

Anthology of Central & South American Indian Music

COMPILED BY ALAN LAZAR

ETHNIC FOLKWAYS RECORDS FE 4542



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43 W. 61st ST., N.Y.C., U.S.A.

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COVER DESIGN BY RONALD CLYNE

COVER: MAYA RELIEF RUBBING, CIRCA AD 780
Merle Greene, The Museum of Primitive Art, NYC

Anthology of Central & South American Indian Music

Compiled by Alan Lazar

"They no longer remembered the Heart of Heaven
And therefore they fell out of favor.
At first they spoke, but their face was without expression
Their feet and hands had no strength;
They had no blood, no substance, no moisture, no flesh
Their feet and hands were dry and their flesh was yellow
Therefore they no longer thought of their creator nor
their maker,
Nor of those who made them and cared for them."

Popul Vuh

At one time the area of Central and South America was the home of diverse Indian cultures and civilizations ranging from the nomadic hunters of Tierra del Fuego and Patagonia, to the river and forest peoples of the Amazon, to the military empires of the Andes and Central Mexico, to the theocratic states of southern Mexico and Guatemala. Many of the peoples that once inhabited these lands today are extinct or on the verge of extinction. Others have been assimilated into the dominant European culture and have given up the traditional ways. Perhaps the largest number though have remained, almost as if in historical limbo, conquered but not assimilated, passively yet stubbornly maintaining an older way of life despite their submission to the conqueror.

Many differences have been noticed between the Indians of North America and the Indians of Central and South America. For instance musically, the Indians of North America rarely used instruments other than their voices, and percussive instruments such as the drum and rattle. In contrast, while no actual examples of Indian music from Mexico or the Andes before the arrival of the Spanish survive, it seems clear that a varied and complex instrumental as well as vocal music existed.

Rather than emphasize the differences of the original inhabitants of the Americas, it is well to recognize some of their underlying beliefs: the need for man to maintain harmony between himself, his community, and his natural surroundings; and through different rituals to strengthen and express his awareness of forces of the universe of which he is a part. While the Indians have lost their independence, the message of their accumulated wisdom from centuries of living on these lands is still clearly relevant.

The Indians of Central and South America have a possible role to play in the future of this area. However today they remain for the most part exploited and suppressed, their traditions in need of revitalization and much more self-esteem.

The selections presented in this two set album can only be a broad overview of the different Indians of the area and their different musical expressions. Most of the notes accompanying each selection are primarily derived and edited from the words of those who did, or collaborated on, the original recordings. Their words are enclosed in quotation marks. In some cases I have made additions to these notes in order to provide further background on the musical selection. The name in parenthesis indicates the author of these notes.

There is a great deal of reading material on the history as well as on current Central and South American Indian cultures and societies. First of all the original writings of the Indians of Mexico, particularly, The Popul Vuh, or book of the community, of the Quiche Maya. Other places to start would be with Garcillaso de la Vega's History of the Spanish Conquest of the Inca empire, Prescott's Histories of the Spanish conquests of Mexico and Peru, and the ethnographic work of Claude Levi Strauss (particularly Tristes Tropiques).

The music on this two record set comes from the following original Folkways and Asch recordings:

FW 957 - Yaqui Dances: The Pascol Music of the Yaqui Indians of Northern Mexico

- FW 6871 - Folk Songs and Dances of Bolivia
- FW 8867 - Tarascan and Other Music of Mexico
- FM 4012 - Instruments and Music of Bolivia
- FM 4217 - Music of the Tarascan Indians of Mexico
- FE 4054 - Ameridian Music of Chile
- FE 4104 - Music of the Venezuelan Yekuana Indians
- FE 4176 - Selk'nam (Ona) Chants of Tierra del Fuego, Argentina
- FE 4213 - Music of Guatemala, Vol. 2
- FE 4311 - Brazilian Indian Music
- FE 4377 - Modern Mayan Music of Mexico
- FE 4386 - Music of the Jivaro of Ecuador
- FE 4413 - Indian Music of Mexico
- FE 4446 - Music from Mato Grosso
- FE 4456 - Traditional Music of Peru
- FE 4458 - Indian Music of the Upper Amazon
- FE 4539 - Mountain Music of Peru

FE 4415 - Music of Peru

The "Baile de las Canastas" selection will be released on a forthcoming album from Folkways.

Record 1, Side A

CENTRAL AMERICA

Band 1 Yaqui - Pascola Dance (FW 957)

"At the time of the Spanish entry into Mexico the Yaquis defended their lands along the banks of the Yaqui river in what is today the state of Sonora in Northern Mexico with a fierce zeal that impressed even the Aztecs. They have continued their reputation as brave warriors in many struggles against the Spanish and then Mexican governments up to quite recent times. Their last major revolt against the Mexican government occurred in 1927, it resulted in many of them being conscripted into military service and sent to places such as the Yucatan. In 1936 many returned to their traditional pueblos under an agreement with the government of Mexico.

The Pascola dance is performed at all Yaqui festivals. The dancers are accompanied either by drums or flutes or by stringed instruments. In this selection the musician playing the Harp is Maximiliano Valencia who took part in the rebellion of 1927 and was sent to the state of Vera Cruz where he learned to play the Harp. Two boys take turns dancing, one wearing ankle rattles and a sash of cocoon rattles sewn to narrow leather strips, the other using a gourd rattle in each hand."

(S.B. Charters)



HUICHOL - HUILLOTITA, JALISCO MEXICO

Band 2 - Yaqui - Deer Dance (FE 4413)

"Deer antlers are fastened to the head of the dancer. He has a large gourd rattle in his hands which he shakes continuously. Three or four musicians accompany him

playing on notched rasping sticks and a water drum. The rasping stick is a notched strip of wood played by placing one end on an inverted half gourd and rubbing it with another stick. The water drum consists of a half gourd floating with the open side downward in a wooden bowl of water.

All sing the deer song in unison in low pitched voices. They sing:

"The mountain grass
Moved with the gently blowing breeze
And whistled softly
The grass grows on the mountain top
And blows with the wind

Deer, deer, deer
Coyote is hunting you
Place yourself in the water
No harm will he do to you."

The deer is the main source of game. It also supplies the Yaqui with skins. To it they dedicate their dance."

(H. Yurchenco)

Band 3 - Huichol - Squash Dance (FE 4413)

"The Huichol live in the remote mountain districts of the state of Nayarit in the Western mountains of Mexico. While most of the Indians of Mexico have adopted to some degree many Mexican customs, and are nominally Catholic, the Huichol have managed to maintain much of their traditional culture intact.

One of the major festivals of the Huichol is the Squash festival to celebrate the ripening of the first of the fruit that occur toward the end of the wet season in November. No one was to pick or eat of the harvest until the festival is celebrated. Singing and dancing accompanied by the drum usually lasts for days."

(H. Yurchenco)

Band 4 - Cora - Harvest Chant (FE 4413)

"The Cora, like the Huichol live in the mountains of northern and western Mexico. In recent years their numbers have greatly reduced.

Many songs are sung during the harvest festival both during the preparations for the festival and for the dancing that continues through the night. In this selection, the singer, a medicine man accompanies himself on an instrument called the mitote, a word that also signifies dancing. The mitote is a long hunting bow with a gourd resonator. The tightly strung bow is set on the gourd which rests on the ground. The singer holds the two together with his front foot while striking the string with two wooden sticks."

(H. Yurchenco)

Band 5 - Tarascan - Danza de los Viejitos: Juanzucuairecua (FW 8867)

That music was a vigorous art prior to the arrival of the Spaniards in Mexico seems clear. Besides the extensive collections of pre-Columbian instruments that exist, Frescos discovered in 1946 at Bonampak, in the state of Chiapas, Mexico depict dancers and musicians employing an imposing array of musical instruments. It is known that ceremonial religious dances of the Aztecs were accompanied by music and often contained Aztec poetry set to music. Yet today there is still no real idea of what music sounded like before the arrival of the Spaniards.

"Scarcely after the conquest of the Aztecs, a Spanish priest, Pedro de Gante, established the first school of music in Texcoco in 1534. Such schools were set up by the Spanish to teach the Indians of the Americas, the musical essentials for religious services and the making of musical instruments. It was another method used to convert the Indian to Christianity, suppressing the ancient religions and the ancient forms of music with which it was associated.

The Spanish conquerors who went westward early in the 16th century encountered the Tarascan Indians, a people who the

Aztecs never conquered. Their domain extended well beyond the boundaries of the current state of Michoacan. Their capital was as Tzintzuntan on the shores of Lake Patzcuarp.

The Danza de los Viejitos or the dance of the little old men is one of the oldest of the Tarascans. It has ten parts. The fifth part presented here is called Juanzucuairecua, translated into Spanish as "voltearse" meaning to tumble, or to turn oneself around. "Los Viejitos" are performed by boys wearing masks and dressed as old men. The masks are cast in clay and then painted. The dancers wear broad-brimmed hats from which many ribbons dangle and they carry stout canes to lean on. The dance is usually a burlesque of the elders of the village, or conversely a satire at the expense of the authorities for their mistakes, with the dancers representing wise old men who speak out against the injustices."

(Charles Bogert)

Band 6 - Tarascan - Abajeño a la Juventud (AHM 4217)

"The Spanish introduced the stringed instrument to the Americas. Prior to their arrival only wind and percussive instruments were used. However the Indians quickly adopted the new instruments for their own uses. It is probable that the Tarascans have been making their own stringed instruments (guitars, violins, harps) for almost four centuries. A good percentage of the guitars in use in Mexico are made by Tarascans. They have probably exerted a greater influence on the music of Mexico, than any other Indian people.

The typical secular song form among the Tarascans is the Pirecua. A variation on the Pirecua found more in the highlands is the abajeño. Most of the abajeños deal with the problems of requited or unrequited romantic love.

The translation of this abajeño "to youth" is:

"Oh what a pleasure to be a youth!
Is it not true, all you my young friends?
I have chased after the girls
Almost all there are in this town
Which is called Barrio de Guadalupe

There's Maricela, Sinsionita, and Juanita
And on down the street Marikita and Adelaida
This is why I hardly ever have time anymore to go home
And cut myself a little firewood

On Sunday the nineteenth of March
I went to cut branches of palm
So that my senorita Maricela would believe me
That I want to take her home
And I went to the Needle Mountains
To pick a flower

On Sunday the nineteenth of March
I paid court to Maricela, and she said to me
Won't you go and keep your promise
Listen, the music sounds so fine
On and on down the hill toward us

If you go, bring me a really fine flower
They grow there in that high hill
In the Needle Mountains
So that I can give you a kiss appropriate to this season."

(H. Yurchenko)

Band 7 - Mayan - Tzotzil - "Real Song" or Little Maria (FE 4377)

In the highlands of the southern Mexican state of Chiapas live the descendants of the ancient Mayas. At the time of the arrival of the Spanish, the Mayan people were divided into many different groups. Yet Mayan civilization and culture stretched from the isthmus of Tehuantepec in Mexico to what is today the boundaries of the country of El Salvador.

Mayan culture reached heights probably unequalled on the American continent. A civilization capable of building precise pyramidal structures in remote jungle areas whose geometric precision and calculations were clearly expressions of deeper knowledge concerning the material and spiritual nature of the cosmos. It appears

they were capable of leaving these structures and whole cities for no other apparent reason than that their belief in the requirement of a harmonious universe took precedent over all other considerations.

"The descendants of the Mayas today speak a variety of languages. One of the main groups in Chiapas are the Tzotzil. They refer to their music as "real song."

The Chamula guitars used in this piece look like European models, however it is very difficult to play European music on them since their makers have their own music in mind in their construction and tuning.

This real song comes from the village of Zinnacantan and was performed at the festival of San Sebastian, employing three part harmony on the part of the singers, a feature not usually found in real song of the Mayas."

(Richard Anderson)

Band 8 - Mayan - Chol - Good Friday music (FE 4377)

"Thousands massed in the plaza in front of the church, in a cup of the forested hills with milky white clouds rising from the pines, all wearing the traje tipica (traditional dress). The men wearing white or black woolen ponchos, knee length, belted by a concho around the waist, their hands tucked in against the cold...the women dressed similarly in black rebosos, most of them barefoot. A vast somber landscape of land and people in stark black and white.

Inside the massive church all is oppressively silent. The floor is strewn with fresh pine needle. On it are squatting a hundred or more women with candles mounted on flat stones and with braziers of burning copal. There is nothing here suggestive of the patina of Christianity. There is no formal worship. Only the mute and eerie observation of the archaic mystery, the mystery of life itself.

There are wooden crosses everywhere, throughout these highlands at the foot and on the summit of sacred mountains, beside springs and waterholes, in caves and in patios of houses. Some observers assert that the four pointed cross represents the Maya four fold rain god Chac. Others that the cross decorated with designs of trees, branches, and flowers is the Tree of Life, represented for the ancient Mayas by the sacred ceiba tree which is rooted in earth and tips the heavens, its arms signifying the four directions...It is the doorway of communication between men and the gods. It was to its mystic center that Quetzalcoatl journeyed."

(Frank Waters, Mexico Mystique)

"Today the focus of religious life on the highlands of Chiapas is the church and churchyard rather than the ancient temple square. The religious occasion is usually the festival for a catholic saint.

The three holed flute heard is playing a type of music heard in church on Good Friday. The violin and guitar composition comes from the Chol town of Tila, which contains a miraculous black Christ called "El Senor de Tila". This is His special music."

(Richard Anderson)

Band 9 - Mayan - Ixil - Baile de las Canastas
(Dance of the Baskets)

"In ancient times the Mayans used dramatic presentations ("bailes") or ballets to express religious ideas and stories of the past. The "baile de las Canastas" is possibly a rare example of the survival of one of these bailes. It takes its name from the bamboo baskets, each with small bells inside, that its dancers wear strapped to their backs at the top of six foot poles.

Today as it is performed the ballet consists of nine scenes. It depicts the story of the hunter Matagtanic who kills a being, half-bird, half-man named Oyebe, who has had a love affair with his daughter. The bird is offered to the trumpeter as a gift. The hunter ascends to the hills.

Yet the real story behind the ballet concerns the birth of the maize plant, and the salvation of the Ixil people from starvation. In previous times when the Ixils were on the brink of starvation, its priests discovered that within the womb of the girl Mariquita, lay the seed of the maize plant. However the girl was jealously guarded by her father, Matagtanic, who was a sorcerer. The people called on Tzunun, a dermi-god, who appears sometimes as a man, sometimes as a bird to fertilize the seed. He accomplished the task by organizing the "baile de las Canastas" to captivate Matagtanic while he won the heart of the girl. From their love the corn plant was brought forth. When Matagtanic found out of his deception, he killed his daughter and cursed Tzunun. However the gods looked unfavorably on him and from then on the corn grew abundantly for the people.

While the "Baile" today seems to have been modified to suit the morality of the Church, the legend of the birth of corn continues to be transmitted to the people.

This selection is from the finale of the baile, when it is observed by all that justice has been done. The instruments used are metal trumpets (in place of reed flutes previously used), the T'un, the ancient Mayan drum a hollowed out log carved on the upper side so as to leave two suspended tongues of different pitch (in this case a fifth apart) and the turtle shell.

The author believes that this may be the closest example of pre-Columbian Mayan music that has survived."

(H. Yurchenco)

Band 10 - Mayan-Chuj - Festival music (FE 4213)

"The isolation of villages in the highlands of Guatemala is broken at least once a year when they hold their major fiesta. The fiestas follow a typical pattern. First there are processions through the streets of the village. Then there are the "bailes" with dancing, music and dialogue. Most of the bailes used today, as for example the best known one, the "Baile de la Conquista" were written by Spanish missionaries to replace the older ones. Finally there are fireworks, dancing, drinking and celebrating.

The Chimirimia heard here is a double reed instrument somewhat resembling an oboe. It has a unique mouthpiece and is played by inhaling the column of air instead of blowing into the orifice in the usual manner of reed instruments."

(Jacques Jangoux)

Record 1 Side B

SOUTH AMERICA

The Amazon

Band 1 - Krahó - Morning Choir and Soloist (FE 4311)

"Every morning before sunrise, one of the choir conductors starts a dance in the middle of the village square, singing to the rhythm of a gourd rattle. Immediately all the men and women gather. Women stand in a long row before him shaking their arms rhythmically, while the men dance in front of them. Songs start slowly, heavily, become more and more enthusiastic until a powerful choir fills the village at the rising sun.

Every afternoon, the choir reassembles after the daily work, and the dance and song continue until nightfall.

Later when everyone is home comfortably resting on their straw mats, one of the solo singers of the village performs a recital, singing the traditional songs and also often his own compositions.

The Krahó are a Ge speaking people. They live on the wide and open savannah of Northeastern Brazil. It is doubtful that more than five hundred survive today."

(H. Schultz)

Band 2 - Cayamurá - Social music (FE 4446)

"The "Mato Grosso" of Thick Forest, is the name given to the obscure Brazilian wilderness, situated almost in the center of the South American continent. Forests of tropical luxuriance alternate with broad expanses of grassy savanna. During the rainy season the rivers flood miles of jungle and grassland, but during the dry summer the savannas are too parched and barren to sustain life. Even though less than a day from Rio de Janeiro by small aircraft, the "Mato Grosso" is only today being opened up to the outside world. The Upper Xingu river was first explored by a white man, Karl von den Steinen in 1884.

The Cayamurá, like all the tribes of the Upper Xingu are a river people, but they seldom build their villages on the banks of the main streams. Both for defensive purposes, and to escape the annual floods, the villages are placed on high ground. Around the village they cultivate fields of manioc, sweet potatoes, corn and peanuts. Fish are shot with bows and arrows from bark canoes, or trapped in basketry traps, or stupefied with a drug called timbo. Birds are hunted as game, but primarily for their feathers.

On ceremonial occasions the men wear feather diadems, ear ornaments and cotton arm bands. They paint their faces and bodies in fanciful designs in black and red.

Each village has a chief who directs important economic activities and acts as ceremonial leader when the occasion warrants. Otherwise he has no other authority.

This is a selection of social music song by the men's choir while relaxing on the shores of a lake (Lake Ipavu)."

(Harry Tschopik)



Band 3 - Cayamurá - Urua ceremony (FE 4446)

"In the center of each Cayamurá village is a central flute house where the giant sacred bamboo flutes are kept. These end blown flutes of cane are considered to have been given to the tribe in the distant past by the sun. They are only played on ceremonial occasions and may not be seen nor handled by women. Most ceremonies concern the perpetuation of the tribe and the assurance of an abundance of food by appealing to the spirits (forces) in the air and in the forest that protect and watch over the tribe.

The urua ceremony is performed by the men at the beginning of the dry season in April, to celebrate the spirits of fish, and to promote their abundance. At this time the men wear masks. After tuning the sacred flutes they are played. Women and children remain indoors.

One tube of the giant double flute is seven feet long, the other five feet. The tubes, about two inches in diameter are made by fitting two halves of bamboo together with pitch and lashings."

(H. Tschopik)

Band 4 - Shipibo - Girl's puberty rite (FE 4458)

"The great Amazon system drains three million square miles of territory, or approximately half the continent of South America. It embraced an incredible number of Indian tribes and cultures. One of the tributaries of the Amazon is the Ucayali system that originates in the southern Peruvian Andes, an area known as part of the "Upper Amazon" The Ucayali flows through a region of tropical rain forest, of great palms, rubber trees, inhabited by monkeys, tapirs, deer and especially a wide variety of birds.

The Shipibo live on the banks of the middle Ucayali. They 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 river. Descent is traced through the female line, so that each house is inhabited by an extended family of about twenty five individuals who are related through the women.

The chief ceremony concerns the coming to puberty of the adolescent girls. During great feasts that may last for many days, the girls are painted, numbed with manioc beer and subincised by the older women. The music here is played at the presentation of the young girl to the older women."

(Willard Rhodes)

Band 5 - Shipibo - Feather song (FE 4458)

"The Shipibo are considered the great artists and craftsmen of the Upper Amazon. They are especially noted for the complex, angular geometric patterns of their painted cotton textiles, highly decorated pottery and precise wood carvings.

Their artistic preoccupation also concerns personal appearance. Both sexes dye their hair blue-black, paint their faces, hands and feet, and wear elaborate nose and lip ornaments, as well as bracelets and necklaces. From the many birds they hunt they collect a beautiful assortment of feathers from which they make feather crowns.

This song is sung by a man while he is making a feather crown. He alternates between an uncommonly high falsetto and the normal singing voice of the male, somewhat similar to that used by the Navajo in their Yobechai songs."

(H. Tschopik)

Band 6 - Campa - War Dance (FE 4458)

"The Campa live in same general area of the Upper Amazon not far from the Ucayali. However they prefer the depths of the rain forest rather than the banks of the rivers. They are primarily hunters who travel in small groups. They were only pacified as recently as 1942. Still today they avoid contact with the white man. While they have the reputation as being one of the most warlike tribes of the Upper Amazon, most of their wars have taken the form of internecine feuds among different groups.

In this selection, in the general confusion and excitement there appears to be little coordination among the singers. They use the panpipes and drums."

(W. Rhodes)

Band 7 - Conibo - Animal Sacrifice ceremony (FE 4458)

"During World War II, for the first time the Upper Amazon, became strategically important to the white man because it was a source for quinine, cocaine, rubber and petroleum. Consequently it witnessed an influx of whites. Since this time, it has continued to be opened to settlement by the whiteman. Some tribes have as a result become considerably assimilated by the new culture, others have been eliminated, while others have resisted somewhat

successfully the encroachment of the whites. This same drama is being played out today throughout the Amazon. The effects of acculturation can be seen even on the ceremonial music of the people.

The animal sacrifice is the chief public feature of the girl's puberty rite. An animal is tethered to a carved and painted post and is sacrificed with the use of an arrow. The melody of the flute here is distinctly Andean. The use of the pentatonic scale and the rhythmic figures and phrasing show highland influence."

(W. Rhodes)

Band 8 - Jivaro - Tsanta song (FE 4386)

"The rugged forested hills of the eastern slopes of the Ecuadorian Andes have long constituted one of the last great sanctuaries for American Indian groups relatively independent of white domination. For almost four centuries the Jivaro successfully resisted attempts by would be conquerors to settle permanently in their territory despite the fact that they occupied one of the richest regions of placer gold deposits in South America. The most outstanding episode in their long history of resistance undoubtedly was the massive uprising of 1599 against the Spanish conquistadores which resulted reportedly in the death of an estimated 30,000 Spaniards and the permanent expulsion of the Spanish Crown from tribal territory. Only in this century and particularly in the last thirty years has there been any successful penetration of Jivaro country by white missionaries, settlers, and soldiers.

A large preoccupation of Jivaro life is with the possibility of violent death. To secure immunity from death, the Jivaro goes to a sacred waterfall where he engages in a vision quest, often aided by ingesting a hallucinogenic drug, Maikua. There he attempts to encounter an arutam (ancient specter) that helps him to obtain his vision. Later this ancestral force enters his body to provide him with a special power (Kakrma) that guards him and increases the strength of his soul (life force).

In warfare against other tribes, the Jivaro would take the heads of killed warriors and shrink them to form the tsantsa (shrunk head trophy). The Jivaro believe that the avenging soul (musak) of the victim is contained within the head. Through the taking of the tsantsa the power of this soul can be captured and used as well as not allowing it to take its revenge on the slayer.

This song is sung by a man while shrinking the skin of an enemy's head, through boiling and the use of hot rocks and sand. The result is a trophy slightly larger than a man's fist. He sings the following words:

"Now it is boiling
Now it is ready to be taken out
It is ready for the stones to be put into it.
Now I am putting water in again."

(M. Harner)

Band 9 - Jivaro - Curing ritual (FE 4386)

Curing involves the exercise by a priest (shaman) of his extraordinary powers by attaining a certain state of consciousness. While in this state the shaman is capable of traveling vast distances at incredible speeds in order to recover the lost spirit of a patient or to discover the cause of his illness.

"The priest is in a trance induced by the hallucinogenic plant called natema. First he whistles to alert his spirit helpers (tsentsak), and then sings to them to assist him in sucking out the illness caused by the entering of an evil "tsentsak" from the patient's body. He also reaffirms his own strength, and his identification with the powerful Tsungi, from whom all the shamans of the Jivaro descend.

The words of the ritual are:

(whistles)

I am like Tsungi
Therefore I know how to suck
I,I,I,I.

I always suck out tsentsak easily

(Then he asks for an infusion made by steeping green tobacco leaves in water. He swallows this to feed his tsentsak. An onlooker then exhorts him to have strength)

Now I have sucked it out
You will not die
I will make you well

There are my tsentsak
Which are ocelots
But this Jaguar
Lives below the water
And this Jaguar
Never gets sick ever
Thus also am I

I have a beautiful container
And in it are my tsentsak
And with this
I have the courage and strength
To suck it out

There is a boa constrictor of the forest
Which never gets sick
And which doesn't have feeling
Like a human body
And thus am I
In order to suck out tsentsak

(announces: Now I have taken it out) "

(M. Harner)

Band 10 - Jivaro - Party song (FE 4386)

"The Jivaro live in households that are fairly scattered through the jungle, where the immediate family plants manioc, hunts and fish to support itself. Their land is abundant and famine is unknown. The family is a self-sufficient economic unit and the Jivaro have only a slight dependence on the world of the white man (mainly for the acquisition of weapons).

Impromptu parties are a continual feature of life. Despite the fact that houses are widely scattered, families are constantly dropping in on one another and staying overnight. Parties always mean the consumption of remarkable quantities of manioc beer, and much dancing and singing into the early hours of the morning.

This song was sung at one of these parties by a group of women:

The words are:

"I asked her, "Where are you going"
I go deep into the eastern forest."
That is what she told me.
By the way
Another truth is that a stone can talk."

(M. Harner)

Band 11 - Yekuana - Yucca fertility song (FE 4104)

"The Yekuana live along several tributaries of the Upper Orinoco river, in the border area between Venezuela and Brazil. Their village settlements usually consist of a single huge conico-circular house in which the whole village (usually between 50 to 80 people) live. This form of living arrangement was given to them by their God-prophet Wanadi, in the distant past.

Cultivation of the bitter Yucca is the most important agricultural activity. The men fell the trees and clear the plots, while the women sow and harvest the crops. Only the fertile women of the village are permitted to plant the crop. The Yekuana believe that the fertility of the soil and hence the result of the harvest is affected by the fertility of the woman who does the planting.

The women chant this exorcism on planting and harvesting the Yucca, to stop bad spirits from affecting the Yucca (the Tree of Life)."

(W. Coppens)

Band 12 - Yekuana - Welcoming music (FE 4104)

The name Yekuana means dugout canoe people or people of the river. Their land is almost totally covered by the tropical forest, so rivers are the only means of travel and communication with the outside world. The rivers are beset with many falls and rapids which make their navigation quite a feat. The Yekuana are master navigators and specialize in the building of curiaras or dugout canoes. In former times they traveled as far as Georgetown, on the Atlantic coast, in these canoes.

The inaccessibility of their lands combined with the absence of strategic natural resources has enabled them to occupy and protect a vast territory from massive penetration by the white man. They have been able to maintain their traditional way of life better than many other tribes of the Amazon.

When a party of the river people return after a long absence, a welcoming drum is sounded; those who arrive play the bamboo clarinets called the takeye/wanna. These instruments are always played in duet, one representing the male, the other the female force of the world. (The music played on these instruments is the representation of the movements of the symbolic animal pair.

The clarinets are made of thick bamboo. They contain a green cane valve introduced from about 7 to 10 inches into the bamboo tube and held by a node that blocks the tube. The valve is split length-wise and has a string tied around it which can be moved up or down to modify the sound. The clarinet is played by blowing through the valve."

(W. Cobbens)

Record 2 Side A

SOUTH AMERICA

The Andes

Band 1 - Peruvian - Cuzco, Huayno - Achachau (FE 4415)

"From the early days after the Spanish conquest of the Inca empire, the Indian and Spanish musical heritages began to blend and fuse, especially on the coastal regions of Peru and in the larger cities of the highlands. Similarly to what occurred in Mexico, the conquered descendants of the Inca empire were not only exposed to Spanish folk music, but introduced to the music of the church, through training at music schools established by the Catholic church, as part of the process of converting the Indians to Christianity. This was the beginning out of which the mestizo music of the Andes was born.

The huayno is the principal social dance of the highland Indians of Peru today. It's origins are not clear. It is known to have been danced by the Aymara on the shores of Lake Titicaca in the 17th century. It may be an adaptation of the ancient Quechua dance, the Kaswa, which was performed by the Incas at the time of the entry of Pizarro and his band of men into their realm. It has added many Spanish elements both musically and lyrically in its evolution. The old style of huayno was a circle dance performed by men and women joining hands. Among the Indians of Cuzco today it is danced in couples, ending with the musicians in the center.

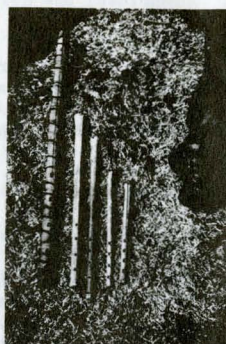
The musicians here, after repeating several conventional European chords, play in Indian style."

(H. Tschopik)

Band 2 - Quechua - Q'eros - Kan Chi Si Pas (pan pipe)
Festival of Santiago music (FE 4539)

"The Quechua Indians of Q'eros continue to live far removed from the influences of Cuzco, the ancient capital of the

Incas, and today the major source of European influence Indian life, in the highlands.



FLUTE PANA PINCULO-Q'EROS



The pan pipes, or Kan Chi Si Pas as they are called by the people of Q'eros, are played only during the fiesta of Santiago, which for them is concerned with the marking and selling of their cattle. There are only three melodies played by the Q'eros on the pipes, one for the Alpacas, one for the cows, and one for the sheep.

The pipes consist of a double row of seven tubes of reed, roughly one inch in diameter, and ranging from six to fourteen inches in length. The second row of pipes is never played. Each individual pipe represents luck in a different area of life. The name Kan Chi Si Pas means "seven years an unmarried woman."

Recorded are the songs for cows and then for alpacas.

a) First the pipes are played by themselves b) then a Q'eros woman, Louisa Sera sings for the cows

Let's go walking, let's go out my little mother
Let's go to the fiesta
We'll spend the night together
We'll celebrate your day
Let's go back and walk lightly with your light feet
You little mother of noble heart
My little mother is well known

later:

Now, now what are we going to do
The cows cost thousands of soles (Peruvian currency)
What are we going to do

- c) pipes are played for the alpacas
- d) Louisa sings

"Let's go to the mountains
Where we pasture our alpacas, little mother
We are sad because we have no clothing."

(J. Cohen)

Band 3 - Quechua - Collas - sirvinakuy (trial marriage)
song (FE 4539)

Sirvinakuy or trial marriage is an accepted part of Quechua life. In some cases this is done discreetly by the couple simply moving into the home of the man's parents. In some cases there are annual occasions from which many sirvinakuy occur. The unmarried girls of the village go up into the mountains and pick flowers and prepare food. After nightfall they are joined by the unmarried men, playing their flutes. They spend the nights on the mountain dancing and singing. The girls dance with hondas (slings) with which they beat the boys on the calves of their legs. From this night of revelry some sirvinakuy may be formed.

When the trial period is concluded and the couple decides to marry, it is usually done in the highlands in the church. If it is unsuccessful the girl returns to her home, sometimes with a child however no stigma is attached to illegitimacy.

Band 4 - Quechua - Collas - T'inka (libation to animals)
ceremony (FE 4539)

"The highlands of Peru range in altitude from over 16,000

feet above sea level where the Indians graze their animals and grow corn, to about 8,000 feet above sea level where they cultivate corn, and grow potatoes. They generally chose to live at the higher altitudes and travel down to work their fields during the planting season.

Most of the daily activity of the people revolve around the animals. From them wool is obtained for weaving clothes, dung for fuel for fires to cook by. The llamas are used as beasts of burden to transport potatoes. Their cattle are therefore crucial to the well-being of the Quechua.

Every year the villages hold the T'inka ceremony. Prayers for the fertility and safety of the animals are offered to the spirits (Aukis) of the mountains. Chicha, the local brew made from barley is poured on the ground and over the ropes and bells used to tie the animals. The "cashua" song sung here by two women is always sung at the T'inka."

(J. Cohen)

Band 5 - Quechua - Huancallí - Shepherd's flute (FE 4456)

"Prior to the arrival of the Spanish, the principal instruments of the Incas consisted of three types of flutes; the pincollos, a large elongated plug flute, with five stops, which according to legend was a gift from the divine maiden to a shepherd lover; the quena, a notched end flute, and the pitú, a transverse six holed flute.

This tune is played on the quena. It is a shepherd's tune."

(S. Marti)

Band 6 - Quechua - Cuzco - Inti Raymi (festival of the sun) (FE 4456)

To the Inca rulers of the past their responsibilities as rulers of the Inca kingdom were ordained by Inti the sun, the son of Viracocha (the creator), who revealed to them their imperial mission. The Inti Raymi or festival (dance) to the sun was celebrated by them at the winter solstice between the 21st and 25th of June. As well it coincided with the ground-breaking ceremony for the coming planting year.

In ancient times it consisted of a pilgrimage to Inti's distant home in the east and ten days of festivities and ceremonies preceded over by the Inca emperor in Cuzco. The festivities began before dawn with a great procession led by the emperor which proceeded to a designated spot; a prayer given up to both the living and dead Inca continued as the sun greeted the people. Among other ceremonies, the prophecies of the previous year were reviewed and new ones made.

"For days before the Inti Raymi people begin to gather in Cuzco. The dancers in the ballet wear glass beads, mirrors and ribbons, instead of gold and precious stones. Guided by a leader who carries a scepter in his hand, they form varied and striking patterns with their wooden spears. At one point the spears are laid on the ground to form geometric designs and new patterns. The dancers continue to move between them.

The climax of the dance 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 gesture, the child keeps waving his arms, body and head toward the sun. The dance ends in a flurry of movement and sound by the whole ensemble.

In the portions of the Inti Raymi recorded here the music is played by two quenás, a shell-trumpet, a charango (five-stringed instrument) and a drunya (drum) and bombo (bass drum)."

(S. Marti)

Band 7 - Quechua - Pisac - Conch-shells (FE 4456)

"The blowing of the conch-shells or trumpet for the Inti Raymi in Cuzco is performed by villagers from the village of Pisac, north of Cuzco, once a very important center for the Incas and where there are still remains from a once splendid Imperial city.

The villagers are clothed in llama wool capes, and brilliant red, platter-like hats. They enter, single-file led by their leader bearing a silver-headed mace."

(S. Marti)

Band 8 - Peruvian - Ayacucho - Yaravi "Garsila" (FE 4539)

"The musical form, the yaravi, derives from the Quechua word, harawek, meaning a sad melody. It is a term generally applied to love music, and probably best preserves the ancient Indian style of music, despite the fact that it has been modified and even taken over by mestizo culture.

Most of the lyrics to current yaravis were composed by an Arequipa mestizo poet, Mariano Melgar in the 19th century.

The yaravi is thought to have taken its present form during the 13th century, about the time of the last great and unsuccessful revolt of the Incas led by their chief Tupac Amaru against the Spanish."

(H. Tschopik)

"This Yaravi, called Garsila and its fugue (a section of music usually accompanying a yaravi) is played on the harp by Antonio Sulca, known as "Sunka Sua". He is a blind harpist who lives in the town of Ayacucho."

(J. Cohen)



Record 2 Side B

SOUTH AMERICA

Southern Andes

Band 1 - Quechua - Canas - Pampa Hash ceremony (FE 4456)

The unpredictability of nature in the high reaches of the Andes is a constant reminder to the people of their dependence on Mamacocha, the earth mother, giver of life, feeding the people through her soil, and on the rains provided by the thunder gods of the skies who abide in the mountains. For some Mamacocha is worshipped as an open tilled field, a chacra. Others worship her as Coya, Queen from whose mountains the water needed for cultivation flows.

At the harvest festival of Cuzco, she appeared as Mama Sara or the corn mother and was represented by a rough figure made from cornstalks taken from the family chacra.

"This recording is from a ceremony to the earth mother in the village of Canas and concerns the fertility of the soil. The music is played by four pinquillos (vertical plug flutes), a chillador, and a trio of feminine voices."

(S. Marti)

Band 2 - Aymara - Lake Titicaca Los jilacatas (appointment of village head-men) (FE 4415)

The orchestra of Sicus (pan-pipes) as they are called by the Aymara, (antars by the Quechua) is performed at all types of festival occasions; weddings, funerals, house buildings, or offerings to Pachamama (an Aymara name for Mamacocha, another name for earth mother). The origin of the sicus goes back to pre-Inca times. They are hardly ever played by themselves.

One plays the small highpitched pipes and is called ira. The other section, the arca, plays the larger lower pitched pipes. The ira usually play six tubes, while the arca play seven. Since each tube produces only one sound, the melody alternates between the two sections, which are tuned in alternate tones of the scale. This technique requires uncanny precision, a perfect sense of rhythm, as well as unusual physical stamina in order to blow unceasingly at the high altitudes of the Andes.

Most of the Aymara Indians still live in the traditional village called the allyu. Every year the allyu elects its head men (los jilacatas) who often serve as intermediaries between the world of the white man and the Indian allyu. This piece is played at a festival where the election of the jilacatas is confirmed for the coming year.

(H. Tschopik)

Band 3 Aymara - Tarabuco - Music of Sucuris Harvest Ceremony (FE 4012)

Travelling south from Cuzco, the Andes spread out. On the west lies the maritime Cordillera, on the east the snow-capped peaks of the Cordillera Real, with the jungle of the Amazon basin beyond. Between these two ranges lie the vast, windy pampas (plains) of the altiplano at an average of about 13,000 feet above sea level.

The altiplano is crossed by many rivers that have their origins in the high peaks of the Cordilleras. These rivers drain into Lake Titicaca and the Titicaca basin, the highest body of water in the Americas. The lake area was a home of the great pre-Inca civilizations of the Andes, from which the Tchuamaco ruins remain. During the time of the Incas it was the home of the second largest temple to the Sun, the official religion of the empire. Today it is the natural border between the states of Peru and Bolivia and the Titicaca region is inhabited by both Quechua and Aymara speaking Indians.

Before plowing a new field for planting alcohol is sprinkled on the ground as an offering to Pachamama. During the harvest more libations of chicha and coca leaves are offered. The selection by four sicus and two drums is believed to take place at the harvest ceremonies where many prayers are offered to Pachamama for insuring the prosperity of the people.

Band 4 - Aymara - San Lorenzo quena music (FM 4012)

"Most of the music of the Aymara is instrumental, while vocal songs are fairly unimportant. Music takes place at almost all festivals and ceremonies. Besides the Sicus a variety of quenas, with different number of stops are used, usually depending on the locality. One method of playing the quena is "one-handed". This is done on a three or four stop flute. This permits the musician to play a square drum which is fastened to the wrist of his free hand. Holding a drum stick between the forefinger and middlefinger of his left hand, he is able to drum his own accompaniment."

(B. Keder)

Band 5 - Aymara - Chile "El Floreo" ceremony (FE 4054)

The Inca kingdom reached southward to what is today the northern provinces of the country of Chile, through the construction of remarkable road systems and a thoroughly disciplined imperial army under the centralized authority of the emperor in Cuzco. It conquered the Aymara people of these areas and quickly absorbed them into the Inca empire.

A similar festival to the T'inka for the Aymara of Chile is called "El Floreo". It is held during the summer months to honor the herds of llamas and alpacas, the animals are adorned with different kinds of ornaments tied around their heads, bodies and tails. Floreo comes from the Spanish word 'flor' which means flower. However there are no flowers on the Andean Altipano, so the ornaments are made of multicolored wool.

a) The man sings, the following:

a big cloud like camanchaca ("thick low-lying fog")
everywhere it appears like camanchaca
pretty and white (llamas), mamala!
brown (llamas), mamala!
(the flock) it overflows the corral, mamala!
a big cloud-it appears like camanchaca
(cattle) from Kastilyuma ("clear water"), mamala!
(cattle) from Lupevano ("sun's heat"), mamala!
(cattle) from Oskana, mamala!
(cattle) from Talarane, mamala!
(cattle) (with) many supernumerary hoofs, mamala!
hail!
(greeting to the male sacred mountain)
(greeting to the female sacred mountain)

- vyvir malyko
- vyvir t'alya

The song ends with a traditional greeting to the sacred mountains, embodiments of the aukis, (force of the universe) the male, malyko, and the female t'alya.

b) The bandola, is an 8 to 12 stringed instrument whose chamber is made from the shell of the armadillo.

Band 6 - Selk'nam - Tierra del Fuego - Whale Chant
(FE 4176)

"The Selk'nam Indians were the original inhabitants of parts of Tierra del Fuego situated in what is today Argentina. They continued their way of life as nomadic hunters and fishermen into the nineteenth century when their land was systematically occupied by the white man. During the decades that followed, most of the Selk'nam were either slaughtered, or died from white man's diseases. As of 1968, there were eight remaining Selk'nam.

One of these survivors was Lola Kiepja, who was the last Selk'nam xoon or medicine man. She recorded her chants at about the age of ninety. Thus she was born before the original culture of the Selk'nam was shattered by the white man. She possessed a profound knowledge of the tribe's mystical traditions. Her power or spirit, called waiwin, came to her in a dream after years of training, as was customary, to become a xoon. Her spirit allowed her to contact the four "skies" that exist beyond the world, and it gave her power to help the tribe through curing and other types of activity.

In previous times she would not have had the right to sing chants other than those that were personal to her without the permission of the particular xoon to whom they belonged. But considering that she was the last xoon of her people she consented to do so. Sometimes she said that she was singing for the Indians to the North.

One of the uses of the power of the xoon was to capture whales to 'kill a whale with arrows' the arrows being the mystical power of the xoon. When a whale was sighted in a channel, the xoon would begin a chant which could last for three or four days until such a time as the whale would either float in or away from shore.

In this chant Lola says the following words:

"The whale is mounted on me
It is seated on me
I am waiting for it
I am speaking in Aim-shoink (the northern "Sky")
The whale, my Father, is about to drown me
I wait. I am talking of the blubber which will make
glisten the black pebbles of Kasten."

(Anne Chapman)

Band 7 - Selk'nam - Tierra del Fuego arrow ordeal
(FE 4176)

"The power of the xoon came to him when he was possessed by his spirit (waiwin). This was possible only in trance. The xoon would start to sing concentrating all his energies in the chant until the spirit would come. An old experienced xoon usually took 30 or 40 minutes to realize the state of waiwin. He did not use any hallucinatory drug aids, for these were unknown to the Selk'nam.

For the selk'nam the cause of disease was a form of spiritual power and hence the cure to counteract it had to be of spiritual power.

Ordeals were undergone to build up this power as well as test it. The 'ordeal of the arrow' was the most powerful trials of the xoon. In this ordeal he would prepare a canal on his own body through which he was going to insert an arrow. After achieving a state of trance, he would insert the specially made arrow with a very sharp wooden point just below his collar bone, draw it across his chest to his waist where he would withdraw it. It was said that the arrow lighted its path through the body of the xoon.

She is chanting:

"My body is in darkness
I am myself
to pierce it with an arrow"

(extraneous noise is that of the fire crackling)."

(Anne Chapman)

Band 8 - Bolivia - Song of the Condor (FW 6871)

The palace of the greatest of the Inca emperors, Pachacuti, was called el Condorcancho or the 'enclosure of the condor,' for the emperor like the condor was a force of incredible energy that could conquer evil.

All over South America, the Condor is a symbol of a good spirit, one that keeps evil spirits away and whose graceful appearance in the sky at auspicious occasions is a good omen for all.

Hymn to Virococha

Oh come then
Great as the heavens
Lord of all the earth
Great First Cause
Creator of men
Ten times I adore thee
Ever with my eyes
Turned to the ground
Hidden by the eyelashes
Thee am I seeking
Oh look on me
Like as for the rivers
Like as for the fountains
When gasping with thirst
I seek for thee
Encourage me,
Help me
With all my voice
I call on thee
Thinking of thee
We will rejoice
And be glad
This we say
And no more.

(Inca Roca)