

ETHNIC FOLKWAYS LIBRARY FE 4456



WAYNOS  
PAMPA HASH  
QUENE  
INTI-RAYMI  
KACARPARI  
CANKA  
COLLAS DANCES  
BORA DRUMS  
PAN PIPES  
CARNIVAL  
WEDDING MUSIC

# TRADITIONAL MUSIC OF PERU

RECORDED BY BABS BROWN AND SAMUEL MARTI AND INTRODUCTION BY SAMUEL MARTI

Ronald Clyne



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FOLKWAYS FE 4456

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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# TRADITIONAL MUSIC OF PERU



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## INTRODUCTION BY SAMUEL MARTI

Andean indigenous music has an old and dynamic tradition. Like the music of other lands, it stems from the mass of the people and derives from their beliefs, customs and environment. The aggressive and savage music of the north and the martial and solemn melodies of the Mayan region may seem to differ from the nostalgic and gay music of the Incas, but basically all follow a great precolumbian tradition.

Ecuador, Peru, Bolivia and Chile possess a varied and fascinating treasure of native music and folklore unexcelled in any other part of the Americas.

### MUSIC FROM THE C'CUNS (CHUNCHUS) AND QUOLLAS (COLLAS).

This music was recorded in the garden of Dr. Morote Best, an outstanding authority on Peruvian folklore, on the evening of the annual *Inti-Raymi* or traditional Inca Sun Festival on the 24th of June, 1956 (winter solstice). The dancers and their musicians converge on Cuzco from all the outlying towns and villages, singing and dancing their way into the city. Dressed in their colorful costumes, adorned with ancient Inca insignias, they surge into Cuzco, bringing back to the ancient imperial capital the grandeur and glory of the past.

According to Josefot Roel, Cuzco folklorist, the Chunchus and Quollas dance is one of the most popular in the highlands. It is a collective dance which, like the "Danza de la Conquista" and that of the "Moros y Cristianos" in Mexico and the "Tecum Uman" dance of Guatemala, keeps alive incidents from the conquest period.

The Chunchus are dressed in extravagant sixteenth century Spanish soldiers' uniforms and are led by their King. The Qollas represent the half-naked Indians with faces painted and feathers adorning their heads. Among them is the fair Imilla, representing the betrayer of her people and danced by a man.

At first, the Chunchus pretend friendliness and treat the Qollas to food and drink in the town square. Imilla takes great pains to wait on everybody and encourages her people to drink liquor. The Qollas celebrate their new-found friendship with a huge bon-fire at

the other edge of the square. During their dancing and reveling, the Chunchus launch their attack and their King carries off Imilla.

During the struggle, one of the Qollas throws coca leaves into the air, using this ancient magic rite to distinguish friends from foes. Another exorcises his assailants with a dissected white bird called *waq'ra*. Finally, the Qollas are defeated and their chief killed. During the funeral of the chieftan, the victorious King struts about, accompanied by a smiling, happy Imilla who seems to take her terrible fate in stride. The ballet-play ends with singing and dancing in the streets and the final *Kacarpari* of farewell melody.

### DANCE OF THE QOLLAS

This music is played by two *kanas* or *quenas*, end blown flutes (typical Andean notched flutes) with six stops, a shell-trumpet, a *charango* or *chillador* (a ukulele-like five-string instrument), a drum, and a bass drum.

This impressive and colorful dance reenacts an ancient sacrificial rite to the sun. It is one of the purest survivals of Inca religion and ceremony. Instead of gold and precious stones, the dancers of to-day use glass beads, mirrors and ribbons, but the spirit of ancient sun worship remains and the whole ceremony conveys an impression of ecstatic abandonment to religious fervor.

The dancers, guided by a leader who carries a scepter in his hand, form varied and striking patterns with their wooden "spears." The recurring pedal-like sounds of a shell trumpet give color and unity to the ballet and a feeling of ancestral rites. At one point they lay their spears on the ground in geometric designs and gracefully form new patterns while dancing between them.

The climax is reached when a richly attired child wearing a golden crown, is reverently raised on a throne, formed by the spears of the dancers. During this votive gesture, the child keeps weaving his arms, body and head, while gazing towards the sun. The dance ends in a flurry of movement and sound by the whole ensemble, including the shell trumpet.

MUSICIANS  
FROM THE  
ISLAND OF  
TAQUILE  
PLAYING  
FLUTE AND  
DRUM



#### PAMPA HASH CEREMONIAL DANCE

An ancient Inca agricultural rite in which the music is played by four pinquillos, vertical beak reed flutes with six stops; a chillador; and a trio of feminine voices. The musicians and dancers are from the village of Canas, province of Cuzco.

Pisac is a small town to the north of Cuzco, whose men, clothed in their llama wool capes and brilliant red, platter-like hats, make their official entrance into Cuzco early in the morning of the day of the Inti-Raimi. They come in single file, led by their "mayor", bearing a silver-head mace. At Pisac there are the splendid remains of an Inca city.

#### MUSIC FROM THE ISLAND OF TAQUILE

This music was recorded and annotated with the enthusiastic co-operation of the Instituto Americano de Arte of Puno, Peru, and its founder and leading spirit, Dr. Enrique Cuentas Ormachea.

Taquile lies fifteen miles out in Lake Titicaca, 12,500 feet above sea level. This group of musicians and dancers (18 men 7 women), arrived in Puno on the mainland, after an all-night trip in their woven "totora" or reed boats.

Bedecked in their traditional costumes which are similar to those represented in Huaman Poma's sixteenth century codex, their ritual dancing and playing recalls the ancient Inca ceremonies. An Aymara, Quechua-speaking group, they accompany their solemn dances with pincolos, a vertical, five-stop, plug reed flute; pincullos (also called tok'koros), a large elongated plug flute, which according to a legend was a gift from a divine maiden to her shepherd lover; Kenas or notched flutes, and pan pipes called sicuris, sicus or phusas. The ensemble of flutes is accompanied by two tinyas, Inca double-skin round drums, and a large bass drum called bombo. As in the case of the Greek tympanon, a similar drum, the tinyas are played by women.

#### MUSIC PLAYED ON PAN PIPES FOR THE FEAST OF ST. JAMES ON THE 25th OF JULY

Wayno, also spelled Huayno, is a modern term corresponding to the quechua taqui, which means music or dance, or both. Based on a syncopated rhythmical motif of sixteenth, eighth and a sixteenth note in duple measure, the Wayno is a typical Andean form, comprising an embryonic theme and variations which encompass the whole gamut of emotion. The Wayno forms the core of the native music



CHILDREN  
OF THE SCHOOL  
ORCHESTRA AT  
COLLANA  
WITH FLUTES  
AND DRUMS

of Ecuador, Peru and Bolivia, in many moods and variations which range from the martial Aymara Wayno to the mournful strains of the Ecuadorian ones or the gay or nostalgic dances of the Quechuas of Peru. The other traditional types of Inca Music are: (a) Kacarpari, farewell music, (b) Ckapo, martial music, (c) K'acampa, war music, (d) Kasarasiri, erotic or nuptial music, (e) Ayarachi, funeral music, (f) Yaravi, elegiac, expressive song form, usually in 3/4 time.

#### MUSIC FOR THE CARNIVAL

European terminology, in native music is often misleading. Carnival is the name and feast which the natives borrowed from the Europeans as the means of perpetuating traditional rites held during the ripening of the chacras or corn fields. The native name for these tunes is Canka, as they are prevalent in the regions formerly occupied by the Canka people. The music is very old and primitive, usually tritonal, and serves for dancing and chanting.

These songs are also played during the T'inka, a propitiatory ceremony dedicated to the reproductive forces of nature. On these occasions the Cankas are associated with the music of the waqra, or horn trumpet, and two of the best animals, adorned with ribbons and strips of wool are sacrificed as an offering to the apus or spirits of the earth. The meter is

generally binary, but melodies in ternary meter and in four and five tone scales are occasionally heard in the larger villages.

#### MUSIC FROM ICHO, PROVINCE OF PUNO

The people of Ichu are descendents of Ecuadorian mitimaes or exiled colonies of the Inca. Their bright, gentle music differs from that of the Quechua and Aymara. Music that is played before the festivities begin is of a martial nature and it is played while bringing the ceremonial tola-Ckapo wood from the hills on gaily adorned Llamas and donkeys. This wood is burned in the middle of the village square or in the atrium of the church during the night. It is a survival of ancient fire or sun worship.

#### PAN PIPE ENSEMBLE FROM HUARAYA, PROVINCE OF PUNO

The Huarayan ensemble of pan pipes ranks second only to the famous Comparsa or ensemble from the Puno ward of Manazo. It is composed of twenty-four players divided into two sections. One plays the small, high-pitched pipes called ira and the other section, the large, lower-pitched ones, called arca. The ira usually have six tubes, while the arca have seven. Since each tube can produce only one separate sound, the melody is alternately

played by two sets of musicians who have their instruments tuned in alternate tones of the scale. Otherwise, the melody would sound disconnected. This technique requires uncanny precision and a perfect sense of rhythm as well as unusual physical stamina, in order to blow unceasingly at an altitude of 12-14,000 feet above sea level. These instruments are made of specially selected reeds, (carrizo de Castilla) which vary in size and number. According to Gonzales Bravo of Bolivia, the sicus or pan pipes of the Titicaca region usually produce a hipofrigian or G major scale with F natural. Pan pipes are always played in ensembles which in the case of the Conima groups from the province of Huanacane, number as many as sixty players. Generally they play Waynos in a lively tempo since sustained tones or pianissimo playing is practically impossible on this instrument. However, they play with such skill, style and musicianship that the melody still takes on a gay or sad character. Unfortunately, as in other parts of the area, the trend is towards the abandonment of traditional instruments in favor of modern brass.

#### ESTUDIANTINA "TEODORO VALCARCEL" OF PUNO

The charango or chillador, is the favorite of the Mestizos throughout the highlands.

Ensembles of charangos and guitars augmented by string instruments, are very common and popular. They are usually composed of non-professional players. The Waynos comprise most of their repertoire but they are played with a peculiar style saturated with a strong sentimentalism.

#### SIDE I, BAND 1: PIRO CONVERSATION

A heated conversation over some family matters. The Piro tribe lives along the banks of the mighty Urubamba River, northeast of Cuzco, on the borders of the amazonian jungle.

#### SIDE I, BAND 2: BORA TREE-TRUNK DRUMS

Calls on the giant tree-trunk drums which act as the telegraph of the jungle among the Bora group. These people are neighbours of the Piro.

#### SIDE I, BAND 3: CHUNCHUS PASACALLE

The music is played on the two reed, side blown flutes with six stops, accompanied by a drum. This music is usually played on the eve of the annual Inti-Raymi or traditional Inca Sun Festival.



SIDE I, BAND 4: CHUNCHUS TUNE

This tune is played by the Chunchus when they are on the move visiting the encargado or patron of the feast, or when they go from the church to the town's square.

SIDE I, BAND 5: COLLAS DANCE MUSIC

Wailing chorus and instrumental ensemble. Countermotif of the flutes against the voices. This music is played by two end-blown flutes that are typical of the Andean notched flutes with six stops.

SIDE I, BAND 6: COLLAS DANCE MUSIC  
(Continued)

Entrance of the shell trumpet and chillador which plays the same rhythmical pattern as a sort osstinato.

SIDE I, BAND 7: PAMPA HASH  
CEREMONIAL DANCE

An ancient Inca agricultural rite in which the music is played by four pinquillos, vertical beak reed flutes with six stops. This chant accompanied by flutes comes from the village of Canas, in the province of Cuzco.

SIDE I, BAND 8: PAMPA HASH  
CEREMONIAL DANCE  
(Continued)

A chillador adds a gay, metallic timber that contrasts with the dirge-like chant.

SIDE I, BAND 9: PAMPA HASH  
CEREMONIAL DANCE  
(Continued)

Chant, dance and instrumental music.

SIDE I, BAND 10: MUSIC OF THE QUENE

The quene or notched flute played by a shepherd boy from Huancalli, Cuzco.

SIDE I, BAND 11: CONCH SHELLS

These shells are blown by the men of Pisac, a small town to the north of Cuzco.

SIDE I, BANDS 12, 13, 14: WAYNO MUSIC

Played on pan pipes and based on a syncopated rhythmical motif of sixteenth, eighth and a sixteenth note in duple measure, the Wayno is the typical Andean form, comprising an embryonic theme and variations which encompasses the whole gamut of emotion. This music is from the Island of Taquile located fifteen miles out in Lake Titicaca.

SIDE II

SIDE II, BAND 1: INVOCATION

This invocation is to the Rain God of the Mountain and was recorded on the Island of Taquile.

SIDE II, BAND 2: CARNIVAL MUSIC

These tunes are played during the T'inka, a propitiatory ceremony dedicated to the reproductive forces of nature. Carnival music is played during the ripening of the chacras or corn fields.

SIDE II, BAND 3: WAYNO MUSIC

A traditional Wayno played by an ensemble from the Titicaca region.

SIDE II, BAND 4: KACARPARI

This farewell music is from Huaraya, province of Puno.

SIDE II, BAND 5: WAYNO: RECUERDOS DE  
CALAHUYO

The "charango", a five-string ukulele-like instrument is the favourite of the mestizos throughout the highlands. Ensembles of charangos and guitars augmented by other stringed instruments, are very common and popular.

SIDE II, BAND 6: WAYNO: LA ROSA Y LA  
ESPINA

SIDE II, BAND 7: WAYNO: LILIC PANGARA

BOY FROM  
THE VILLAGE  
OF HUANCALLI,  
PLAYING FLUTE



SIDE II, BAND 8: FLUTE

A knife grinder's flute. One of the street noises in Lima.

SIDE II, BAND 9: CARNIVAL MUSIC

A final Round Dance played by an ensemble.  
(See Side II, Band 2.)

SIDE II, BAND 10: KASARASIRI

A nuptial march of the ayllu or tribe. This is

martial music which precedes all festivities. It is also played while bringing the ceremonial tola-Ckapo wood from the hills on gaily adorned llamas and donkeys. Music is from Icho, province of Puno.

SIDE II, BAND 11: WAYNO MUSIC.

From Icho.

SIDE II, BAND 12: KACARPARI

Farewell music from Icho.

Photographs, Babs Brown  
General Editor, Harold Courlander  
Production Director, Moses Asch

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Old Numbers are in Brackets ( )

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