

Ethnic Folkways Records FE 4054

amerindian music of chile



aymara qaqashqar mapuche



Ethnic Folkways Records FE 4054

THE AYMARA

SIDE I

- Band 1 a) Solo on the pingalyo (shepherd) 0:40
b) Sumirumansanisa (song to the llamas) 0:53
- Band 2 a) Solo on the bandola 1:00
b) Romero, Romero (floreo) 0:43
c) Sahsalye (floreo) 0:38
- Band 3 a) Solo on the tara (waynito) 1:10
b) Tata San Juan (sikura) 1:48
- Band 4 a) Tatasulya (llama) 0:42
b) Chulympe 1:55

THE QAWASHQAR

- Band 5 a) Yarawa (cave song) 0:23
b) Chichili (love song) 0:35
c) The Rain and Cold 0:37
d) The Stag's Horn
- Band 6 a) Chichili II (love song) 0:12
b) Arhasi (The Sea Wolf) 0:34
c) Lile Duck 0:20
d) Qorqwa yerwa (children game) 0:18
e) Yeqchal (huemul song) 0:28
f) Kunchar (song of the fox) 0:37
- Band 7 a) The Smoking Pipe 0:20
b) Carancho (nonsense song) 0:18
c) Chichili III 0:25
d) Toyaqa (lullaby) 0:33
e) The Sea Wolf 0:33
- Band 8 a) Awaryana (game of the spark) 0:27
b) Chichili IV 1:15
- Band 9 a) The Belly (children game) 0:55
b) Myth of Atqashap 1:35

THE MAPUCHE

SIDE II

- Band 1 a) Farewell Song 1:10
b) Joyful Song 0:55
- Band 2 Song about Learning 2:15
- Band 3 a) Cheyke Song 1:20
b) Love Song 1:05
- Band 4 a) Dream Song 0:47
b) Farewell Song 2:45
- Band 5 Proposal Song (parody) 2:20
- Band 6 a) Proposal answer 0:30
b) Trutruka solo 0:50
c) Cheyke Song 0:45
- Band 7 a) Song of Polygamy 1:03
b) Farewell Song 1:45
- Band 8 Marriage quarrel (parody) 1:10
- Band 9 Farewell Song 2:30

Recorded and annotated by
Christos CLAIR-VASILADIS
Rodrigo MEDINA
Adalberto SALAS and
Mirka STRATIGOPOULOU

Musical selection: Mirka Stratigopoulou
Centro de Investigación de Lenguas Indígenas
Universidad Católica de Valparaíso
and
Centro de Estudios Regionales
Universidad Católica de Chile — Temuco
Library of Congress No. JT 44905

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

Ethnic Folkways Records FE 4054

amerindian music of chile

amerindian music of chile

aymara qawashgar mapuche

In Chile today there are three indigenous groups who are direct descendants from pre-Hispanic dwellers of America: the Aymara, the Qawashgar (also called Alakaluf), and the Mapuche (also called Araucanian). A fourth non-Hispanic group inhabits the Chilean territory of Easter Island or Rapa-Nui.

The Aymara

The Aymara inhabit the Andean mountains and Altiplano located in Chile's two most northern provinces, Tarapaca and Antofagasta. Ranging in altitude from 3,000 to 5,000 meters (approx. 9,000 to 15,000 feet) above sea level, it is a region marked by extreme temperature changes, rough winds, hard torrential rains and hailstorms. The soil is rocky and supports mainly dry vegetation (night blooming cereus, Kenua and llareta). Irrigation is impeded by a general scarcity of water and the difficulties involved in controlling it. Dangerously narrow and unpaved roads, often inaccessible during the summer months due to floods further limit communication with the outside world. With the exception of a small number of Chilean public employees, the Aymara are the sole inhabitants of this area. Numbering between 18,000 to 20,000 persons, they remain isolated from Western civilization and have continued to lead their traditional way of life.

The Aymara are farmers and herdsmen. They cultivate the typical crops found in the Andean zone; corn, quinoa, potatoes, garlic, chili peppers, and beans, with the use of the Andean hoe. Their herds consist mainly of auquenides (llamas and alpacas) and occasionally sheep and goats. Their animals supply them not only with food, and fertilizer for their fields but with wool, which they use to make their clothing and ornaments.

They lead a way of life that can be called "cyclical nomadism." They sow their fields on the Altiplano during the very short spring season. The summer rains irrigate their fields and allow their herds to graze on pasture lands called "bofadales." They keep their herds in stone-fenced yards where their dung is accumulated. They harvest their crops at the end of summer. With the onset of winter, the pasture lands become dry and frozen. They leave their homes for the gorges and ravines of the pre-Cordillera Andes which have stored the summer rains and can provide pasture for their herds. Meanwhile their lands on the Altiplano are fertilized by the collected dung of their herds. They are ready to be sowed when the Aymara return in the spring.

The most important aspect is its base Community projects, such as irrigation are carried out by the whole community. When an individual family needs help (house building, shepherding, planting) it is provided by the community through the traditional method of the mingaco.

One of the major community functions is the organization and performance of religious and patron saint festivals. Officials for the festivals are generally chosen from the "principales" (those with social prestige) of the community. These festivals can last from several days to weeks.

The Aymara belong to the Catholic Church. They practice liturgical rites that closely resemble Spanish Catholic rural rituals of the XIV-XV centuries, for their Christianity is that imposed on them by the Spanish conquistadors and which became frozen in the isolated Altiplano. However they still maintain much of their traditional religious beliefs, which are based on the existence of forces and spirits present in nature which man must honor and often placate.

One of the most important festivals for the Aymara is the "floreo." It is held during the summer months. The animals of the herd are adorned with ornaments. "Floreo" comes from the word "flor" which means flower. However there are no flowers on the Altiplano, so the ornaments are made with multicoloured wool. The festival is a cheerful celebration of their herds.

Traditional Aymaran musical instruments are the pingalyo or pinguilyo, a wind instrument made from a reed with an inserted block. It resembles a recorder. The lichiwaya, a reed whistle; the tara or tarha, a wind instrument made from wood with an inserted block and six holes; the bandola, a small sized guitar with from 8 to 12 strings; the charango, a string instrument whose resonance chamber is made from the shell of the armadillo. The Aymara also use the rondador, a series of pipes of different lengths tied together, and a large drum made from a long cylinder of wood and covered with skin membranes at both ends.

Songs are generally dedicated to animals, or to saints. There is also a kind of dancing music called waynito.

The chants are based on the free accentuation of the words. Improvisation occurs by taking away or changing words. The texts contain many repetitions and often the meaning of some words are unknown to the performers due to obsolescence. There is also the use of nonsense song words and syllables. Rhythmic structure results from the phonetic possibilities of uttering long or short vowels. Melodic patterns do not exist independent of the words. In order to repeat a song, the Qawashgar must know its subject. Often the chants end abruptly. Sometimes they are ended through a monotonous repetition of a syllable.

Several chants are based on one note alone. It has been observed that many of these chants use words that have primarily the vowel a and diphthongs like wa and ai. From this kind of chant to the various versions of chichili which is melodically the most developed song, there is a complete gamut of structures using two notes (generally major second), three (the major triad), four (the fourth), the pentatonic scale, and the hexachord. While the intervals are not always sung with absolute precision, their intension is very clear.

José Emperaire observed that the majority of the chants concerning the imitation of animals were accompanied by physical movements and pantomime. This has not been able to be varified. Despite the short time that has passed since he made his observations (1946-48) all kinds of movement accompanying the chants have disappeared. The singers stayed absolutely still while performing. It would seem that the chants have completely lost their former functions and are now merely remembrances of the past.

The chants are sung without any accompaniment.

The recordings

Piece Side A1 0:40

1) Solo on the pingalyo. It is played during shepherding.

Recorded at Carawano, Los Cóndores District, Province of Tarapacá, May, 1974.

Performer: Francisco Challapa Chamaca, aged 42.

Piece Side A2 0:53

2) Sumirumansanisa. (Laudatory song of bucolic content about the cattle.) The flock of llamas is so enormous and runs so fast that only a cloud of dust can be seen. There are llamas of different colours, white, brown, and some of them with spots on their heads. The flock actually overflows the corral. There are cattle from everywhere, from Kastilyuma, from Lupewano, from Oskana, from Talarane. Most of the verses end addressed to mamala which is a kind of diminutive for mother because cattle is considered the mother who gives everything to the Aymara. The saying sumirumansanisa is untranslatable although we can synthesize its meaning as the appreciation and admiration a shepherd feels for his llamas. The song ends by making the traditional greetings to the sacred mountains which personify mythical chiefs, malyko the male and t'alya the female.

urpum urpum mamalay	a big cloud like camanchaca ("thick low-lying fog")
sumirumansanisay	
kaukir kaukir urpt'itay	everywhere it appears like camanchaca
sumirumansanisay	
timlarharay mamalay	pretty and white (llamas), mamala!
sumirumansanisay	
kuyparharay mamalay	brown (llamas), mamala!
sumirumansanisay	
kanchay lyump'ey mamalay	(the flock) it overflows the corral, mamala!
sumirumansanisay	
urpum urpum urpt'itay	a big cloud-it appears like camanchaca
sumirumansanisay	
kastilyumeño mamalay	(cattle) from Kastilyuma ("clear water"), mamala!
sumirumansanisay	
lupewalyeño mamalay	(cattle) from Lupewano ("sun's heat"), mamala!
sumirumansanisay	
oskaniño mamalay	(cattle) from Oskana, mamala!
sumirumansanisay	
talaraney mamalay	(cattle) from Talarane, mamala!
sumirumansanisay	
wachharharay mamalay	(cattle)(with) many supernumerary hoofs, mamala!
sumirumansanisay	
halyaly	hail!
uyvir malyko	(greeting to the male sacred mountain)
uyvir t'alya	(greeting to the female sacred mountain)

Recorded at Carawano, Los Cóndores District, Province of Tarapacá, May 1974.
 Performer: Francisco Challapa Chamaca, aged 42.

Piece Side A3 0:60

3) Solo on the bandola. It is played during the celebration called floreo (see Introduction).

Recorded at Villablanca, Los Cóndores District, Province of Tarapacá, May, 1974.
 Performer: Juan Segundo Mamani, aged 14.

Piece Side A4 0:43

4) Romero, Romero. Song devoted to the female llama. It is sung during the celebration of the floreo. Romero is a proper name for an animal, in this case the llama to which the song is dedicated. The word taikalya, which is a diminutive for mother, also refers to the animal. This celebration is held during January and February each year.

hach'a okhos humankama	big fenced-in pasture lands (they're) all yours
Romero, Romero	
hach'a qolyos humankama	big mountains (they're) all yours
Romero, Romero	
delantero taikalya	in front (of everything) mother
Romero, Romero	
kauki halsuris humankama	any watershed (they're) all yours
Romero, Romero	

lomat lomat sarnahere	from hill to hill you know how to go
Romero, Romero	
kancha phoqha uthere	you know how to stay in a full corral
Romero, Romero	
humaray suma ise	you (are, mean) also good clothes
Romero, Romero	
humaray hach'a qolqe	you (are, mean) also big money (wealth)
taikalya Romero	mother Romero
halyaly malyko	(greeting to the male sacred mountain)
halyaly t'alya	(greeting to the female sacred mountain)

Recorded at Valparaíso with an informant from Cariquima, Los Cóncores District, Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Challapa, aged 32.

Piece Side A5 0:38

5) Sahsalye. Song dedicated to the male woolly llama. It is also sung during floreo celebration.

Recorded at Valparaíso with an informant from Cariquima, Los Cóncores District. Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Challapa, aged 32.

Piece Side A6 1:10

6) Solo on the tara (or tarha). Dancing music called waynito is played (diminutive for wayño). Held during the floreo celebration.

Recorded at Carawano, Los Cóncores District, Province of Tarapacá, May, 1974.
Performer: Francisco Challapa Chamaca, aged 42.

	/ rag, woolly llama!
thanthant'arpitaly sahsalye	shake yourself (before me) as an old woollen
suma sahsalyelyatavat	you (are) a good little woolly llama
pichundasiri sahsalye	you know how to bind yourself, woolly llama!
t'arvanqarita sahsalye	you (are) burdened with wool, woolly llama!
hanch'uñur kasur sahsalye	you don't care about cold weather, woolly llama!
sahsarapitaly sahsalye	shake yourself, woolly llama!
humaray suma ikiña	you(are, mean) also a good bed
humaray suma havayo	you (are, mean) also a good poncho
sahsarapitaly sahsalye	shake yourself, woolly llama!
halyaly	hail!

Piece Side A7 1:48

7) Tata San Juan. Song and dance called sikura which is performed in the town of Cariquima during a religious festival on the 24th of November before the image of San Juan. The group of dancers is also called sikura. The word Tata denotes any person who deserves respect and/or esteem, in this case, Saint.

suma sikur vailind aka	with good dance sikura here
markar hiwasah purhtan	to this town we come
tata sa huanaru kongortasirih a...	where (he is) Tata San Juan to kneel
humas nayas wavanahpatan hiwasan	you (and) I his babies (are)
aka karikima (ma)rkasaruh a...	here in our town Cariquima
suma ch'ahch'e turulyanahaly	well-coloured little male lambs
churchistan tata sa huana	Tata San Juan will give us
hiwasah suma urup loktatan ukah a...	if we offer him that good day of his
humas nayas taqe chima (ma)khatañane	you (and) I if we arrive with all (our)
tata san huanan sikur vailipande	where Tata San Juan with his dance sikura

Recorded at Valparaíso with an informant from Cariquima, Los Cóncores District, Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Challapa, aged 32.

Recorded at Carawano, Los Cóncores District, Province of Tarapacá, May, 1974.
Performer: Francisco Challapa Chamaca, aged 42.

Piece Side A8 0:42

8) Tatasulya. Song dedicated to the male llama kept for breeding. The word tatasulya is the diminutive for father applied to the animal with great love and appreciation. All the verses end addressed to tatala, which is another kind of diminutive for father

hutam hutam tatasulyay

tatalay

urpum urpum tatasulyay

tatalay

timlarharay tatasulyay

tatalay

wanggarharay tatasulyay

tatalay

altopenay tatasulyay

tatalay

hach'a waylyay hisq'a waylyay

tatalay

uyvir malyko q'oymir malyko

tatalay

arindika pukindika

tatalay

ch'ohlyut malyko ch'ohlyut t'alyay

tatalay

ingamalyko amdatay

tatalay

halyaly

a big flock of tatasulya run

the tatasulya (are) like a big cloud of
/ camanchaca

white and pretty tatasulya

two-coloured fringe tatasulya

tatasulya from Altopena ("high rocks")

(they herd) over big and small roads

sacred mountains that nourish (cattle)

Arindika, Pukindika (names of mountains
/ where cattle abounds)

(greetings to sacred mountains)

the powerful Inka chief (personified by
/ a mountain) is also reminded

hail!

The Qawashqar

The Qawashqar are one of the oldest of the original inhabitants of the southernmost region of this planet, the Tierra del Fuego (land of fire), known as the Fuegian Indians. The Fuegians were divided into two groups. The first included the Selk'nam, the Tehuelche, and the Haus. They inhabited the wet grasslands of Oriental Patagonia. The second group included the Yamana, the Chono, and the Qawashqar. They inhabited the Fuegian archipelagos stretching from the island of Chiloe in the north to Navarino island in the south; a desolate wilderness of rocky terrain, scrub vegetation and tundra, glaciers and ice-sheets, where rain falls two thirds of the year.

In previous times, the Qawashqar were a nomadic seafaring people, whose way of life was dictated by their constant struggle with the harshness of their physical environment. They travelled by canoe, built from the trunk of a tree. Their only form of social organization was the small family group. Decisions were made by the head of the family. There were no leaders or allegiances outside of this family group.

The Qawashqar were hunters and fishermen. Besides seawolves, otter, penguins and foxes, they caught the whales that beached in island channels. They had only a limited use for the gathering and consumption of wild plants and fruits. The sea-wolf was especially important to them. From it, they obtained not only meat and oil, but the skins



Mapuche (1). Detail of the rewe, the Mapuche altar encompassed by foye, the sacred tree, and ready to officiate the ngilyatun rite.

Performer: José López, aged 52, February, 1971.

Piece Side A18 0:28

9) Yegchal. Song of the huemul. The only example in which there is a very pronounced rhythm at the start that later changes into a slow repetition. The words refer to different aspects of a huemul's life: the huemul is running, standing, it is defecating, it is looking about (watching to prevent the possible dangers that could menace it), it is on the ridge of a hill, standing it is eating, it is walking, etc. yegchal "huemul (a kind of stag)", yetanag "it is running", narhatawan "standing it is defecating", yenagtas "it is looking about", aqsertaw "it is on the ridge of a hill", yefaytawan "standing it is eating", aqseptawan "it is walking", ayhatawan "?" gayasa "nonsense song words".

Performer: José López, aged 52, February, 1971.

Piece Side A19 0:37

10) Kunchar. Song of the fox. It consists in only one sentence that is repeated and that means "the fox's tail is small", probably in a roquish sense.

Performer: José López, aged 52, February, 1971.

Piece Side A20 0:20

11) The smoking pipe. It is a relatively new song (compare Empeiraire). It consists in a person who feigns trying to light a pipe with a burning flint.

Performer: José López, aged 52, February, 1971.

Piece Side A21 0:18

12) Carancho. It consists in the repetition of the words hergurap "beach" and chergwartareg "it is digging" and nonsense song words. Although the name of the bird is not mentioned in the song, the song is clearly about a bird called the Carancho. It refers to the activity of the bird when it digs looking for worms on the beach.

Performer: José López, aged 52, February, 1971.

Piece Side A22 0:25

13) Chichili (III) See above.

Performer: José López, aged 52, February, 1971.

Piece Side A23 0:33

14) Toyaga. Lullaby. Among the onomatopoeic repetition a ma ma ma... the words toyaga "baby" and aqtalayqar "he is crying" are inserted.

Performer: Margarita Molinari, aged 50, February, 1971.

Piece Side A24 0:33

15) The sea wolf. Fundamentally it consists in two words besides some nonsense song words. We could get the meaning of only one word chefcharareg "it is cleaning". The meaning of kestastawan is unknown. It is called the song of the sea wolf because it is supposed to be about someone cleaning the animal's entrails.

Performer: Margarita Molinari, aged 50, February, 1971.

Piece Side A25 0:27

16) Awaryana. The game of the spark. Awaryana "spark" is the word that basically constitutes the song. "When there was storm we used to go out with firebrands and rubbing them together they sparkled". The high and fast tones by the end of the song mean the shouts they uttered when burning their hands trying to extinguish the sparks.

Performer: Margarita Molinari, aged 50, February, 1971.

Piece Side A26 1:15

17) Chichili (IV) See above. The most complex version of this song. Nonsense song words are most part of the song. Chichili "desire to keep, to maintain", yapashquna goles "woman's proper name and woman in the dialect of the south", yapashquna goles warlay yetenag achal "the lover hugs a woman".

Performer: Margarita Molinari, aged 50, February, 1971.



Mapuche (2). Woman and child wearing typical headdress.

Piece Side A27 0:55

18) The belly. Children's game. It is so called because it is played with a sea wolf's belly which is inflated like a small ball and then thrown between people. It is the only example we could get which shows the practice mentioned by Empeiraire by which while one person begins to sing, others join him little by little. Here an almost singing dialogue is kept up between Margarita and José.

Performers: Margarita Molinari, aged 50, and José López, aged 52, February, 1971.

Piece Side A28 1:35

19) Myth of Atqashap. We have included the narration of the Atqashap Myth following the peculiar Qawashqar concept by which they call a song what would be a recitation for us. We could decipher it with the help of our best informant, (linguistically speaking) and friend, José Tonko.

Atqashap means a mouse but at the same time it is identified with the people of the tribe. "Man, the same as I, but a mouse. They are the first men" told us Margarita Molinari.

The story consists in a number of episodes involving Atqashap through which his virtues are pointed out. They reflect in the qualities, life and "origin-story" of the Qawashqar people. The narrator speaks in a special rhythm adapted to the semantic content of what is being said and employs a language full of archaisms, most of them incomprehensible for the present generation. This language constitutes an improvised ceremonial manifestation, perhaps the only one still preserved nowadays.

The central idea of the myth is the fight between Atqashap and Silum "the evil", that geographically is located in the north. This may be an allusion to the white and non-white invaders that have always come from the north. Through the episodes cunning, speed and courage are pointed out as fundamental virtues among others. Silum comes from the north to kill Atqashap but the latter deceives his enemy by disguising himself and then hiding a dolphin's head so that Silum beats the head believing he has killed Atqashap. In another episode Silum raises his stick to kill him but Atqashap being a mouse, runs on top of the stick saving himself (the speed with which he runs is imitated in the song).

A proof of Atqashap's speed is the episode where after putting some sea urchins to cook in the fire, he climbs the highest hill. When he comes back the sea urchins are still not cooked. He is also a good worker. He gets up early in the morning to look for mussels. He has got water hidden in a little well, so that Silum does not find it; he has to drink fast and hide it again.

The present recording was made during the filming of a sequence for a documentary on the Patagonia and the Qawashqar tribe by Jacques Yves Cousteau with our collaboration.

Performer: José López, aged 54, February, 1973.

The Mapuche

The Mapuche ("people of the land") live mainly in the region called "the Frontier" or the "Araucania" in central Chile, located in the provinces of Malleco and Cautín. With a population of about 400,000, they constitute 20% of the rural population and 25% of the total population of this area. They are the largest indigenous group in Chile, and one of the largest in South America.

After almost 300 years of fighting to defend their land, they were finally defeated by the Chilean army in the years 1880-1882. After their final defeat, the Chilean government resettled them on small estates called "reducciones" which were grouped together to form "comunidades." Each estate was given to a patrilineal kin group in accordance with traditional Mapuche social organization. Since this time many of the traditional patterns of Mapuche society have been replaced. Others have been transformed to accommodate their new situation. The polygamous patrilineal kin group has for the most part been replaced by the monogamous nuclear family. The traditional kidnapping of the bride- (real or pretended) and the subsequent payment of a bride-price has largely disappeared. Sororate, and Levirate still exist in cases where one of the marriage partners dies.

The Mapuche are primarily farmers. Their main activity is the cultivation of wheat. They use the steel or wooden plow drawn by oxen. They also keep some livestock (cattle, sheep, pigs) and grow small vegetable gardens. While most of what they produce is for family consumption, they often produce a small surplus which they take to urban centers to sell.



Qawashqar (3). Rosa Ovando coming out from her hut.

Their material culture is fairly simple. Their house is a rectangular hut made of cane and straw, and sometimes of wooden planks with a roof of zinc. It generally has a central open fire that serves as a cooking stove and a source of heat. Most of their utensils are homemade from stone, clay, straw, wood and wool. Tables and chairs are cut out of logs or made of wooden planks sawed by hand. The beds are made of straw, wool and sheep skins. The general vehicle for freight and transportation is the home-made cart pulled by oxen. Weaving is done with the use of a vertical loom with a bone shuttle. While the men have completely abandoned traditional dress, the women still guard the older styles, especially the wearing of jewelry, made of silver or nickel. The language of the Mapuche is called maputhungu ("language of the land") and is for the most part retained by the Mapuche, for linguistic skill and oratory ability are admired qualities.

While Christianity has increased among the Mapuche, the traditional beliefs still survive. They believe in the existence of a god (ngenechen, ngenemapun) who is the creator of the natural universe, and who punishes or rewards man through natural forces. His benevolence can be invoked through a ritual ceremony (ngilyatun) performed by a female shaman (machi). The universe is also inhabited by floating forces of evil (wekufu) that can be employed by wizards (kalko) against people and animals to cause harm and even death. However the machi can use her forces to cure the ill effects caused by the kalko, through the ceremony called the machitun.

They believe in an after life and bury their dead surrounded by their belongings, supplied with food and beverages, lying in a canoe, in which they will travel to the land of the dead on the other side of the sea. The souls of particularly good and prestigious people go inside the big volcanoes of the Andes, and act as the pillan, or one of the forces of good in the universe.

There are two types of Mapuche musical instruments, wind instruments, and percussion instruments. The wind instruments include the Kulykuly, made from the horn of a goat or sheep, the trutruka, made from a hollow cane 3-4 meters (9-12 feet) long, wrapped with bowels and having an ox's horn at one end; the lorkin a thin hollow log about 150 cm long with the horn of a goat or sheep at the end; the pinkulywe, a whistle, similar to the lichwaya of the Aymara, and the pifulyka a whistle carved from a short, thick piece of wood. Among the percussion instruments are the kultrung, a drum, consisting of a skin membrane strung on a wooden dish, which is beaten with two canes wrapped with wool. It is the official instrument of the machi. The kathkawilya, is a rattle consisting of spheres of silver, bronze or nickel, tied with a wool string or sewed to a leather bracelet. The watha is a dry pumpkin full of seeds. It is used to accompany the beating of the kultrung. Besides their own instruments, the Mapuche also use the Jew's harp (trompe), the Spanish guitar and the harmonica.

Music plays an important part in Mapuche ritual and social life. The machi uses songs in the ngilyatun and machitun with accompaniment by the kultrung and kathkawilya. In the ngilyatun, participants play the trutruka, the pifulyka and the kulykuly. More profane dances like the choke purun, the "dance of the ostrich" are also accompanied with music and songs.

Songs are often improvised at parties to fit a particular situation. The songs presented here were spontaneously sung during two parties. One was the celebration of the ending of a course of the technical training at the indigenous Institute of Temuco, patronized by the Catholic Church of Temuco. The other was a celebration to close the mission in a small village, Rengalil, in the province of Cautín. The participants of the party at the Institute were all girls of about the same age about to leave an alien urban environment. Thus their songs concern the themes of farewell and return to their native reducciones. The celebration in Rengalil, located in the Mapuche environment was more informal. Men and women of different ages were present. Thus the themes and style of the songs vary more.

(These recording were made with the purpose of keeping a private remembrance of the parties. Their technical quality is thus not the best and information concerning the singers is not always complete.)

The recordings

Piece Side B1 1:10

Farewell Song.

Performer: Young woman, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B2 0:55

Joyful song of picaresque theme

Performer: Juan Melinao, male adult. Recorded in December, 1969, at the party of closure of the period of missions in Rengalil, Province of Cautín.

Amutuan, amutuan	That day I'll go back home again
fey chi antü kay nga ñi	
ruka meo kay.	
Peputuan, peputuan	I'll see my good family again
ta ñi kúmeke pu che kay.	
Peputuan, peputuan	I'll see my mother again
peputuan nga ñi ñuke.	
Elkunun kay nga ñi ñuke	I left my mother a long time ago
kuyfi nga ñi.	
Elün nga ñi mamita kay.	I left my mammy
Chumlelu chey, chumlelu chey?	Is she well?
Ulechi antü welu kay	But tomorrow I'll see my good
peputuafiñ ñem kay nga	mother again
nga ñi kúme ñuke kay nga.	
Amutuan, amutuan.	I'll go back (home) again
Kuyfi nga ñi	I came here a long time ago
tripapan kay tripapan kay.	
Kiñe küyen thoyngेतुय	
nga ñi miawulngen kay nga.	
Chumlepalafun kay welu,	I haven't had a bad time, but
amutuan, amutuan.	I'll go back (home) again
 Pichi ülkatuleluwaiñ.	 I'll sing you just a little
Iñche kay nga iñche	I'm Juan Melinao; this is
kuan melinao pingén.	my name
Iñche kay nga iñche	
kuñifaly nga wentro.	I'm a sad-poor-lonely man

Chum rumeli
l'a rumeli nga
l'a rumeli
maria nga maria
chum rumeli
ngümaafuymi eyimi?
Kuñifaly nga wentro iñche.
Itrokom thomo
itrokom kuse
ngümayetuafeneo.

Would you cry if something bad happened
to me, if I died suddenly, María, María?

I'm a sad-poor-lonely man
All women, all old-women will
cry for me

Temuko nga puuli
ngümaafuy nga
pu thomo.
Iñche an'ay iñche
kuñifaly wentro fel iñche.
Alün müna ñuwa wentro.
Müna ñuwa wentro iñche.
Tuchi meo nga kimngelan?
Fey ka müten!

When I arrive at Temuco (to be
buried there) all women will cry

I'm a sad-poor-lonely man

I'm a funny-libertine

Where don't they know who I am?
That's all!

Piece Side B3 2:15

The song expresses the anxiety to learn. The learning referred to here is basically the mastering the Western-European cultural ways of Chilean society. The song is abruptly interrupted by a blackout (a breakdown in the electric system).

Performer: Young woman, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Iñche eya pichi thomongelu
müna ayün ñi kimaél.
Fentren thungu
ayün ñi kimaél,
welu kimün.
Müna kuñifalyngen iñche.
Nienoli nga ñi ñuke
chuméo peafulu chey iñche?
Kuñifalyngen, kuñifalyngen
welu welu

When I was a little girl, I was
very fond of learning
I wanted to learn many things,
and I learnt them

I'm very sad-poor-lonely
If I don't have my mother, what
will I do?
I'm very sad-poor-lonely, but I
have a little knowledge

pichin ñi kimün nien.
 Iñche nga ñi ñuke
 fentren thungu
 kimeleneo kimeleneo.
 Nien nga ñi pu lamngen
 kay fey chi kimün
 niealu kay ayüñefiñ
 welu niefile
 ka antü ka antü
 iñche nga ñi ñuke.
 Turpu kimnoliñ
 müna wethachengeafuiñ.
 Fey chi fey chi thungu
 ayükefun ñi kimaal
 welu kimün.

My mother taught me many
 things
 I have sisters and I want them
 to have this knowledge too, but
 some day, when they have it
 (they will owe it) to my mother
 If we don't know anything, we
 will be very unhappy people
 I wanted to learn these things, and
 I learnt them

Iñche, iñche
 elya pichi thomongelu
 müna ayüfiñ kimün.
 Fentren fentren tripanto
 mülen nga kolekio meo.
 Iñche nga ñi ñuke
 elunieneo nga kimün.
 Feymeo kimün.
 Ka antü iñche küthawli
 itrokome...

When I was a little girl, I was
 very fond of learning
 I attended school for many,
 many years
 My mother gave me my learning
 I learnt for this reason
 When I work some day
 all sort of things

Piece Side B4 1:20

Song accompanied with pantomime of the bird called choyke
 (Rhea americana albescens). In its stanzas the singer comments
 on the imitative movements of the bird performed by one of the
 dancers. Afterwards, she herself goes away walking like a choyke.

Performer: Young women, unidentified. Recorded in August,
 1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B5 1:05

The singer addresses his love to prevent her against proud men.
 The translation "proud" offered here for the Mapuche word malyma
 is not sufficient. Malyma refers to an arrogant, good-looking
 man who conquers women easily. The vocative ñuke, literally
 "mother", is used by the man addressing a matrilineal cross-
 cousin, who in the Mapuche society is his potential mate.

Tripaleymi, tripaleymi
 choyke yem kay.
 Müna kumelkaymi
 tami purun
 eyimi kay.
 Nengenküleymi, nengenküleymi
 tami lonko.
 Elalkaymi, elalkaymi
 eyimi kay.
 Tami n'amun'
 müna kumelkay.
 Tami lonko
 müna kumelkay.
 Puruleymi, puruleymi
 choyke yem kay, choyke yem kay.
 Elalkaymi, elalkaymi
 tami purun
 choyke yem kay.
 Elalkay, elalkay.
 Amutuan ta iñche kay
 choyke reke.
 Amutuan, tripatuan, tripatuan
 choyke reke.

Amutuan ta iñche kay
 fey chi thungu meo
 laway tañi
 tañi kathi
 kay iñche kay.
 Amutuali amutuan
 choyke reke
 choyke reke amutuan
 ta iñche kay.
 Tañi ruka meo
 puwan, puwan
 iñche kay.

Ñuke an'ay ñuke yem
 ñuke yem ñuke
 ñuke an'ay ñuke yem
 ñuke yem ñuke.
 Malyma kay malyma
 peyalmi makay

You are starting out, choyke!

You are carrying out your dancing
 very well!

Shake and shake (like a choyke)
 your head!

You are doing it very well!

Your feet are very well!

Your head is very well!

You are dancing, choyke!

You are doing your dancing very
 well, choyke!

That's going very well!

I'll go back (home) again, just like
 a choyke

I'll go back (home) again, I'll start
 out again, just like a choyke

My ribs will be peeled; for this
 reason, I'll go back (home) again

If I go back (home) again, I'll go back
 (home) again, just like a choyke

I'll arrive home

Sweetheart!

When you find proud men, don't
 speak to them coquettishly

ñuke yem ñuke
ñukey an'ay
pekan kay nga an'ay
ngütrankalayafimi
malymake wentro.

Ñuke yem ñuke
ñukey an'ay
pekan ngütramngen meo
malymake wentro
müna malymawkey
müna malymawekerkefi
wentro fey an'ay.

Ñuke yem ñuke.

Malyma kay malyma
pengen meo kay nga
malymake wentro
malymamalymawekerkefi.
Ñuke yem ñuke yem
ñukey an'ay.

Fey!

Sweetheart! When speaking coquettishly
to proud men, they become prouder;
you make them prouder

Sweetheart!

When you admire proud men, you
make them prouder and prouder

Sweetheart!

That's all!

Performer: Armando Melinao, male adult. Recorded in December,
1969, at the party held to close the period of missions in
Rengalil, Province of Cautin.

Piece Side B6 0:47

Song about interpretation of dreams: the turtle announces the
arrival of a lover. The vocative lamngen is literally "sister"
but it is the word used by young men to address single women of
the same age.

Maykoño pewman.
Chem thoampen chey?
pifiñ nga kiñe kuse.
küme pewma t'at'ey
pieneo nga pieneo.
Amuaymi nga
kiñe nagün meo.
Feymeo nga feypingeaymi
küme lamngen
lamngen an'ay lamngen
feypingeaymi.
Kiñe kawcho feypiaeymeo
lamngen an'ay lamngen.

I dreamt of a turtledove
What does it mean?
I asked an old-woman
It's a good dream,
she told me
Go to a little valley
There someone will say to you
"beloved girl"
A young man will say to you
"beloved girl"

Performer: Young women, unidentified. Recorded in August,
1969, at the closure party at the Indigenous Institute of
Temuco.

Piece Side B7 2:45

Farewell song. Father Eugene mentioned in the text is Revd.
Eugene Theisen, of the Maryknoll Order, Director of the In-
digenous Institute, who invited Maria Paillalef to attend the
course.

Iñche, iñche, iñche, iñche an'ay
ulechi ulechi
antü meo kay nga
amuñmutuan nga.
Inañmutuan nga ñi
küme rüpu kay nga.

Fuumutuan kay nga
kay nga ñi küme welyin meo nga
iñche, iñche, iñche, iñche an'ay.
Welu, welu, welu
küpan, küpan, küpan
iñche, iñche, iñche, iñche an'ay.
Küpan, küpan, küpan.
Kutrankawlyen kay nga.
Tripapan kay nga ñi
welyin meo nga iñche
iñche, iñche, iñche, iñche an'ay.

Welu, welu, welu
ulechi, ulechi
antü meo kay nga
wiñotutuan kay nga ñi
küme ruka kay nga
iñche, iñche, iñche.
Welu, welu, welu
chumlepalafun
chumlepalafun an'ay
fao kay nga
iñche kay nga.

Welu, welu
peñmupalyefun nga
kümeke lamngen kay nga.
Küme chao nga pepafun.
Küme ñuke kay nga
peñmupalyefun nga

Tomorrow in the morning I'll go
back (home) again

I'll go my good way

I'll arrive at my good house again

But, I came here

I came here

I was sad here

I left my house

But, tomorrow in the morning I'll
return there, to my good house

But, I haven't had a bad time here

But, here I found good sisters

Here I found a good father

Here I found a good mother

iñche, iñche, iñche.

Chuchi meo chey kay nga
feymeo kay nga
atheñmuñmuafun chey?

pilyefun kagün kay.

Kiñe feymeo kay nga

femiyaopafun nga

femiyaopan iñche

tüfa chi waria meo.

iñche an'ay

iñche, iñche, iñche an'ay.

Welu, welu, welu

ulechi antü meo

famülke kay nga

mülenmuputuan nga

waria meo iñche nga

iñche, iñche, iñche nga.

Where am I going to find a place
to learn how to do things? I told
myself

For this reason, I'm staying here
in this city

But, tomorrow in the morning
I'll be in my city again

Amuaymi may nga
pimeeneo kay nga
pagre eukenio kay nga
feypimeeneo nga ruka meo
Feymeo, feymeo lye may nga
kiman kay nga iñche.
Kiñe feymeo lye may kay nga
kiñe feymeo lye may
femiyaopatun nga
tüfa chi welyin meo nga.
kuyfi meo nga
küpan kay nga iñche nga
tüfa chi welyin meo nga.
Welu, welu, welu
chumül kay nga kay nga
akufel nga
athelwetulafuiñ nga.
Kutrankawtulyen kay nga
iñche, iñche, iñche.
Akun, akun
tüfa chi ruka meo.
Fey!

Iñche purentuwün!
maria paylyalef!

Priest Eugene told me in my house:
"Go there (to Temuco)"

Then, I'll learn there (I thought)

For this reason, I came here,
to this house

I had been in this house a long time ago

But, the other day, when I arrived,
I hardly recognized it (the house)

I was suffering

I came to this house

That's all!

I'm from Purén (a city of the Araucanía)
María Paillalef (is my name)

Performer: María Paillalef, young woman. Recorded in August,
1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B8 2:20

A man addresses one of the women present at the party asking
for her daughter. This is a parody. Following the traditional
Mapuche custom he offers to pay a price for the bride and in-
vites the woman to drink.

Papay, an'ay, papay

kuse papay, an'ay

kuse papay.

Müna elyanerkefuy nga mi

koñi, papay

eymirke nga mi püñeñ

an'ay, papay

papay, an'ay, papay.

Tunten falifuy chey

mi koñi, papay?

Lady, old lady

Very charming (is) your daughter,
lady

I wonder how much she is, your
daughter, lady

Müna ayeñmafeyu
nga mi koñi, papay
iñche may papay
eluafeñ nga mi
püñeñ, an'ay papay
üthelafen, an'ay papay
papay, an'ay, papay
kuse papay.

Ngilyañmaafeyu papay
fenten falí

pieli, papay

papay, an'ay, papay

an'ay papay.

Gymi nga mi

eymi nga mi püñeñ

tuafun, an'ay papay.

Ütheleli nga mi kúme

ngüman püñeñ

an'ay papay

eluafeyu, eluafeyu

trapelakucha, an'ay papay

papay, an'ay, papay

an'ay papay.

Apu waranka nga

I would love her dearly, your daughter,
lady, if you gave me her, lady, if you
pushed her to me, lady, old lady

I would buy her, lady, if you told
me how much is she, lady

I would take your daughter, lady

If you pushed your good darling
daughter to me, lady, I would
give you a brooch, lady

I would give you two thousand

eluafeyu papay	(escudos, Chilean currency) and
fakilya nga	a two year old calf, lady, if
pilmi papay	you want (to give me your
epu tripanto	daughter); if you want I'll
chi fakilya	give you (those things) for your
pilmi eluafeyu	darling good daughter, lady, lady
tami kúme	
ngüman koñi meo	
an'ay papay	
papay an'ay.	
Chem piyaen, papay?	What will you answer me, lady?
Tu piyaen, papay?	
Chem pütokoaymi, papay?	What will you drink, lady?
Pütokoan pilmi, papay	If you say "I will drink" there
itrokom nga	would be all sort (of beverages),
mülefuy papay	lady, when I go and get into
mülemeli	(the cellar)
theo rupan konli.	
Itrokom nga	All sort (of beverages) would
tripayafuy	come (from the cellar to this
an'ay papay	place), lady, if you say "I will
pütokoan pieli	drink", lady
nga papay	
papay, an'ay, papay.	

Performer: Young man, unidentified. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautín.

Piece Side B9 0:30

The woman mentioned in the previous song gives an evasive answer to the marriage proposal done for her daughter.

Iñche ülkatuan	I'll sing answering your song, sir
eymi tami thungu meo	
an'ay chao.	
Akuakungelu kay nga	You are coming and coming here from
katrüwe mapu eyi	your native land, Catríhue (name of
t'at'ay an'ay t'at'ay.	a reducción), young man
Piaeyu	I'll tell you
miawuleneo	Where is that man from, young man?,
cheo tuuchi wentro	he keeps going around me (asking

t'at'ay an'ay t'at'ay?	for my daughter)
Akuymi nga akuymi	You came and came to this land
tüfa chi nga mapu meo	
(.....)	
akuakungeymi an'ay t'at'ay	You are coming and coming here for my
iñche nga ñi koñi meo.	daughter
Iñche nga ñi püneñ meo	You keep standing
witrawitrangepaymi	(near my house) for my daughter
an'ay t'at'ay	young man
t'at'ay an'ay t'at'ay	
Fay ka müten!	That's all!

Performer: Rosa Melivilo, old female. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautín.

Piece Side B10 0:50

Trutruka solo.

Performer: Jorge Huera, male adult. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautín.

Piece Side B11 0:45

Song with pantomime of the bird called choyke (*Rhea americana albenscens*). The singer gives instructions to a dancer about the imitative movements he has to make.

Ya ya ya ya!	
ayekalyenge may choyke yem.	Make an antics, choyke
Choyke, choyke yem.	
Kutheñkutheñtunge	Run-and-squat, choyke
choyke yem.	
Mupümupütunge	Flutter-and-flutter, choyke
choyke, choyke yem.	
Ütrüfütüftunge	Nod-and-nod, choyke
tami lonko may	
choyke yem.	
Markalyonge may	Make a signal (on earth with
choyke yem.	your feet), choyke
Kutheñkutheñtunge	Run-and-squat, choyke
choyke yem	
choyke, choyke yem.	

Performer: Old female, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco

Piece Side B12 1:03

The text of this song is rather obscure: a man offers to find a second wife for his wife's brother (ngilyañ) who is already married. This second wife is his first wife's sister (kürum). Until a relatively recent past, sororal polyomy was a systematic marriage practice among Mapuche.

Ngilyañkuno yem an'ay	Brother-in-law, your sister is sad-
ngilyañkuno an'ay ngilyañkuno	angry
lyathküley, lyathküley tami	
theya müten	
lyathküley, lyathküley tami	
theya müten	
ngilyañkuno an'ay	
ngilyañkuno yem.	
Iñche ka iñche	I would get your sister-in-law for
kurüntulafeyu	you, brother-in-law
ngilyañkuno an'ay	
kurüntulafeyu	
ngilyañkuno yem.	
lyathküley tami	Your sister is sad-angry
theya müten.	
Kintulaeyu, kintulaeyu	I'll fetch her (your sister-in-law)
kisu kintukunoafeyu	for you; I myself would fetch her
ngilyañkuno yem.	for you, brother-in-law
Lyathküley tami	Your sister is sad-angry
theya müten.	
Kintulafeyu, kintulafeyu	I would fetch her (your sister-in-law)
kisukintukunoafeyu	for you; I myself would fetch her for you,
ngilyañkuno an'ay	brother-in-law
ngilyañkuno yem.	
Lyathküley tami	Your sister is sad-angry
theya müten.	
Kintulafeyu, kintulafeyu	I would fetch her (your sister-in-law)
kisu kintukunoafeyu	for you; I myself would fetch her for you,
ngilyañkuno an'ay.	brother-in-law

Performer: Male adult, unidentified. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautin.

Piece Side B13 1:45

Farewell song.

Performer: Juanita Alecoy, young female. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Iñche rankülko che.	I'm from Ranquilco (name of a reducción)
Ulechi antü amutuan.	Tomorrow in the morning,
Amutuan iñche an'ay.	I'll go back (home) again
Tüfa chi waria meo	I did not mean to come here,
femyawan pikelafun.	to this city
Iñche kimpan	I came here and I learnt a lot
fentren thungu	of things, in this city, called Temuco
tüfa chi waria meo	
temuko pingey.	
Amutuan, amutuan	I'll go back (home) again
amutuan iñche.	
Ulechi antü	Tomorrow in the morning, I'll
amutuan iñche.	go back (home) again
Tañi pu wen'ey	All my friends are leaving and
itrokom amutuain	so will I; we'll all be sad
weñanküleain	
itrokom, itrokom.	
Iñche kimpan	I came here and I learnt a lot
fentren thungu.	of things
Amutuan ñi ruka meo	I'll go back (home) again
iñche, iñche.	
Welu, welu	But I'll return here again
wiñotualu iñche.	

Piece Side B14 1:10

Song which parodies a marriage quarrel.

Eya ya ya ...	
Elyaka meo an't'a	How was it that I loved you so
chumwelu meo an't'a	much, wife?
fente ayerkeeyu kure?	
Fente nga mi ayefiel	I loved you so much, Felinda, that
felinta, felinta	I called you another name
kay nomgre ka üy nga	
tukutukuyeltueyu kure.	

Chumwelu meo am kay ta
fente mürikantumeketuymi?
Chumalu an't'a trokituen
nga kure yem?
Chumwelu meo an't'a
müritukantuymi?
Chumael an't'a
elueluyerkeen kay
permisio an'ay kure?
Iñche kay nga iñche
theo ayengen kay.
Chumafuymi an'ay kure?
Theo ayengen kay
Welu kay nga welu
afelkanolmi
refkuno ulelaeyu
aylya mari
konay tami wethon an'ay
wetha ñaña!

Why then you keep scolding me for
your jealousy?

What do you think about me, wife?

Why then do you keep scolding me for
your jealousy?

Why then did you allow me (to have
a second), wife?

There is already somebody who
loves me

What are you going to do, wife?

There is already somebody who loves me

If you don't cut it out, I'll surely
break your head ninety times,
wicked woman!

Performer: Domingo Linconao, male adult. Recorded in December,
1969, at the party held to close the period of missions in
Rengalil, Province of Cautín.

Piece Side B15 2:30

Farewell song.

Epuwe may, epuwe may
amutuan iñche.
Tüfa chi ruka meo
tripatulean, tripatulean.
Amutuan yem kay
ta chi makina meo.

The day after tomorrow, I'll go
back (home) again
I'll leave this house

I'll go back (home) by bus

Üyeo kay, üyeo kay
tañi chao, tañi chao
ngünenkatueneo.

There my father will fondle me

Amutuli nga
iñche kay
tüfa chi ruka meo
ngewepatulan
iñche kay.

When I leave this house, I will not
stay here anymore

Epu ülkatu
mülean
ta ñi ruka
ta ñi ruka meo
tripatuli nga
tripatuli nga may.
Amutuan ta iñche kay.
Cheo rumeaymi
eymi kay
thoy fuchalmi
eymi kay?
Amutuan ta iñche kay.
Echademenotuafin
tañi chao.
Müna küme yeo
ayelkatukeeneo kay.
Echademen
echademenofin
tañi chao.

When I go back (home) again,
I'll remain through two songs

I'll go back (home) again
What will you do when you will be
an old man?

I'll go back (home) again
I'll miss my father

I'll miss my father

Tüfa chi ruka
 tüfa chi ruka ka
 kümelkaiñ
 ta iñchiñ
 tüfa chi ruka meo.
 Tripatuli, tripatuli
 weñankülean
 tañi piwke.
 Amutuli, amutuli
 tripatuli, tripatuli
 kúpatulayan, kúpatulayan
 tüfa chi mapu
 iñche kay.
 Amutuli, amutuli
 (.....)
 Amutuli, amutuli
 ka pelayafiñ
 ka pelayafiñ müten
 iñche may.

We had a very good time in this
 house

When I leave, I'll be sad; my
 heart (will be sad)

When I leave, I'll not return here,
 to this place

When I leave...

When I leave, I'll not see him
 (or her) anymore

Amutuli, amutuli
 amutuli pelayafiñ.
 Chuchi ken antü pewuliñ
 muna trepetuaeyu
 eyimi kay.

When I leave, I'll not see him
 (or her)

When we meet once again,
 I'll welcome you

Performer: Young female, unidentified. Recorded in August,
 1969, at the closure party at the Indigenous Institute of
 Temuco.

Cover Photo:

Aymara (4). Old woman with her granddaughter, dressed with
 typical Altiplano costumes, weaving behind a hara ("stone
 fence placed in the desert to protect against wind").

For Additional Information About
FOLKWAYS RELEASES

of Interest

write to



**Folkways Records
and Service Corp.**

43 WEST 61 ST STREET NEW YORK, NEW YORK 10023

