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- Band 12: Terminal music of the animal sacrifice ceremonial.
- Band 13: Funeral music.
- Band 14: Fiesta drum music.
- Band 15: Fiesta music.

Indian Music of the Upper Amazon

Recorded by
Harry Tschopik, Jr.

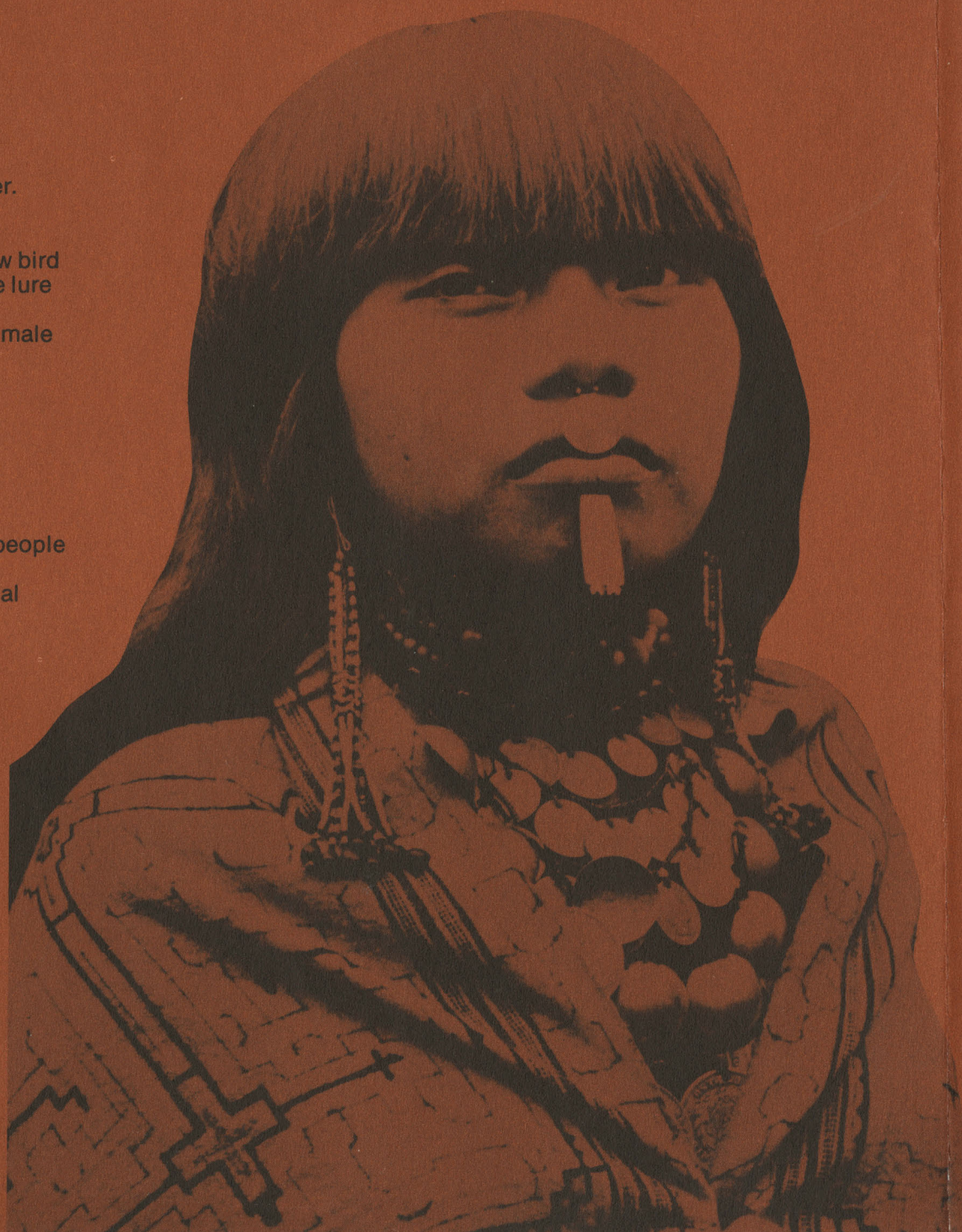
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Indian Music of the Upper Amazon

Cocama / Shipibo / Campa / Conibo

Recorded by Harry Tschopik, Jr.
Ethnic Folkways Library
Folkways Records FE 4458



INDIAN MUSIC OF THE UPPER AMAZON



Shipibo boy with drum, Yaurinacocha.

The Setting

by Harry Tschopik, Jr.

Assistant Curator of Ethnology
American Museum of Natural History, New York

Warm clouds drift slowly westward across the vast, unbroken jungles of the Amazon Basin. Eventually, colliding with chilled air from the snow fields of the high Andes, rain falls. The drops become rivulets, creeks, streams, rivers as they descend the forest-covered slopes on their eastward journey of several thousand miles to the Atlantic ocean.

The area designated by the vague term "Upper Amazon" is actually incredibly extensive. The great Amazon system drains three million square miles of territory, or approximately half the South American continent. Some of its most remote tributaries, fed by melting glaciers of the Andes, take origin less than eighty miles from the Pacific coast. Others extend upward into the highlands of Venezuela, Colombia, Ecuador, Peru, and Bolivia. This vast area, flanking the eastern slopes of the Andean chain, embraces a bewildering number of Indian tribes, an almost unbelievable number of unrelated languages, and a series of tropical forest cultures that range from exceedingly simple and primitive to highly sophisticated and complex. Because of the great geographical extent of the Upper Amazonian territory, and the complexity of cultural and linguistic problems throughout this area, the peoples of a single tributary of the Amazon--the Ucayali--have been selected for presentation in the present album.

The most remote source of the Ucayali system originates on the high, barren plains of Vilcanota in the southern Peruvian Andes. The Ucayali proper, however, begins at the junction of the Urubamba and Tambo rivers. Beyond this zone of rolling, forest-covered mountains, the Ucayali skirts the flat Pampa de Sacramento, flowing in broad, muddy meanders in a northeasterly direction to join the mainstream of the Amazon.

Throughout its course the Ucayali proper flows through a region of exceedingly luxuriant tropical rain forest, consisting of great palms, rubber trees, mahogany, and a wide variety of other tropical hardwoods, laced together into a solid wall of vegetation by rope-like lianas and flowering vines. During the rainy winter the low banks of the river are flooded for miles back into the jungle, while during the dry summer miles

of white, sandy beaches flank the river's main channels. Numerous lakes or lagoons dot the entire Ucayali basin, representing old channels of the river cut off by the debris of subsequent floods.

Although the torrential rains and annual floods leach the soil of much of its mineral content, nearly all Ucayali tribes farm to some extent. Virgin forest is cleared and burned at the expense of great labor, and the rapid exhaustion of the soil leads to frequent changes in the location of habitations.

Game, while never very abundant, includes such animals as tapirs, peccaries, deer, monkeys, the capybara, agouti, and other large rodents. Birds are hunted in far larger numbers for food and feathers, and include macaws, parrots, toucans, curassows, doves, herons, egrets, and a host of others. The rivers and lagoons of the Ucayali region abound in fish, as well as manatees and turtles.

When the Spaniards first entered the Ucayali in the 16th century, they encountered a number of Indian tribes, some of which are now extinct or have been absorbed by the larger surviving tribal groups. The main tribes, from the period of earliest white contact to the present day have been the Panoan-speaking Shipibo and Conibo (known collectively as "Chamas") who occupy communities along the main stream of the Ucayali, and the Arawak-speaking Campas, who live deep in the jungle in an arc of territory between the Tambo and Ucayali rivers. In the 16th century the Tupi-speaking Cocamas inhabited the lower Ucayali, where this river joins the Amazon. In recent years, however, they have gradually spread so far upstream that today some live on the fringes of Campa territory.

As everywhere in Peru, the main interest of the Spaniards, --once they discovered that the rain forest was almost devoid of golden treasure --was in missionizing the Indians. In the Ucayali region, however, this proved to be exceedingly difficult, since most of the Indians were indifferent, or actively hostile toward the Spanish priests, and also because they lived in widely scattered settlements, some almost inaccessible. Until the War of Independence in the early 19th century, Dominican, Franciscan, and Jesuit fathers toiled to build churches and mission villages. These were periodically abandoned or destroyed by the Indians, and the priests were murdered or else succumbed to disease. Smallpox and other epidemic diseases likewise killed off many Indians who were attracted to the missions more by a desire for metal tools and trade goods than by any urge to adopt a new religion.

As a result of this sporadic missionary activity, the Cocamas--who lived in closer contact with the mission villages--became nominally Christian at an early date, and also adopted many other European customs. The Chama tribes ac-

cepted some beliefs and practices, but were only slightly and superficially influenced by white culture, while the Campas, of all the Ucayali dwellers, have remained largely pagan and independent to the present day.

After the War of Independence, white settlers and traders began to infiltrate the Ucayali region. Although the tribes of this area largely escaped the violent shock of the rubber boom at the turn of the century, they have since been subjected to considerable Protestant missionary influence. During World War II the Ucayali became strategically important because it produced quinine, cocaine, barbasco for insecticides, rubber and petroleum. Most recently comes the news that much of the area will be thrown open to white colonization. This album, then, represents the music of the Ucayali Indians at a time when some tribes had become considerably acculturated while others remained virtually untouched.

The Chamas: (Shipibo and Conibo tribes):

Today the Chama tribes inhabit both banks of the middle Ucayali River. Although no accurate census of the area has been made, it seems likely that there are about 3000 Shipibo and Conibo Indians combined.

Typically the Chamas do not occupy villages, but instead live in huge, rectangular, gable-roofed houses scattered in clusters of two or three at widely spaced intervals along the main stream of the Ucayali and its tributaries and lagoons. Chama society traces descent in the female line, and each house is inhabited by an extended family consisting of 25 or so individuals who are related through the women. Social structure is not complex. Each region has a chief who formerly had considerable power during the frequent intertribal wars, but whose influence today is often minimal. Medicine men occasionally assume leadership, but possess no formal authority over other members of the group.

Chama livelihood is based upon a combination of farming, fishing and hunting. Their most important crop by far is the plantain, but in addition they grow manioc, sweet potatoes, squashes, and peanuts, as well as a great variety of tropical fruits. Cotton and tobacco are cultivated, and other domesticated plants furnish dyes, paints, drugs, poisons, and medicines.

The chief food fish of the Chamas is the huge arapaima, which is harpooned in the still waters of the lagoons. Other fish are shot with arrows or drugged. Turtles and manatee are, perhaps, the most important source of meat, but other game is hunted with bow and arrow, and some Chama groups kill birds and small mammals with poisoned blowgun darts.



Shipibo Indian chief and wife,
Pao Cocha.

The Chamas are the great artists, artisans, and craftsmen of the Upper Amazon. Indeed, their magnificent painted cotton textiles, their fine, thin, highly decorated pottery, and incised or painted war clubs, canoe paddles, bows, tobacco pipes, and other carved wooden objects, are probably unexcelled anywhere in tropical South America. Shipibo and Conibo art is characterized by an exceedingly complex angular geometric style that is executed entirely and exclusively by the women. Attention to beauty is also extended to personal appearance, and both sexes dye their hair blue-black, paint their faces, hands, and feet, wear elaborate nose and lip ornaments as well as bracelets and necklaces of beads, seeds and animal teeth.

Chama religion centers chiefly around ceremonials held for adolescent girls. During great feasts that may last for many days, the girls are painted, stupified with manioc beer, and subin-cised by the older women. The chief public feature of this ceremonial is the arrow sacrifice of an animal that has been tethered to a carved and painted post.

The Chama medicine man is a powerful individual who may cure disease, control weather, perform war and hunting magic, and foretell the future. He may also shoot disease, in the form of a magical thorn or dart, into his unsuspecting enemy, and derives his power from a spirit helper--a bird, a snake, or, at times, a plant. When performing, he takes a drug which gives him access to and knowledge of another world.

Although in the recent past the Chamas buried their dead in huge pottery urns beneath the floors of their houses, today the Conibos, at least, place them in old canoes which are then carried away into the depths of the jungle.

Chama musical instruments consist of double-headed skin drums, pan-pipes, end flutes, horn or wooden trumpets, bamboo blowing tubes, whistles, bells and rattles. Their music is mainly vocal, however, and songs are associated with nearly every activity. There are hunting songs, fishing songs, and work songs, curing songs, and love songs, funeral laments, lullabies, and war chants. Other songs accompany children's games, are sung when traveling by canoe, or recount the events of myth and legend. Perhaps the most important single cycle of songs is associated with the girl's puberty ceremonial. At present state of our knowledge, nothing can be said regarding the affinities of the aboriginal musical styles encountered in the Upper Amazon.

The Campas: The traditional homeland of the Campas is the Gran Pajonal, a rugged stretch of mountainous jungle situated in an arc between the junction of the Tambo and Ucayali rivers. These primitive, warlike Indians were only pacified as recently as 1942, and even today many avoid contacts with white men. For these reasons it is almost impossible to calculate the number of surviving Campas, although the best estimate is usually placed at 15,000.

In contrast to the Chamas, the Campas occupy small, oval thatched houses scattered miles apart in the depths of the rain forest. Each house is occupied by an individual family tracing descent through the father. The local group is thus quite small, and there is little evidence for any social grouping other than "neighborhoods" of families related by marriage. Various writers have referred to Campa "tribes", but the meaning of such a grouping is not well understood at the present time.

The Campas depend less upon farming than do the Chamas, and their principal crop is sweet manioc. Hunting is of greater importance, game being taken with the bow and arrow or in various types of traps and snares. The Campas also employ well trained hunting dogs and are very expert in luring game within range by means of whistles on which they imitate animal and bird calls. Fish are shot with bow and arrow and the narrow streams of the Gran Pajonal are frequently poisoned with barbasco to drug the fish. The quantities of fish taken in this way are smoked so that even under tropical conditions they may be preserved for a week or so. The Campas supplement their diet by gathering insects, grubs, honey and wild fruit.

Men and women alike dress in nightgown-like cotton cushmas, and both sexes adorn themselves with necklaces and bandoliers of various wild seeds, nuts, and feathers. They also smear their faces and clothing with red paint. Men wear cane crowns both as sun shades and for adornment.



Campa man with pan-pipes, Shahuaya.

Campa material culture, except for their fine bows and arrows, is crude and indifferent by Chama standards. Weaving is simple, pottery is poor, and wood carving is lacking altogether. Instead of the fine dugout canoes used by the Chamas, the Campas travel on simple log rafts.

The Campas have the reputation of being one of the most warlike tribes of the Upper Amazon. Curiously enough, however, most of their wars take the form of internecine feuds among the many local Campa groups. In the past they also raided to take slaves.

Little is known at present of Campa religion. Like other tribes of the Upper Amazon the Campas have medicine men who cure disease and perform sorcery as well. Like Chama medicine men they take drugs, shoot magical thorns into their victims, and employ tobacco in curing. So terrified are the Campas of black magic that it has been reported that even children are occasionally accused of witchcraft.

Campa musical instruments consist of two-headed monkey skin drums, pan-pipes, end flutes, and a variety of whistles and rattles. Most of their music appears to be associated with warfare or with social dances held to celebrate a successful fishing or hunting expedition. Like the Campas themselves their music is wild, undisciplined and highly individualistic.

The Cocama: The present day Cocama Indians whose villages and outlying settlements dot both banks of the Ucayali from the Amazon to its headwaters have been so influenced by European culture that they deserve little attention here. Many Cocamas have lost their original Tupi speech, have almost entirely abandoned native arts and crafts, and indeed deny today that they are Indians. Generally speaking, their way of life is that of the impoverished Amazonian mestizo.

Today they live in nondescript shacks and huts suited to their tropical environment. They farm, fish and hunt, occasionally employing native techniques, but they are also traders, lumbermen, and rubber gatherers. In short, the Cocama have lost their tribal identity and have merged with the newcomers to the Amazonian frontier.

As early as the 17th century the Cocamas abandoned their traditional social organization for life in missionary villages. It is here that

they relinquished their aboriginal customs for the white man's ways. It is an ironical twist of the acculturation process that the Cocama--the first of the Ucayali Indians to embrace Christianity--preserve their pre-Columbian religion in far greater detail than other aspects of their native culture. Cocama medicine men who today dress in trousers and shirts continue to shoot their victims with magical thorns, to drug themselves to produce visions, and to cure their patients with tobacco smoke.

At an early date the Cocamas abandoned their native hollow log drums in favor of skin-headed drums of Spanish design. Their present day flutes are more often the Spanish side-blown flute than the traditional Amazonian end-blown variety. Pan-pipes and rattles are rarely used today, and both the melodies and the drum rhythms of the Cocama show pronounced European and Negro African influences. The Cocama musical style, in fact, represents almost all that is left of the artistic expression of a once-powerful Amazonian people.

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The Music

by Willard Rhodes

Professor of Music

Columbia University, New York

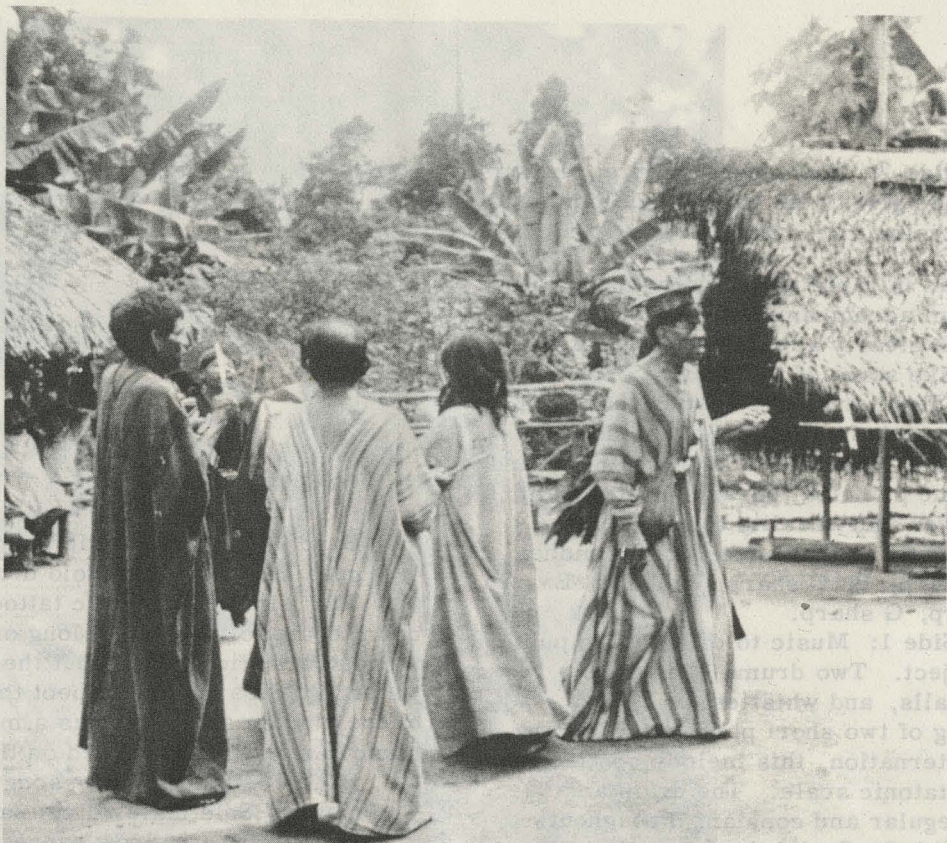
This remarkable collection of Indian music of the Upper Amazon recorded in 1953 by Dr. Tschopik makes a notable contribution to our meager knowledge of the music of South American Indians. Very little collecting of native music has been done in the southern hemisphere and the few scattered collections made during the past half century have not been readily available to students and connoisseurs. Dr. Tschopik's collection brings to the public for the first time the music of several tropical forest tribes whose culture has been little studied until the present. Though this collection is too small to support any broad generalizations and there still remain too many lacunae to allow the definition of musical style and the tracing of relationships, the material possesses a number of distinctive features which set it in sharp profile with the music of other Indian groups.

In style and complexity the music of this collection bears a close relationship to the culture of the tribes from which it came. Ranging from the acculturated, hybrid, mestizo music of the Cocama to the wild, undisciplined, primitive music of the Campa, this collection, though limited to a geographic and culture area, represents a variety of styles and perspective in time. There can be little doubt that the simple, undeveloped music of the Campa is in the pre-Columbian tradition of the tribe. Evidences of external influence, even from neighboring tribes, appear to be slight and could only be established when the music of this vast area is more fully reported.

The European and African influence on the music of the Cocama is plainly evident. The music of the Shipibo and the Conibo offers examples of musical acculturation with respect to other Indian groups in the fiesta and social music, as well as songs whose antiquity and purity of style we can accept without question.

Several features distinguish the music of this area and set it apart from the music of North American Indians. One notes the great variety of musical instruments, pan-pipes, whistles, flutes, blowing tubes, bells and drums, and their great importance in the music of these tribes. In North America the flute is reserved for the playing of love songs and is never heard in conjunction with the human voice, whereas in South America it functions significantly as an integral part of the choral-instrumental ensemble. The sizeable body of purely instrumental music impresses one, for in North America nothing comparable is to be found. The use of drums in ensembles of two or three pieces and the development of drum music are likewise foreign to the northern hemisphere. Indians of North America rarely, if ever, use more than one drum at a time as a rhythmic accompaniment to the voice, and drum music *per se* is nonexistent. It is curious to find the only example of polyphonic singing in the music of the Campa, the most primitive of the tribes represented here. It is by the practice of polyphony in its most rudimentary forms that European music began its long development from simple monophony to its present complex state, a development extending from the ninth century to the present. The part singing of the Campa appears unorganized and accidental, nevertheless it is a distinct feature of their musical practice.

In the melodic analysis of this music one notes a variety of scales ranging from two tones to seven tones. Many of the melodies are pentatonic and are probably traceable to the old music of the Incas despite the changes that the highland Indians have undergone through centuries of Spanish influence. The interval of the third appears prominently in much of the music and serves functionally in the structure of the melodies. In several songs the minor third appears as a cadential motive at the close, thereby giving the melody a distinct character.



Campa social dance, Iparifa.

Notes on the Selections

COCAMA

Band 1, Side 1: Fiesta music. Bass drum, trap drum, end flute.

This simple repetitive melody with its intricate rhythmic drum accompaniment suggests European and African influence. It employs a seven tone scale, B, C sharp, D sharp, E sharp, F sharp, G sharp, A sharp, a series commonly known as the Lydian mode.

Band 2, Side 1: Fiesta drum music. Bass and trap drums.

This drum duo proceeds in a straight forward duple meter with strongly accented double beats appearing at unexpected intervals.

Band 3, Side 1: Social dance music. Bass drum, trap drum, end flute.

The symmetrical phrase pattern of this melody, six beats in length, sometimes extended to eight, and its close coordination with a strongly accented simple drum accompaniment suggest the functional character of this social dance music. The melody is based on the following series of tones: A sharp, C sharp, D sharp, E sharp, F sharp, G sharp, A sharp.

Band 4, Side 1: Music played when traveling by canoe. Bass drum, trap drum, end flute.

Employing the seven tones of the major scale this melody with its clearly defined rhythmic and tonal pattern suggests strong European influence. One may note with interest the melodic and rhythmic variations that are introduced on repetitions of the melody. This fantasy and improvisation is characteristic of the folk musician.

SHIPIBO

Band 5, Side 1: Girl's puberty rite; presentation of the girl to the women who perform the subincision rite. End flute and drum.

This music in rapid tempo with an animated, repetitive drum accompaniment in a strict duple meter and with clearly articulated up-beats, seems not unlike some of the social dance music of this area. Further study, may reveal a distinct style associated with the ceremonial function of the music. The cadence of a minor third at the end of the principal phrase and its many repetitions gives individuality to the melody. The tonal material is that of the Dorian mode; G sharp, A sharp, B, C sharp, D Sharp, E sharp, F sharp, G sharp.

Band 6, Side 1: Music to call men to public work project. Two drums, end flute, shouts, calls, and whistles.

Consisting of two short phrases which are repeated in alternation, this melody confines itself to a pentatonic scale. The drum accompaniment is regular and constant throughout.

Band 7, Side 1: Social dance music. Three drums.

The timbres of the three drums are not sufficiently differentiated to enable one to make an accurate rhythmic notation of the individual drum figures. Here the rhythms combine in an ensemble that is marked by a regular dactylic pattern of a long accented beat followed by two short ones. Shipibo drum music like that of other tribes from this area may reflect an African influence, but if so, it remains relatively simple in its rhythmic structure in comparison with the complex polyrhythms of African music.

Band 8, Side 1: Song sung while making a feather crown. Solo male voice.

The pure native character of this song is unmistakable. Of special interest is the distinctive technique of singing, alternating between an uncommonly high falsetto and the normal singing voice of the male. This practice recalls a similar one employed by the Navajo of North America in their Yobechai songs. Extending through a wide range that exceeds the octave by a major sixth, and descending from the highest tone to the lowest through a series of terraced phrases, the melody suggests a relationship with a native musical style that is common throughout much of North America.

Band 9, Side 1: Music played to welcome guests to a fiesta. Solo drum.

This simple anapestic tattoo of two short drum beats followed by a long one is repeated without variation throughout the piece. Careful listening leads one to suspect that alternate units of the rhythm are played as a motor reflex of the muscular tension expended on the preceding unit.

Band 10, Side 1: War song recorded in a canoe. Solo male voice; paddle splashes.

Limited to a narrow range of a fifth, this song consists of two short phrases which are repeated over and over. The first phrase alternates between A flat and the F below, an interval of a minor third; the second phrase moves from C through B flat and A flat to F which serves as the tonal center of this simple four-tone melody. The pure, native character of this song stands in marked contrast to the more elaborated and acculturated flute music.

Band 11, Side 1: Dance during girl's puberty rite. Drum, blowing tubes, bells, shouts, laughter.

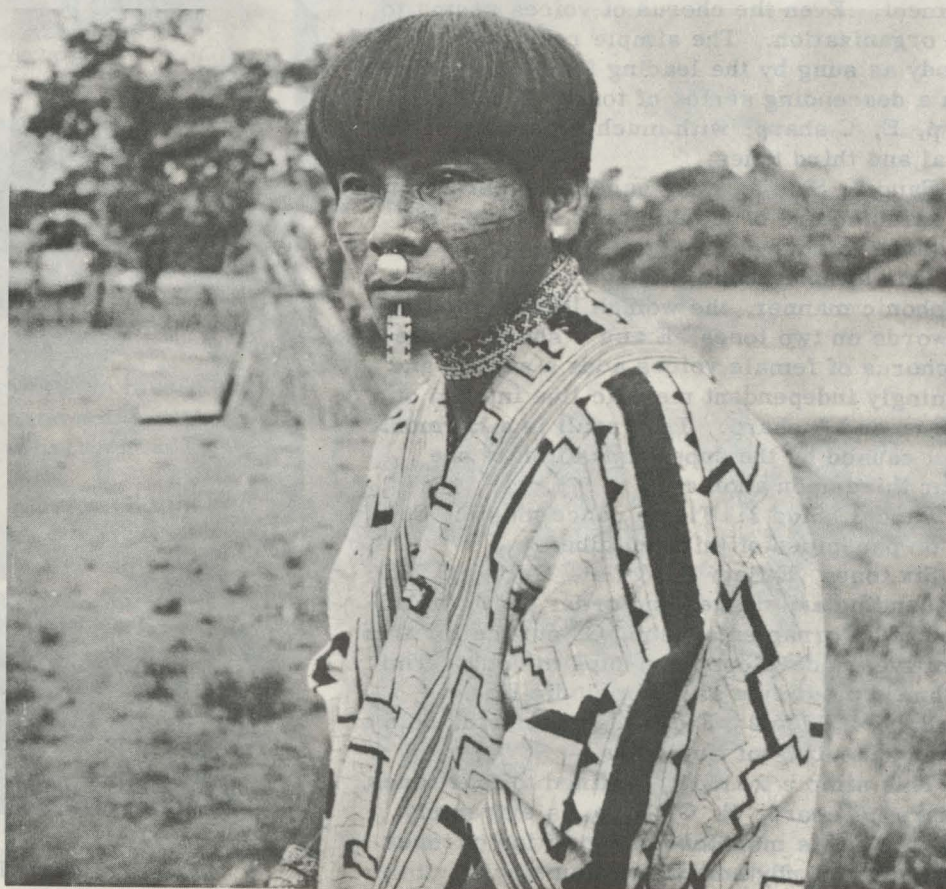
The limited melodic resources of the blowing tubes gives this music a static harmonic character that is quite distinct. Tonometric analysis of the music of the blowing tubes would do much to clarify our vague impressions of these tones that are so richly colored by overtones.

Band 12, Side 1: Lullaby. Three female voices.

This native lullaby with its gentle rhythm and mild, swaying melody explains itself. Centering around E as a tonal center, the first phrase moves through G and B above, the second phrase descends to B and C sharp below. In true folk and primitive fashion the intonation is variable.



Shipibo girl, Yaurinacocha.



Shipibo chief, Río Pisqui.

SHIPIRO

Band 5, Side 1: Girl's pub-
tation of the girl to the woman
the subordination rite. End of

This music in rapid tempo
repetitive drum accompaniment
meter and with clearly articulated
seems not unlike some of the
of this area. Further study
tinct style associated with the
tion of the music. The cadence
at the end of the principal phrase
repetitions gives individuality to
The tonal material is that of the
Q-sharp, A-sharp, B-sharp, C-sharp,
sharp, F sharp, G sharp.

Band 6, Side 1: Music to
work project. Two drums,
shouts, calls, and whistles

CAMPA

Band 1, Side 2: War music. Two drums,
pan-pipes, male and female voices.

The wild, undisciplined, primitive charac-
ter of this music stands in bold contrast to the
music of other tribes in this area. In the gener-
al confusion and excitement of this war music
there appears to be little or no coordination be-
tween the singing and the instrumental accom-
paniment. Even the chorus of voices seems to
lack organization. The simple repetitive
melody as sung by the leading female singer fol-
lows a descending series of tones, G sharp, F
sharp, E, C sharp, with much repetition of the
initial and third tones.

Band 2, Side 2: Song sung to celebrate the
manufacture of manioc beer. Drum, fe-
male voices.

This simple chant is sung in a primitive
polyphonic manner, the woman leader intoning
the words on two tones, E and C sharp, while
the chorus of female voices adds a second and
seemingly independent melodic line intoned on
C sharp and A sharp. The result is a harmonic
effect caused by the superimposition of one
minor third upon another.

Band 3, Side 2: Fiesta dance music. Solo
on pan-pipes of thirteen tubes.

Six tones, E flat, F, A flat, B flat, C flat,
in ascending and descending order, with the ad-
dition of an ornamental tone, G, suffice for this
primitive, undeveloped pan-pipe melody. The
rhythm is as simple as the melodic line.

Band 4, Side 2: Fiesta dance music. Solo
on pan-pipes of five tubes.

This simple melody, confined to four tones,
G sharp, A sharp, B, C sharp, is extremely
primitive in its monotonous repetition of tones
and poverty of rhythmic invention.

Band 5, Side 2: Hunter imitating a curassow
bird (Mitu mitu Linne) on a game lure
whistle.

In imitation of the curassow bird the hunter
gives a clear call on a game bird lure whistle.
The call is intoned on B flat, C flat, and E flat,
with C flat functioning as the basic tone.

Band 6, Side 2: Social dance music. Drum,
male and female voices.

Here one encounters the same free practice
observed in the War music of the Campa (band 1).
Against a regular throbbing drum beat in a
moderate tempo, a male leader sings a penta-
tonic melody while a chorus of female voices re-
peat the melody at a later time interval, very
much in the manner of a round. This primitive
polyphony appears to be casual and unregulated.

Band 7, Side 2: Fiesta drum music. Two
drums.

A neat rhythmic pattern in duple meter
marks this ensemble of two drums. There is an
introductory passage leading to the body of the
piece.

Band 8, Side 2: Social dance music. Two
drums, pan-pipes, voices.

As in the Social dance music (band 6) pan-
pipes, drums, and voices engage in what might
be called a "jam" session. Everyone seems to
go on his own with little or no attempt toward
coordination of the various parts into an inte-
grated ensemble.



Campa Indian medicine man, Iparia.

CONIBO

Band 9, Side 2: Social dance music. Flute solo.

This flute melody is like much of the Social dance and Fiesta music encountered in this area. Both in its rhythmic pattern and its tonal outline (Scale: C, D, E, G, A, B) it reflects European influence.

Band 10, Side 2: Fiesta music. Drum, male and female voices.

The native character of this song is readily apparent in its melodic style. The descending melodic movement covering a series of three thirds, E, D, B, G, E, is further emphasized by the repetition of the cadential motive, G, E.

Band 11, Side 2: Drum music played to call people to public works. Two drums.

This piece is neatly designed. Opening with a short introductory passage it goes on to an A section with a distinct rhythmic motive. There follows a B section with a new rhythmic pattern before the A section returns.

Band 12, Side 2: Terminal music of the animal sacrifice ceremonial. Flute solo.

One would expect to find music associated with an animal sacrifice ceremony to be predominantly native in style and relatively unaffected by outside influence. Such is not the case in this instance. The melody presented here is distinctly Andean in character. Though it adheres to a pentatonic scale, A, C, D, E, G, the rhythmic figure, symmetrical phrases and duple meter betray strong highland influence. Compare this melody with the Achachau (mestizo Huayno) in MUSIC OF PERU, Ethnic Folkways Library P. 415A, band 3.

Band 13, Side 2: Funeral music. Chorus of female mourners. In the background the canoe-coffin is being nailed shut.

This dirge of female mourners is formalized into a descending three-tone motive employing the following tones, F sharp, E sharp (natural), C sharp.

Band 14, Side 2: Fiesta drum music. Two drums.

Though the rhythms in this drum music are relatively simple and regular one notes with interest the syncopation that is introduced in the course of the piece.

Band 15, Side 2: Fiesta music. Drum and male voices.

This Fiesta music with its descending pentatonic melody and its characteristic cadential refrain based on the minor third, F sharp, A, appears to have retained much of the character of the old music.

Harold Courlander, Editor
Moses Asch, Production Director



Conibo singers at girl's puberty ceremonial, Porvenir.



Conibo animal sacrifice ceremonial, Porvenir.



Conibo dancers at animal sacrifice ceremonial,

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