

MUSIC OF
PERU

MESTIZO
QUECHUA
AYAMARA
MARINERA
YARAVI
HUAYNO
TORIL
VALS CRIOLLO
WAR DANCE
PAN-PIPES

Notes by Harry Tschopik, Jr.

Detail of embroidered fabric,
Nazca Culture, Peru



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RECORDED THROUGHOUT PERU,
SHOWING THE INDIAN AND
SPANISH INFLUENCES IN
AUTHENTIC PERUVIAN MUSIC

FOLKWAYS RECORDS FE 4415

Descriptive Notes are inside pocket

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MUSIC OF PERU

Introduction and Notes on the Recordings
by Harry Tschopik, Jr.

Present day Peru is characterized by marked racial, linguistic, and cultural heterogeneity. In its mountainous interior Indians and Mestizos (people of mixed Spanish and Indian blood) predominate, while the white population is concentrated chiefly along the coast. Although Spanish is the official language of the republic, dialects of Quechua and Aymara in near-pure or mixed form continue to be spoken in most parts of the highlands. It is in respect to culture, however, that extreme variability is, perhaps, most striking; within the boundaries of Peru one encounters primitive Indian farming and herding communities, Mestizo villages where the way of life still bears the stamp of colonial Spain, and the modern industrial cities of the coast. The contemporary situation is a consequence of the interaction and mingling of Indian and Spaniard over the span of the four centuries that have elapsed since the Inca Empire fell before the Iberian conquistadores early in the Sixteenth Century. As in the case of nearly all other aspects of contemporary Peruvian culture, therefore, it is necessary, in order to understand and appreciate Peruvian folk music, to take into account this long history of blending, or Mestizaje.

In pre-Columbian times the arid coast and barren highlands of Peru formed the setting for a series of brilliant Indian civilizations, culminating in the Inca Empire which, at its greatest extent, stretched from Colombia to central Chile. Yet even before the advent of the Incas, music was well developed in ancient Peru, if one may judge from the musical instruments excavated from prehistoric ruins. These consist of pan-pipes, flutes, whistles, rattles, bells, and trumpets, manufactured from many materials, including cane, pottery, bone, metal, shell, and wood. In addition, painted pottery designs depict the use of drums and tambourines (small single-headed drums). It should be noted that developed string instruments were lacking in pre-Hispanic Peru.

Although the earlier Spanish chroniclers give few details of Inca music of the conquest period, it is clear that the principal instruments of the Incas consisted of three types of flutes -- including the Quena, or notched end flute -- pan-pipes, trumpets, drums, and tambourines. The music consisted of religious chants, love songs and a wide variety of dance melodies, both for instrument and voice. The available evidence seems to indicate that a pentatonic scale was employed in Peru from ancient times.



Aymara pan-pipe orchestra, Chucuito, Peru

In the interest of Christianizing the Indians, the Spaniards early attempted to suppress Inca music (as well as dances), since much of it was closely associated with native religion. Although this campaign was in part successful in areas thickly settled by the conquerors, the ancient music persisted with little change in the more remote Indian communities. As early as sixteen years after the conquest, moreover, the Indian music and dances had become associated with Church feast days, which enabled native forms to survive under the guise of Catholicism.

Nevertheless from earliest colonial times, the Indian and Spanish musical heritages began to blend and fuse,

particularly on the Spanish-occupied coast and in the larger highland cities. Not only were the Indians exposed to the folk music of their Spanish overlords; music schools attended by Indians were connected with various convents and monasteries, and during the colonial era, the musicians of the churches were largely Indians trained by Spanish teachers. In addition, religious dramas as well as the popular theater served to introduce new Spanish musical styles. At this time, therefore, Indian music of the cities and the coast was subjected to strong Spanish influences, and particularly to ecclesiastical and liturgical forms. This represents the beginning of Mestizo music in Peru.

Before the arrival of the conquistadores, native Peruvian music lacked modulation, half-tones, and harmony in the European sense. The principal agency in the transmission of these developments was the introduction of Spanish stringed instruments during the Sixteenth Century. Of these the most significant were the harp, with a diatonic scale through five octaves, and the mandolin, which, modified by the Indians and reduced in size, became the charango of the contemporary Quechua and Aymara. At a later date also the guitar and violin were introduced, but were accepted more widely among the Mestizos. In spite of these modifications, however, the ancient pentatonic scale, practically unknown in Spain, has continued in use among the Indians of the southern Peruvian highlands.

It should be clear from the foregoing that in Peru neither Indian nor Spanish music of the Sixteenth Century has survived to the present day in pure form. Spanish musical instruments, modes, and melodies have pervaded the most remote Andean strongholds of the Indians and, conversely, Indian tunes and instruments may be heard even in metropolitan Lima.

What is meant, therefore, by "Indian music" is that aboriginal elements tend to predominate in this style, and that it is played chiefly by individuals who live and are classed as Indians. In "Mestizo music", Spanish influences are usually pronounced, and this style tends to be confined to people who are considered to be Mestizos racially and culturally. Generally speaking, the marinera and vals criollo are Mestizo dance melodies while the huayno and yaravi are Indian. Yet a form of the huayno is danced by Mestizos of the Jauja Valley, while many yaravis were adapted and adopted by Mestizo musicians at about the time of the war of independence.

The folk or popular music of the large cities and the coast is essentially a mixture of colonial Mestizo and recent European music, with some admixture of Negro African which likewise harks back to the colonial era. This music is gay, and rhythmic, and would include the vals criollo, the marinera, as well as other largely coastal forms. It has often been termed "creole music", and its origin probably does not antedate the beginning of the Nineteenth Century. In contradistinction, sierra or highland music is dominated by the Indian heritage, as manifested particularly in the yaravi, huayno, and other predominately Indian forms.

There remains to describe briefly certain of the forms so typical of contemporary Peruvian folk music:

HUAYNO: This dance is today characteristic of the central and southern Andes of Peru, and is confined almost exclusively to the highlands. It is the principal social dance of the Quechua and Aymara Indians, and is often associated with church fiestas. Although the huayno was danced by the Aymara of the Lake Titicaca region as early as the beginning of the Seventeenth Century, the origin of this style in its present form is obscure. It is the belief of most authorities, however, that it is a colonial adaptation of the ancient Quechua dance, kaswa described for the Incas of the conquest period. As played in various regions of the sierra, the huayno exhibits many degrees of Spanish admixture in regard both to music and lyrics. In some Indian huaynos the music appears to be largely aboriginal and the verses are sung in the native languages; in others, as performed by Mestizos, the words are entirely Spanish and the music exhibits pronounced Spanish influences. Most huaynos are played in 2/4 time. The old style of huayno, preserved in the Jauja Valley of central highland Peru, was a circle dance performed by men and women joining hands. Among the Indians of present day Cuzco, it is danced in couples, ending in a circle with the musicians in the center. While dancing, Indians flourish colorful woven slings or bright yarn tassels, while Mestizos twirl their handkerchiefs.

YARAVI: Most authorities derive yaravi from a Quechua word, harawek, meaning a sad melody. This term is generally applied today to love music which, of all current forms, probably best preserves the ancient native style in spite of the fact that compositions of this type have become identified today with the Mestizo rather than the Indian. The yaravi is mentioned as early as 1791, and is believed to have assumed its present form during the late Eighteenth Century, at about the time of the revolt of Tupac Amaru. Although the music of the yaravi is often strongly Indian in character, and although the composers of most of these songs are anonymous, it is a matter of history that the lyrics of many of these sad melodies were composed by an Arequipa poet, Mariano Melgar, during the early Nineteenth Century. These love songs were widely accepted among the Peruvian Mestizos, and at the present time tend to be identified with this level of Peruvian society. Centering on Arequipa, the place of its birth, the yaravi is today characteristic of the southern sierra of Peru. The yaravi is not dance music, but serves instead for serenades.

MARINERA: Many versions of the marinera are danced at the present time, the best known of which is the marinera Ayacuchana of the south-central highlands. Although originally it seems to have been a coastal dance, the marinera is at present being ousted in the coastal cities by the vals criollo, jazz, and swing. Wherever in the highlands it is performed,

the marinera is a Mesitzo dance, and is not to be encountered among the more primitive Indians. The marinera is clearly a courtship dance, happy and festive, and the lyrics are usually humorous, often bawdy, and filled with double meanings. At the cry, "primera!", the couples begin to circle in a slow paseo, handkerchief in hand. As the tempo of the music increases, the spectators ring the floor, clapping time and calling out, "Ahora!", "Que bueno!", "Jaja!" and the like. The dancers strut and stamp, the woman now coquettish and now indifferent to the ardent courtship of her partner. Depending upon circumstances, their behavior ranges from decorous elegance to outright ribaldry. At length the man triumphs, and the dance terminates noisily.

VALS CRIOLLO: There is little doubt that this popular coastal dance is a Nineteenth Century introduction from Spain. Although confined at first to the aristocracy, it is today typical of the middle class of Lima and other coastal cities. Until recently the Creole waltz was not widely accepted by conservative highland Mestizos, and is virtually unknown in most Indian communities. At the present time, however, owing to the influence of the radio and the phonograph, it appears likely that the vals criollo is destined to exert much influence on the folk music of the sierra, which is why it has been included in the present album. The vals criollo in its current form has borrowed characteristics from other coastal forms, especially the festejo, and in some instances has been influenced by Indian melodies.

Notes on the Recordings

Side I, Band 1: **ARZA HUAMANGUINA.** This is a marinera ayacuchana, representative Mestizo music of the southern Peruvian Andes. Its name derives from Huamanga, the colonial name for Ayacucho, and its rapid tempo is characteristic of the marinera of that highland city. It uses the ancient Peruvian pentatonic scale.

Side I, Band 2: **PAJARILLO CAUTIVO.** The lyrics of this Mestizo yaravi are attributed to Mariano Melgar, and the form is typical of the Arequipa region. Spanish type chords are used, but the melody always ends on an Inca cadence. The words deal with the traditional unhappy state of the caged bird:

"Un pajarillo cautivo
Se halla sin --
Se halla sin poder volar
Por ella que al pajarillo cautivo
Cautivo y sin libertad.

"Las tijeras del amor
Le han cerce --
Le han cercendado las plumas
Y sin dejarle ninguna todo el vue
Todo el vuelo le hand quitado."

Side I, Band 3: **ACHACHAU.** This huayno is rendered in the manner characteristic of the Mesitzos of Ayacucho and Cuzco department of south highland Peru, and the lively music is accompanied by clapping, whistles, and shouts. The flute heard in this selection is not the quena, but a plug-flute, likewise a pre-Colombian instrument. The players, after reiterating several conventional European chords, go into native style.

Side I, Band 4: **LA PALIZADA.** Exhibiting little or no Indian influence, this vals criollo is today a current favorite with Lima's middle classes. The form and key changes represent a style which, while European in materials, grew in Latin America in the Nineteenth Century. The singers boast of their gaiety and vivacity in the following words:

"Somos los ninos mas engreidos
De esta noble y bella cuidad;
Y somos todos muy conocidos
Por nuestra mucha vivacidad.

De la jarana somos senores
Y hacomos flores con el cajon;
Y si se trata de dar trompadas
Tambien tenemos disposicion.

Pasame la guilla
La guilla
La guilla, etc."

Side I, Band 5: **MUNAHUANQUI.** This huayno is typical of the Quechua Indian of Sicuani, in Cuzco Department. As its title -- which in the Quechua language means "love me" -- suggests, the huayno is first and foremost a courtship dance. It continues, nevertheless, to be associated with religion, and huaynos are played in honor of the saints and the ancient nature spirits alike. The flutes are in old native tuning, not like European tuning, and the harp tuning has been changed to old Peruvian, to conform.



Aymara Indian market, Chucuito(Puno Dept.)

Side II, Band I: SONCCUIMAN. This selection, entitled in Quechua "To My Heart" represents the yaravi as played by the Indians of Ayacucho Department. The melody is carried by the end flutes and charango, while the harp furnishes a simple accompaniment. The bass line is European in style, the melody Indian.

Side II, Band 2: LOS JILACATAS. This Aymara selection from the Lake Titicaca region defies any simple classification. The piece is performed by an orchestra of musicians playing pan-pipes pitched at registers roughly an octave apart, but the octaves are deliberately sharp on top, so as to maintain independence of pitch from the lower line. Of all examples in the present album, this dance -- performed to solemnize the appointment of the jilacatas, or head-men of the village -- best illustrates aboriginal Andean music.

Side II, Band 3: COLLAGUAS. This dance has been performed by the Aymara Indians of southern Peru and Bolivia since Spanish colonial times. In its present form it probably represents a survival of a weavers' dance of the colonial era, and the masked performers, dressed in colorful costumes of archaic Spanish cut, flourish over-sized spindles in the air as they proceed around the plaza. In the introduction the charango plays a native style tune in strange-sounding fifths; the body of the tune is colonial in type.

Side II, Band 4: CHUNGUINADA. Music of this type is essentially religious, and is characteristic of the Mestizos of Jauja in Junin Department of central highland Peru. It accompanies the church fiestas, when richly clad images of the saints are carried on litters around the plaza, and in addition serves as dance music for the members of the congregation that sponsored the feast day. The bass moves in old catholic church modes, against ancient Indian flute tuning and scales.

Side II, Band 5: TOROVELAKUY. Bull baiting, or corridas, in which the bull is harmlessly teased, but not killed, is a sporting event that has entertained the inhabitants of the Peruvian highlands since colonial times. The proper music on such occasions is the toril, or torovelakuy, as it is often called in Quechua. This lively selection was recorded in the town of Jauja in the central Peruvian sierra.

SIDE II, Band 6: WAKRAPUKARA. Although the Quechua Indians of the Cuzco region no longer employ the pan-pipes of Inca times, the tambourine-drum tinya, and the notched end flutes have continued in use to the present day. This selection, featuring both ancient instruments, was recorded in Quispicanchis in Cuzco Department, and is said to be a survival of the war dance. Although the music, using only drum and quena, sounds primitive, the tuning of the quena has been modernized to fit that of a piano.

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Collaguas dance in the Aymara town of Chucuito