class in Lima. Here it is done with guitar picked in a technique akin to classical and flamenco, along with accordion and a macho male duo singing in harmony, and a Latin rhythm section.

5. SOY TRUJILLANITA (marinera) - Banda Sinfónica Sunicancha (instrumental).

A brass band plays the Marinera and shifts to a Huayno in the second part. The fugue, or *fuga*, is tacked on at the end of a piece. It is usually in a faster rhythm, and if there is a text, the subject changes. The title of this Marinera mentions Trujillo, a large coastal city, but the Huayno fugue confirms that this is from the Andes, as does the last part of the band's name: *suní cancha*, which is a Quechua name from the sierra.

6. MAÑANA ME VOY (huayno) - Solitaria Andajina (vocal) with Filarmónica Andajina.

The clarinet introduces a Huayno sung by a straightforward Andean female voice. The guitar and mandolin pick out the melody in unison. This is music from Ancash and the clarinet functions differently here than in an orchestra from Huancayo (#18). The fugue at the end suggests that the Huayno was and still is a dance as well as a song. The first description of a Huayno from 1609 defines it as a couple dance done by the Incas. This string band shifts to all brass instruments on the following cut.

7. AYHUALA (pasacalle) (Victor Cordova) - Banda Filarmónica Andajina (instrumental).

A brass band (often labeled as Banda Filarmónica) pumps out this Passacalle. The even 1-1-1 beat identifies this as Andean although the song type means "pass in the street" in Spanish. The Passacalle reflects a Spanish tradition which continued in Peru, as in other Latin countries, where young men would walk in one direction around the plaza, while the young women (accompanied usually by a chaperone) would walk in the other. This is how their courting was done. The second part of this Passacalle, the fugue, is a straight Huayno. This is music for outdoors fiestas, with people dancing.

8. TE QUIERO PORQUE ME QUIERES (rock) - Beto Boachet (vocal).

Beto and his electric guitar are heard howling above a rhythm & blues drummer. This is what rock 'n' roll sounded like in the Latin 60s. One must always be up to date!! Play anything new, and leave your past behind you...you could make a living this way.

9. MI CHINA LOLA (My Darling Lola) (huayno-cumbia) (Hernán Villanueva) - Conjunto Cachicadan (vocal; Hernán Villanueva - director).

The Cumbia comes from Colombia originally but has travelled. The singer says "Let's go to Lima and dance the cumbia." The rhythms heard here are also known as "*tropical*" although they are from Afro -caribbean sources, yet the description on the label suggests an Andean Huayno connection.

Yo vengo desde Trujillo
a estar en la Virreinal.
Traigo mi china* Lola
para que goze en la capital.

En Lima está de moda
la música tropical
ahora bailamos cumbia
porque este ritmo es bien sabroso.

Esta es una nueva cumbia
sabrosa para bailar
por eso todos bailamos
porque esta cumbia se va a acabar.

Ahora que tú estas sola
mi China debe gozar
mañana que tú te cases
ya deste ritmo no vas a gozar.

¡A ver, a ver Zacarias!

I've come from Trujillo
to be in this capital city.
I bring my darling Lola
so she can have fun in the capital.

In Lima tropical music
is the popular fashion
Now we dance to cumbias
because this rhythm is so appealing.

This is a new cumbia
delicious to dance to
That is why everyone dances
for this cumbia is about to end.

Now that you're on your own,
my darling Lola, have your fun
tomorrow when you marry
you'll no longer enjoy this rhythm.

Let's see, let's see Zacarias.

Mueve, mueve,
vamos Espinoza, mueve...

¡Qué gente!

Move it, move it,
come on Espinoza, move!

What people!

* The word "china" in Peruvian Spanish, serves as a term of endearment, but it is also an actual word in Quechua, meaning single woman.

10. EL PELICANO (The Pelican) (*festejo son*) (Andrés Caballero) - Blackie Coronado (vocal) Y Su Conjunto.

Festejo is an ancient form of black Peruvian music. The layers of different rhythm patterns are more complicated than in any other coastal music, suggesting a strong continuity with African sources. The singer and his group are obviously black and the text plays with the word *pelicano* (pelican), referring to the large bird which is common along the Peruvian coast.

Es un nuevo ritmo
que ha invadido la ciudad
lo baila la gente pobre
y también la sociedad.

(*Estribillo*) Es un ritmo que enloquece
por su gracia original
de mambo, guaracha y conga,
y se llama y que será.....El Pelicano.
¿Qué será, que será, que será?
El Pelicano.

Venga pa'ca comadre,
vamos a bailar este festejo.

Marca tú bien los pasos
que después vas a gozar
con este ritmo que mueve
de cadera hasta los pies. (*se repite el estribillo*)

This is a new rhythm
that has invaded the city
the poor people dance
and the upper classes do too.

(*Chorus*) It's a rhythm that drives you crazy
with its original charms
of mambo, guaracha, and conga
and it's named, oh what's it called.....El Pelicano.
What's it called, what's it called?
El Pelicano

Come here comadre,
let's dance to this festejo, like this.

Clearly mark your steps
and soon you'll be enjoying
this rhythm that moves you
from your hips down to your feet. (*repeat chorus*)

Ay para gozar, que bonita está
vamos a bailar, el pelicano
ven pa'ca negrita.....

Oh to have fun, this one's so lovely,
let's all dance "El Pelicano."
Come here, "negrita".....

11. EL SERRANITO (*cumbia*) (César Reina) - LOS ASES DELANDE (*instrumental with clarinet, electric guitar, and percussion*).

This sound with electric guitar and heavy rhythm section contributed greatly to what emerged later as Chicha music during the 70s, when Huayno chords and melodies were added along with electronic instruments, synthesizers etc. Chicha continues as a popular form today among the second generation of migrants. While it is danced to, some of the texts are strongly political in how they describe the oppression felt by Andean people trying to make a living in Lima.

12. EL ALCATRAZ (*alkatraz*) - Blackie Coronado (vocal) Y Su Conjunto.

This song suggests that it is a new rhythm from the black Peru tradition, but in some texts it is referred to as an old form. Sweet clarinet and complex layers of rhythms locate this on the coast as popular black music. The *alkatraz* is a sea bird. The lyrics provide a clue that dancing with candles or torches may be involved, and the dancers are cautioned not to allow other dancers to burn them.

13. QUE VIVA EL SANTO (Long Live The Saint) (San Juanito) - Conjunto Los Chiroques (Pisfil, Coronado, & Llontrap) (vocal).

The San Juanito is popular music from Ecuador to the north. San Juanitos have a distinct rhythm that resembles the Huayno, and are found in Cajamarca and Loreto in northern Peru as well. This song praises a local saint without specifying which one. Some speculate that hidden within the pronunciation of *juanito* is the word *huaynito* — that is, a little Huayno, suggesting that the two have a shared background.

¡Que viva el santo, que viva!
gritemos todos con gusto
por lo que haya brindemos
y que no nos quite el gusto
porque así bailar hace rico humor
e intona un alegre canto.

En esta ocasión con el corazón
festejar con amor el santo.

Un millón de felicidades
te deseamos las amistades
Que viva el santo
salga a bailar.
pues queremos hoy festejar.

(Spoken):
*Con laureles los reunen,
coronas y azucenas
yo quiero una corona para las personas buenas,
en el día de su santo
con alegría sin par
entre palmas y sonrisas
te van venido a coronar.... Alejandro Cobos.*

"Long live the saint, may he live!"
We all shout with joy
we celebrate all that we may have
may our joy not be taken away
because to dance like this
puts everyone in a good mood
and intones our happy song.
On this occasion with our hearts
we celebrate the saint with love.

A million good wishes
are sent to you from your friends
Long live the saint,
come out to dance
for today we want to celebrate.

(Spoken):
With laurel leaves we're brought together,
crowns and lilies.
I want a crown for all the good people
on the day of their saint
with unequalled happiness
between applause and smiles
they have come to crown you....Alejandro Cobos.

14. CACHIRPUNTA (huayno) - Conjunto Virgen De Natividad De Cajamarquilla (director: Humberto Ventocilla).

From Ancash. The fiddle, harp and trumpet combined with the penetrating, strong Andean female voice produces a sound which is difficult for the Peruvian upperclasses to accept. This non-polished Andean sound is common in the mountains. Many outsiders on first hearing the upper ranges of Andean singers and the pentatonic Huayno scales, sense a Chinese connection. There is none.

15. INGRATA HUANCAY BAMBINA (Ungrateful Little Girl from Huancayo) (huayno) (Román Portella) Los Canarios del Perú (male vocal).

Voice and guitar. The sincere non-professional male sings about his ungrateful love, and how he suffers for his poverty. This kind of sound shows that you only need a guitar or two to get the song and dance of the Huayno. A live performance with this type of sound is seen in the streets outside a radio station in "Dancing With The Incas," [a film by John Cohen—ed.].

Huancay Bambinita linda
¿Por qué me dejas llorando?
Que sabes que yo te quiero como
a mi padre y mi madre.

Esa tu imagen rebelde
que tanto daño me hizo
poco a poco has de pagarla
cuando tengas otro dueño.

¡Ingrata!

Todos los días y noches
pienso en nuestro hijo
que no llegue a tu destino
un destino, cruel engañoso.

Del tiempo de enamorando
hasta en el tiempo en que vivimos
tú me hiciste sufrir mucho
abusando de mi pobreza.

Corazón no llores, corazón no sufras
búscate otro amor y serás muy feliz
más no andes, esperes
por un amor que se va
Algún día hallarás un amor verdadero.

Beautiful little girl from Huancayo
why have you left me crying?
You know I love you as much
as my own father and mother.

Oh how your rebellious image
did me so much damage
little by little you will pay
the day you belong to someone else.

Ungrateful one!

Every day and every night
I think about our son
I hope he does not share your destiny,
a destiny that's cruel and traitorous.

From the time we were falling in love
until the time that we lived together.
You made me suffer so very much
treating me badly because I am poor.

Oh my love, don't cry, don't suffer anymore.
Find yourself another love and you'll be so happy.
Don't search for, don't hope for
a love that's bound to leave.
One day you will find your one true love.

16. EL PROLETARIO (The Proletariat) (*huayno*) (Nolberto Altamirano) - **CONJUNTO LOS CONDORES DE PARINACOA** (male vocalist & director: Nolberto Altamirano).

The title of this song and its content reveal how Huaynos are used for many types of expression. Although the Andean people are considered isolated, this song shows how they are aware of their place in the world. Andean flutes and fiddle dominate this ensemble which is from Parinacocha, a district of Ayacucho known also for its fabulous *charrango* players. Jaime Guardia the leading popular *charrango* specialist is from here.

¡Esos violines de Alarcón de los Angeles!

La vida no vale nada en este mundo
porque todos viven muy engañados.

¡Loza, Evangelino..... así, así!

Nosotros los pobres toda la vida somos
traicionados
y hasta la muerte...

Solo la riqueza todo lo puede
así es en este mundo en que yo vivo.

(Each line is repeated twice, except for italicized phrases, which are called out spontaneously!)

Those violins from Alarcón de los Angeles!

Life is worth nothing in this world
because everyone lives with betrayal.

Loza, Evangelino..... play it, play it!

We, the poor, are betrayed throughout life
and even until death...

Only wealth is all powerful
that's how it is in this world that I live in.

17. PRETENCIOSA HUANCAYNITA (*huayno*) - **Trio Los Andes** (instrumental featuring harmonica).

Andean harp and harmonicas delineate a Huayno. The harmonica (*rondin*) has become an expressive personal instrument for Andean people. You often hear someone playing harmonica on the back of a truck or in the street. A special style has emerged to play Huaynos on the harmonica. In this recording the harp rumbles along laying down a bass rhythm. The harp was introduced in colonial times and has become identified with antique Indian music. The song title suggests it is from Huancayo.

18. GORRIONCITO (*huayno*) (Victor A. Gil) - **Picaflor de los Andes** (*vocal*) with Orquesta Lira Tarmena; Adrian Solano - director.

This is the typical sound of a Huancayo orchestra, with harp and fiddle, behind saxophones and clarinets. The singer is the recording star Picaflor de los Andes who later became one of the most famous and loved Huayno singers selling millions of records on the major labels. The Gorriñoncito is a little pigeon. Birds and flowers are popular symbols for love and lovers in the Andes.

19. VICUÑITA DE ANCAHUASI (*costumbrista*) - **Conjunto Costumbrista** (with high female voice singing in quechua).

This recording of an Indian woman singing in her Andean voice is one of the rare 'ethnographic' recordings in the Smith catalog. The distinctive Santiago festival celebrated in the Huancayo region is about marking the cattle, asking the gods to insure the animals' health and fertility. In this festival, the roots are still as appreciated as the more modern manifestations. It involves the entire region, from Indian villages to urban centers. The unique music and songs use trumpets, violins and sometimes large clarinet & saxophone orchestras. The steady 1-1-1- beat is traditionally provided by the *tinya*, a small drum played by women (more of this is heard on Arhoolie **Huayno Music of Peru**, Vol 2, and Smithsonian Folkways **Mountain Music of Peru**, Vol 2).

20. ARDOROSA PASION (*muliza*) (T. Quintana - Victor Calderon C.) - **Conjunto Alma Jaujina** (*vocal by Hermanos Bonilla Pena - probably two sisters & a brother*).

Two sweet female singers. This elegant musical form from the 19th century continues to be heard in the Huancayo community even today. It is performed with grand theatrical gestures. The second part resorts to a faster Huayno rhythm which is danceable.

21. AYACUCHANA (marinera) - Conjunto Lira Folklorica del Perú (mostly instrumental - recorded by Radio Central).

The director announces this as a Marinera Folklorico del Perú. Ay Aye Ay!! Clap along if you feel it. Part two is very much like part one. The woman sings a Huayno in Quechua during the fugue at the end... and overloads the recording machine. This melody and the orchestration are almost identical to a recording (marinera ayacuchana) on the Folkways record Music of Peru- from 1949, which was taken from Peruvian 78s from the 1930s.

22. VICUÑITAS DE ALTAS PUNAS (?) - Conjunto San Cristobal de Bishongo (female duet vocal).

Although the label doesn't indicate a rhythm or type in this instance, the 1-1-1- beat identifies this as Andean, probably from a festival, definitely not a Huayno (although the fugue is). The young female singers mention "Humangina," a reference to a province in Ayacucho. The arrangement of flutes here suggests something of the folkloric *compañías* shows with dancers and singers, that dominated the early Lima musical presentations before the popular Huayno took over.

23. LA ULTIMA COPA (tango) (Francisco Canaro) - Alberto Jara (vocal) y Su Conjunto.

Smooth accordion accompanies a smoother urban male singer who sings this tango with bravado bordering on a sneer, about the effects of drinking and champagne. Romantic flourishes fill his voice as he vocalizes about his final cup.

24. "039" (paseo) (Alejandro Durán) - Tito Avila (vocal) y Sus Costeños.

With guitar lead and a strong Caribbean rhythm section, this song is probably about a bus or truck that took the singer's girl from town.

Cuando yo venía viajando
viajaba con mi morena

When I was travelling
I travelled with my dark skinned girl

Al llegar a la carretera
allí me dejó llorando.

(Estrillo) Ay a que me duele,
ay a que me duele,
ay a que me duele, válgame Dios,
039, 039, 039 se la llevó.

Ese carro, bandido.

Luzita se fue llorando
y a mí esa cosa me duele
se la llevó el maldito carro,
aquel 039.

(Se repite el estribillo)

25. EL CONSUELO DE LLORAR (The Consolation Of Crying) (Vals) (Carlos Sebastiani) - Los Yungas (vocal).

Accordion & guitar, smooth cafe type singers, sophisticated and professional.

Cuando se quiere tanto
se cree ciegamente
se cae tontamente
se pierde hasta el honor.

Cuando sufrimos tanto
odiamos nuestra suerte
y buscamos la muerte
a cambio del dolor.

Pero porque se sufre
y se huye de la vida
y el corazón se olvida
la razón de su existir.

When we got to the highway
she left me there crying.

(Chorus:) Oh, how it hurts,
oh, how it hurts
oh, how it hurts, my dear God.
039, 039, 039 took her away.

That car, what a bandit.

Luzita left crying
and oh how that hurts me.
That evil car took her away,
that 039.

(Repeat chorus)

When you love so much
you believe blindly
you fall foolishly
you even lose your honor.

When we suffer so much
we despise our luck
and we look for death
in exchange for our pain.

Because you suffer so much
and you hide from life
the heart forgets
its reason for existing.

No seas como tantos
que van muriendo en vida
y busque en tu caída
un consuelo a tu sufrir.

Consuelo es el llorar
y desahogar el alma
que ha sabido amar
aprender a llorar, tal vez a olvidar.

Don't be like so many others
who die while still living
look to your downfall
to find consolation for your suffering.

Consolation is to cry
to unburden a soul
that has known to love,
learned to cry, perhaps to forget.

26. LA PAMPA Y LA PUNA (The Plains And The Highlands) (*Bolero*) (*Carlos Valderrama*) -
Los Dandys y Su Conjunto (Flores y Jaramillo).

The style is strictly urban: arranged, with modulated chords and three-part harmonies: the dance rhythm of the upperclass and Latin American movies. The text is about an Andean woman, expressed in romantic stereotypes. The group names themselves "The Dandys and their Band" yet the song is about the mountains, "La Pampa y La Puna." *Pampa* refers to the plains, and *puna* is the cold grassy lands high in the mountains where Indians pasture flocks of llamas. *Puna* also means "cold" in quechua. Musicologist Thomas Turino, using the vocabulary of academia, writes about this song (in "An Overview of Highland music in Lima" from his Ph.D. thesis):

"Songs like 'La Pampa y La Puna' were part of an urban popular repertory comprised of such hybrid genres as the 'fox trot incaico' and 'jazz incaico.' Pieces in these urban-popular genres were perceived to be highland 'Inca Folklore,' by Lima audiences at the time. What is significant here is that working/lower class residents of highland background, accepted and perpetuated such simplistic and/or distorted dominant-society stereotypes of themselves and their own culture. This was partially the result of control by music industry entrepreneurs, but hegemony seems to have played its part."

Desde mi pampa querida
salté a la cordillera,
linda mujer andina,
porque en tu voz divina
gime la primavera.

From my beloved plains,
I ran to the mountain range,
beautiful Andean woman,
because in your divine voice
spring is calling.

Y al ver que así me has vencido
con la atracción de tu quena
yo amoroso te he traído
mi canto querido
más amargo que tu pena.

O, Virgen del Sol,
linda ñusta del Perú,
tienes la virtud de encadenar
a tus pies mi corazón.
Y en el ritmo cadencioso
del canto querido
prenda de un llanto divino,
la nueva emoción.

To see that you've conquered me
with the attraction of your flute
I have amorously brought you
my beloved song,
more bitter than your sorrow.

Oh Virgin of the Sun,
beautiful chaste one from Peru,
you have all the virtue to enchain
my heart, laying it at your feet.
And the rhythm rich with cadence
of this beloved song
is a jewel born of a divine sigh;
this new emotion.

27. SOY CRIOLLO (*polka*) - **Los Monarcos** (*vocal trio: R. Jaramillo, M. Perea, & A. Rosado*).

The title declares "I'm a Creole" but the rhythm has undergone a Latin transformation. As in Mexico, many European dances, mazurkas and polkas were introduced through the upper classes and have become absorbed into the popular culture. The instruments, styles and harmonies are all Latino but underneath you can detect the polka.

Note re: discographical data on back cover: The names of the performing artists are followed by the Discos Smith 45 or 78 rpm release number, which is followed by the master number, and finally the "T" number which indicates upon which original tape reel the selection is stored.

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MUSIC OF PERU: THE 1960s

"From the Mountains to the Sea"



1. EL CONTRAPUNTO (*marinera*) - Los Mensajeros de la Libertad
(vocal) El Solitario de la Libertad y El Picaflor del Norte
2. EL INMENSO ALTIPLANO (*taquirari*) - Los Kcollas
(vocal) accordion by Alejandro Nuñez A.; director: Felix Loza
3. EL PENADO (*bolero*) (*Teofano Guerrero*) - Jorge Barssy (vocal) y su conjunto
4. SEPARACION (*rals*) (*Hnos. Castillo*) - Los Tupas
(vocal) Pablo Nuñez, Paco Miranda, Jose Chinchay
5. SOY TRUJILLANITA (*marinera*) - Banda Sinfónica Sunicancha (instrumental)
6. MAÑANA ME VOY (*buayno*) - Solitaria Andajina (vocal) with Filarmónica Andajina
7. AYHUALA (*pasacalle*) (*Victor Cordova*) - Banda Filarmónica Andajina (instrumental)
8. TE QUIERO PORQUE ME QUIERES (*rock*) - Beto Boachet (vocal)
9. MI CHINA LOLA (*buayno* - *cumbia*) (*Hernán Villanueva*) - Conjunto Cachicadan
(vocal) director: Hernán Villanueva
10. EL PELICANO (*festejo son*) (*Andrés Caballero*) - Blackie Coronado (vocal)
11. EL SERRANITO (*cumbia*) (*César Reina*) - Los Ases del Ande
(instrumental with clarinet, el gtr. and percussion)
12. EL ALCATRAZ (*alkatraz*) - Blackie Coronado (vocal) y su conjunto
13. QUE VIVA EL SANTO (*sanjuanito*) - Conjunto Los Chiroques
(vocal) Pisfil, Coronado, & Llontop
14. CACHIRPUNTA (*buayno*) - Conjunto Virgen de Natividad de Cajamarquilla,
director: Humberto Ventocilla
15. INGRATA HUANCAY BAMBINA (*buayno*) (*Román Portella*)
Los Canarios del Peru (male vocal)
16. EL PROLETARIO (*buayno*) (*Nolberto Altamirano*)
Conjunto Los Condores de Parinacocha (male vocalist & director: Nolberto Altamirano)
17. PRETENCIOSA HUANCAYNITA (*buayno*) - Trio Los Andes (harmonica instrumental)
18. GORRIONCITO (*buayno*) (*Victor A. Gil*) - Picaflor de Los Andes
(vocal) with Orquesta Lira Tarma; director: Adrian Solano
19. VICUÑITA DE ANCAHUASI (*costumbrista*) - Conjunto Costumbrista
(with high female voice singing in quechua)
20. ARDOROSA PASIÓN (*muliza*) (T. Quintana - Victor Calderon C.)
Conjunto Alma Jaujina vocal by Hermanos Bonilla Peña
21. AYACUCHANA (*marinera*) - Conjunto Lira Folklorica del Perú
(mostly instrumental) (recorded by Radio Central)
22. VICUÑITAS DE ALTAS PUNAS - Conjunto San Cristobal de Bishongo
(vocal by female duo)
23. LA ULTIMA COPA (*tango*) (*Francisco Canaro*) - Alberto Jara
(vocal) y su conjunto
24. "039" (*paseo*) (*Alejandro Duran*) - Tito Avila (vocal) y sus Costeños
25. EL CONSUELO DE LLORAR (*rals*) (*Carlos Sebastiani*) - Los Yungas (vocal)
26. LA PAMPA Y LA PUNA (*bolero*) (*Carlos Valderrama*) - Los Dandys
(vocal trio) y su conjunto (Flores y Jaramillo)
27. SOY CRIOLLO (*polka*) - Los Monarcos (vocal - R. Jaramillo, M. Perea, & A. Rosado)

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