

YOUR STRUGGLE IS YOUR GLORY



Songs of Struggle, Huayno
& Other Peruvian Music

COLLECTED BY JOHN COHEN



YOUR STRUGGLE IS YOUR GLORY

(From the soundtrack of John Cohen's films *MOUNTAIN MUSIC OF PERU* and *Q'EROS: THE SHAPE OF SURVIVAL*. From field recordings made in 1964, 1976 & 1983 in Peru and from several Peruvian commercial 45 rpm records.)

Throughout Peru, there is a musical thread which runs through the Andes. It extends back thousands of years, and is so strong that it cannot be stopped or destroyed by the forces of Western culture. This music is heard everywhere, and connects the most isolated groups of people. The music gives them a vehicle to deal with the forces that would otherwise destroy their culture.

The Andean people have survived the Spanish Conquest, and from that destruction have found a way of putting their world together. In their dances, in their fantastic festivals, in their songs of love and in their political songs they have created a music which suits their deepest needs. They deal with the contradictions and the betrayals of modern life while preserving their own Andean sensibility. (from the narration of *MOUNTAIN MUSIC OF PERU* © 1984 by John Cohen.)

Side A:

Millions of people from the mountains have emigrated to Lima, looking for work. Lima has become the most "provincial" city in Peru, for all the provinces are represented here. In the industrial zone of the city, miners and their families from the Canaria, Aquila and Cata mines of Ayacucho are camped out.

A-1: LIFE OF THE MINERS

Beautiful city of Lima, / Stadium of José Granada,
Only You know / The life of the miners.

The children cry with hunger, / Their parents search for justice,
Only to have earned contempt.

What fault is it for a man / To have been born a miner?
Our suffering makes us brothers / Your struggle will be your glory.

Just because we're miners, / Why shouldn't we fight?
If the people help us, / We will fight.

A-2: CHILDREN OF THE MINERS

Miners united, / We will never be beaten:
Canaria, Aquila and Cata / Stand as examples of the miner's struggle.

Children of the miners, / At our father's sides,
Receiving the massacre / With pain and courage.

I'm still very small, / I have nothing to offer you:
Only my simple songs / To you, my worthy comrade.

Alas, alas, what are you to do. / We're miners, what are you to do:
Canaria, Aquila and Cata, / We'll struggle until the end.

A-4: LET US UNITE

I've worked happily / In the Canaria mines,
Earning misery and suffering / For my family.

Neither marching nor with death / Will they listen to us.
For the miners there's no justice, / Only Promises.

Brother miners and peasants as well, / Let us unite, let us begin;
Brother miners and peasants as well / Let us unite to find justice.

A-5: I LEFT THE MINE

On Sunday morning / I left the mine,
Leaving grief and despair / In the Canaria mines.

Arriving at the Galeras Plains / In the direction of Lima,
I wrote your sacred name / So I would never forget it.

In the valley plains of Nazca / I left the memories,
Reminders of the miners, / Of the Canaria mines.

People of Loren de Casaya / You are the witness
Of the brave miners that cried.

Now you will be a *cholo**, / A city dwelling traitor.
Let us win at the factory, / We will win, city dwelling traitor.
(* = newly arrived Indian in city)

Because of their expulsion from work and from their homes, the miners have come to the city to bring their case to the government authorities and to the public. To support themselves, they sing their songs all over the city. Their spokesman says: "Perhaps I could clearly explain the problem of the Canaria miners who have been camping out in Lima for the past 12 months. The owners' objective was to close the mines, thus throwing out into the streets the 600 workers that depend on the mines. We arrived in Lima having walked 85 days across the Central and Western Mountains. 19 lives were lost in this march of Sacrifice: 4 were workers; the other 15 were children."

A-6: SCISSORS DANCE

The people from the mountains of Ayacucho are scattered throughout Lima. Groups of families have lived here for many years in the hills back of the city. They look out to the distant wealth of Lima. They are ordinary people, coming from one universe in the Andes, to another in the city. But they carry the mountain culture with them. On a Sunday afternoon they meet at a social club where families from all across Lima come together, and for an afternoon this Ayacucho Community is reunited. The scissors dance is performed here and at other community festivals in Lima and in the mountains. The Peruvian writer Arguedas loved this dance and its music because it revealed to him an inner meaning of Indian life.

The scissors are held in the hand of the dancer and keep up a rhythm that is reflected precisely in the steps he is dancing. The fiddle and harp also keep this exact rhythm. There are endless variations and changes within the dance. The dancer has prepared for this all his life, the fiddler likewise. The steel blades are not tightly joined. With his fingers through the handle loops, the dancer clicks the blades and makes them play. Even as the dancer dances his own ritual death, the scissors keep on. The life of the scissors is the life of their culture. The dance also becomes a competition between performers [who are shamans] from different villages. [A complete performance of the scissors dance may be seen on videotape at the Lincoln Center (NY) Dance Library, along with all the outtakes from the film *Mountain Music of Peru*.]

A-3 & 7: FIDDLE & HARP DUET / FIDDLE SOLO

The fiddler for the scissors dance is Máximo Damián Huamani, a well known musician from Ayacucho. He plays at other community functions as well. One of these melodies is specially for the death of a baby. Some of his tunes are identical to those used by the miner's children. This regional music serves the people in many ways.

Side B: B-1, 3, 4, 6, 8 & 10:

In Lima, Huayno music is played day and night over radio stations that specialize in the mountain sound. It is the emigrants from the mountains who listen. Huayno music developed in the mountains and has spread to every part of Peru. Forty years ago it was predicted that the modern music of Lima would dominate Peru. Instead, Huayno music is heard everywhere today. The record industry of Peru sells more Huayno records than all other types of music combined.

Farther back and higher up into the Andes--one gets closer to the aboriginal source of this music. Q'eros lies 14,000 feet above sea level. Only 60 miles away from Cuzco, but a three day journey by truck and horseback, the final ranges of the high Andes have isolated the Q'eros from many outside influences. Their music, their daily life and their ceremonial life are intertwined with the forces of nature. The Q'eros live in high mountain valleys just below the snow line. The flocks of alpacas and llamas are the focus of their lives. Although the flocks are large, each animal has its own name. The Q'eros sing to the generation of the alpacas, referring to them as "mother," for this lineage has paralleled their own survival over the centuries. [An analysis of Q'eros music by John Cohen will be available in Billie Jean Isbell's book *An Andean Kaleidoscope*.]

B-2: PALCHA SONG

During the season when the animals are mating, the red Palcha flower which grows in the high mountain passes above 15,000 feet is used in the annual ceremony to the mountain spirits, celebrating the fertility of the alpacas. The special songs and flute tunes about the Palcha flower are sung throughout the year. The music reaches great intensity during the ritual for the animals in their corrals [see the film *Mountain Music of Peru* for documentation of this.] The Q'eros address the mountain gods as "Huaman."

These songs of the little girls singing in the pasture are the premier recordings of this type of music. This music is virtually unknown to the outside world. In earlier recordings from Q'eros (Folkways FW 4539) this singing had not been encountered. It was 'discovered' accidentally as we were filming a young man playing the flute with his llamas in a high pasture. These little girls came over, and he requested they sing while he played along [Side B, #7]. Evidently, this is one of the ways they spend the long hours alone with their flocks.

We gave the kids some candy as thanks, and that night other little girls visited our house and sang us these other songs [Side B, #2 & #5]. Their singing moves in and out of phase with each other. This heterophony (musical independence) is always encountered in Q'eros. The sniffling is from the ever-present colds and respiratory diseases which endanger the Q'eros.

B-9: WEDDING SONG (From Huancavalica)

Sung by a young girl; recorded by Penny and John Cohen in 1964. This recording was first issued on the Folkways record *Mountain Music of Peru* (FW 4539) and was included on the VOYAGER spacecraft recording representing music of the whole earth.

You took me to have a bath because you thought I was dirty / Fool, stupid. (referring to herself)

You took me to church on Sunday, I thought it was time for Mass- / Fool, stupid.

The band played, I thought it was your birthday. / Fool, stupid. When we lit the candles, I thought it was because it was dark- / Fool, stupid.

When the rice fell on my head, I thought it was hailing- / Fool, stupid.

When your house was filled with people, I thought it was my birthday- / Fool, stupid.

When we got into bed I thought it was because I was afraid and you were comforting me- / Fool, stupid.

The title of this album comes from a line in one of the miner's songs: YOUR STRUGGLE SHALL BE YOUR GLORY. Political and cultural struggles underlie the pastoral life in the Andes, and the music serves the people well as a vehicle for their needs. Survival in the Andes is difficult; the environment is harsh, and the land not sufficiently productive to support the people, and most of the surplus wealth of Peru leaves the country every year to pay interest on a massive debt to the World Bank.

The struggle for political survival is manifest in the bloody guerilla insurrection of the terrorist group *Sendero Luminoso* [Shining Path]. Their message is appealing to people such as the miners, who have been so oppressed--first by the mine owners, then by the government.

The struggle for cultural survival is less noticeable, but nonetheless present. Consider that the type of music on this record is barely known to the outside world, but well known to the Indians and Mestizo people in Peru. These two classes, who share the Andean culture, jointly constitute a majority of the population. The songs of the Q'eros offer no protest, but they are the most positive affirmation of a ritual life that reveals the depth of their commitment within the continuing cultural remnants of the Incas. (John Cohen, 1988)

References for further music and understanding:

BOOKS:

Music In Aztec and Inca Territory -- R. Stevenson.
A Guide to the Music of Latin America -- G. Chase.
Peru, A Cultural History -- H. Dobyns & P. Doughy.
Handbook of the South American Indians, the Andean Civilizations -- Smithsonian Inst.
To Defend Ourselves -- B.J. Isbell.
Mountain of the Condor -- J.W. Bastien.
Pastoralists of the Andes -- J. Flores Ochoa.
The Conquest of the Incas -- J. Hemmings.
Yawar Fiesta -- J.M. Arguedas.
An Andean Kaleidoscope -- Billy Jean Isbell.

RECORDS:

Mountain Music of Peru -- FW 4539 (J. Cohen)
Music of Peru -- FW 4415 (H. Tschoopic)
Instrumental Music of Bolivia -- FW 4012 (B. Keiler)
Traditional Music of Peru -- FW 4456 (S. Marti & B. Brown)
Music of the Incas -- Lyrichord LLST 7343.
Kingdom of the Sun -- Nonesuch H 72029 (D. Lewiston)
Music of the World -- Nonesuch (cassete-)
Flutes and Strings of the Andes -- Nonesuch T 106.
Paucartambo, La Mammacha Carmen -- Nonesuch T 109.
Musiques du Perou-Paucartambo, Indiens Q'eros -- Ocora 30
Perou-Charango du Cuzco -- Ocora 558647 (J.B. Díaz)

Perou-Taquile, Ile du ciel -- Ocora 558651.

FILMS:

Mountain Music of Peru.
Q'eros: The Shape of Survival.
Chogela: Only Interpretation.
Peruvian Weaving, a Continuous Warp for 5000 Years -- John Cohen, dist. Cinema Guild.
In the Footsteps of Taytacha -- P. Getzels & H. Gordon.
Our God The Condor -- P. Yule.



Side A

1.LIFE OF THE MINERS

Sung by three girls, accompanied by miners from Canaria, Ayacucho playing harp, fiddle, flute, mandolin & accordion

2.CHILDREN OF THE MINERS

Same as #1

3.FIDDLE AND HARP DUET

Máximo Damián Huamani-fiddle; & harp (Ayacucho)

4.LET US UNITE

Same as #1

5.I LEFT THE MINE

Same as #1

6.SCISSORS DANCE

Máximo Damián Huamani-fiddle;harp, and two dancers playing scissors (Ayacucho)

7.FIDDLE SOLO

Máximo Damián Huamani-fiddle

All recordings on side A made in Lima, Peru - July 1983.

Side B

1.HUAYNO HARMONICA SOLO

Recorded in Ocongate, Dept. Cuzco-1983

2.PALCHA SONG

Sung by two young girls from Q'eros (1976)

3.PALOMITA BLANCA (Huayno)

Sung by Peregrina Del Rimac accompanied by Engrédios De San Mateo - ca. 1983 (Sudamericano 45-010-A)

4.LA GAVIOTTA

Harp solo by Daniel Matos Mendosa -ca. 1964 (Sono Radio 45-10561 Lima, Perú)

5.SONG #2

Same as #2

6.ADIOS JUVENTUD

Harp solo by Daniel Matos Mendosa-ca.1964 (Sono Radio 45-10561 Lima, Perú)

7.SONG #3

Same as #2 but accompanied by 4 note flute

8.HUAYNO HUANCALICA

Guitar solo by Amador Sumacta. Recorded 1964 in Huancavalica

9.WEDDING SONG

Sung by girl in Huancavalica, 1964

10.CHISQUE QUERIDO (Huayno)

Banda Filarmónica "Santiago De Chisque" (ca.1964) (FTA-45-007A)

Recorded and collected by John Cohen (except items from 45 rpm discs)

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