

**Mountain
Music of
Peru**



MOUNTAIN MUSIC OF PERU, VOLUME 1

1. "Paloma Blanca" 2:17
2. Song of Marriage 2:55
3. Catholic Mass sung in Quechua 2:40
4. Huayno from Ayacucho 2:17
5. Yaravi and Fugue "Garsilla" 5:31
6. Band from Huaras 1:32
7. Flute and Guitar 1:29
8. "La Tragedia Del Estadio"
(Tragedy in the Stadium) Huayno 2:41
9. "Senor Comandante" Huayno 2:51
10. "Andina" Huayno 2:18
11. "Bella Andajina" 2:20

Q'eros: Music and related songs of the
'Pina Pinculu'-4 hole notched, vertical
flute

12. 2 Flutes "Ukuku" 0:29
13. Flute "Turpa" 0:26
14. Flute and song, man and
wife Wallata 0:50
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Chunchu music on the Pitu 6 hole,
transverse flute

18. Chunchu, 1 flute 0:50
19. Chunchu, 1 flute 0:42
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Music and related songs of the Canchis
Sipas—Panpipes 7 pipes (double rows)

22. Music for Cows, pipes 0:39
23. Corresponding song for Cows 0:39
24. Music for Alpacas 0:29

25. Corresponding song for Alpacas 1:05
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Chants and Narrative at Ceremony
for Marking of llamas, August

27. Man 0:55
28. Woman with bells 2:06

Songs from Q'eros

29. Song of Last Year's Carnaval
(1963) 0:42
30. "Palcha-Cashui-Taiki" 0:54
31. Love Song 0:40
32. Lullaby 0:46
33. Matrimony song 0:48
34. "Waitu" 0:53
35. Flute 0:36

Recordings from Q'eros 1976, 1984, 1989

36. Two girls in Wayuna Pampa 2:07
37. "Chunchu" 1:17
38. Palcha ritual in the corral 3:36
39. Conch shell trumpets 0:49
40. Carnaval at plaza of Hautun
Q'eros, singing "Serena" 3:23

Music from the village of Colla, near
Q'eros

41. "Paras" flute, shepherd tune 0:57
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45. "Piruwani" 1:24



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This diverse compilation runs from the ceremonial music of isolated mountain herding villages to the mountain-influenced popular music of industrial Lima. These remastered high quality recordings capture the various stringed instruments, flute, panpipes, drums, brass bands, and interlocking voices of Peruvian music. Recorded in Peru, compiled, and annotated by filmmaker and musician John Cohen, this recording is still considered the best anthology of Peruvian Andean music ever issued. This reissue includes over 15 minutes of new material and revised notes.

Cover photograph: Domingo Chompi of Kiku in Q'eros, playing his panpipes.
Photograph by John Cohen
Cover Design by Daphne Shuttleworth
Mastered by Disc Mastering, Nashville, Tenn.
Reissue production supervised by Anthony Seeger and Matt Walters
Parts of this recording were perviously issued in 1966 as Folkways FE 4539.



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Ocongate, August 16, 1964, Patron
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Charanga and guitar-Louis Lamasca leader
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‘Sunka Sua’ (Antonio Sulca) Harp,
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45 r.p.m. record Odeon.
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Los Hijos de Sangara, IEMPSA

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Flutes (pitas) and band (drums and triangle)

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Mountain Music of Peru Notes by John Cohen

An Overview of Peruvian Music

Peru is divided between the coast, the mountains and the jungle. From the Andes people have migrated to all over Peru, and have brought their music with them. Today Quechua speakers and bi-lingual mestizos continue to populate the Sierra, but the greatest concentration of Andeans is on the coast in Lima, where recent immigrants from the mountains make up two thirds of the population in a city of 7 million. Most of these recordings were made in the mountains in July and August 1964; others were made in 1976, 1984 and 1989.

This album is organized to show the variety of musical forms in the mountain regions of Peru. Items 1-11 present recent aspects of highland music, showing string bands, harp music and contemporary huaynos as well as church singing. Items 12-45 present the music of the Quechua with an emphasis on the isolated regions of Q'eros which should not be considered as typical of the highland Quechua, but suggests a preserved Inca aspect. Mountain Music of Peru Volume 2 will present music of the fiesta of Santiago and music of the Aymara and Quechua villages from the Altiplano surrounding Lake Titicaca.

Many of the distinctive sounds on these recordings derive from Inca traditions. However, 400 years of colonialism have integrated Inca and Spanish cultures, particularly in the huayno music. Yet among the separate communities of the Andes, distinct indigenous elements remain, reflecting regional differences that existed even prior to the Incas.

In Peru, all Andean music (both mestizo and Indian) is referred to as “folkloric,” and is distinguished from coastal Criolla music. Folklore includes popular rhythms such as huaynos, as well as regional and seasonal music, which is called Custumbrista or Tipicas. Western musical ideas introduced since the Spanish Conquest are evident in Andean music such as the Yaravi, the Muliza and the huayno. In the twentieth century, the Indigenista movement consciously made European arrangements of Andean music in the hope of bringing dignity to the Indians and creating a Peruvian national identity. This Romantic style of music produced songs such as “El Condor Paso.” Since 1982, the second generation of Andean emigrees in Lima have created Chicha music, which combines huaynos with electronic instruments and “tropicale” pop rhythms from Cumbia. In Europe and the United States, recent emigrants from Peru have constructed another sound to represent the Andes as a whole. This Pan-Andean style combines many Andean traditions, and they are presented in concert halls, on the streets and subways and at folk festivals.

Since my first recording trip in 1964, portable radios and cassette recorders have made their way into every corner of the Sierra. Despite these technological introductions, the

traditional Huancayo festival of Santiago is still celebrated in the mountains and within Lima. Huayno music has covered all Peru, and with the arrival of more Andeans in the city, many more regional festivals are celebrated within Lima than previously. Major agrarian reform has changed the structure of land ownership in the Andes. The revolutionary Sendero Luminoso has become a political reality in the mountains.

Peruvian record companies have been issuing huayno and Custumbrista music on 45s and LPs since 1949. Most of those recordings were made in studios within Lima. Peru has undergone the same kind of mass communications developments that have affected most of the world. However, local aspects of isolated communities have not given way to a single unified culture. People from the previously isolated mountains are in contact with the coast and the jungles through work and migration, but have not abandoned their regional identity. Road building has linked the coast with the Sierra, while compulsory education in Spanish, and national radio programs have made all sectors of the country more aware of each other. Yet Peru today maintains many of its old traditions.

The music on this album can be categorized as indigenous, folk, and also popular. The popular music changes rapidly with contemporary trends, the folk music reflects and preserves popular forms from the past, and the indigenous music maintains a more enduring quality. The mountain music of Peru is distinctly national in character although it shares an Inca/Spanish heritage with Bolivia and Ecuador, where similar environments and cultures exist.

Distinctions between Indian and Mestizo are a by-product of Peru's stratified society, and only reinforce the basically feudal class systems that have been in effect since Colonial times. Peru is a racist country. In Peru today these social definitions and boundaries cannot be disregarded. The terms “Indian” and “mestizo” are also misleading in their current usage, since mestizo means “half-breed” or “hybrid,” which is not an accurate description for that social caste in Peru. Although the term “Indian” is used in the Peruvian census, the Quechua speaking “Indians” refer to themselves as the Runa, which means “the people.” Since the land reform, the word “Indian” has been replaced by campesino or peasant.

The Musical Setting

It would be impossible to document fully the folk music of Peru, for it changes from place to place and also changes seasonally. Along with traditional aspects that have persisted over the centuries, new songs are created every year in conjunction with ritual ceremonies.

During planting season no one thinks about the songs of harvest. The significance of each festival fully occupies people's minds, so that music from another season scarcely exists in their consciousness. Many seasonal agricultural festivals are also celebrated within Lima.

Most of these recordings were made in July and August 1964, during the Peruvian winter season, and sampled rural and urban, Quechua and Aymara, Runa and Mestizo musics. The

travel itinerary was designed to intersect a sampling of social layers, festivals and locales where music existed during that time period. A dynamic process was revealed as we observed it from the many vantage points along the route.

The purpose of this study was to understand an old tradition at work. The portable tape recorder made it possible to go to remote areas in the mountains as well as into people's homes. Earlier recordings of Peruvian music had been made away from their traditional contexts, either as re-creations or as performances by the more polished musicians. We examined the vocal music to hear breathing patterns and embellishments that constitute the singing styles. In the singing, one hears regional musical traditions that have also been translated into instrumental styles.

Early studies of Peruvian music were dominated by Harcourt's book on the subject: (*La Musique des Incas et ses Survivances*. Paris, P. Geuthner) written in 1925. It should be noted that this collection was made entirely on the coast, in Lima, from recordings on cylinders of mountain musicians who were traveling through or working in Lima. The fact that he had just a few cylinders forced Harcourt to transcribe the music from them by night, and then scrape them clean for more recording the next day. In this way he was able to transcribe several hundred tunes, but missed many stylistic elements heard only in actual performances.

One intention of this present study was to isolate basic stylistic directions that may connect with other South American Indian styles in the hopes of determining a nucleus for the music of Peru, both ancient and modern. To this end, it seemed feasible to emphasize the nature of performances in their home settings and to seek out music which is used in daily life and parts of the life cycle—such as lullabies, love songs, herding songs, agricultural work songs, wedding and burial music. However, the major focus of indigenous Andean music is expressed at festivals and rituals, most of which are synchronized with the Catholic calendar of local saints, but retain indigenous religious practices.

Musical Features of Andean Music

Voices. Vocal styles encountered in the mountain areas range from extremely high and forced singing (items 36-40) especially amongst the women, to a low, intense growling style amongst some of the men, (items 13 and 27).

Heterophony. A choral device found in the isolated areas of the mountains is the antithesis of polyphonic choral music. This style is manifested in the simultaneous performance of the same melodic line by two or more performers, with slight individual variations. Each voice sings the melody in a slightly different manner. The variation is usually rhythmic, with some voices lagging behind, others pushing forward. The terminal points of starting a melody don't coincide. A singer and a flute may not be playing in the same key, although they are performing the same song. This quality of heterophony, or musical independence, is encountered in other areas throughout the world. It allows a maximum freedom of individual expression. This quality can be heard in the flutes from Q'eros (items 12 and 16) where the intervals of the scales are similar, yet there is no apparent attempt to play instruments in tune or in time with each other. This kind of playing does not conform to Western definitions of harmony or counterpoint. In Q'eros a flute would be heard playing one melody while a woman chanted a distinctly different melody (Item 28). In a single household a husband and wife who were performing for us with flute and voice seldom employed the same rhythm although they were playing the same melody. When regimented by

a teacher, school children can sing in unison the same songs which their parents won't get together on, but the traditional style is transformed in the process.

This heterophonic quality disappears in Spanish influenced music, with guitar and/or harp accompaniment setting the rhythm. When two or more individuals play in distinctly different keys there is a tendency towards preferred intervals such as parallel fourths or fifths (item 39).

Panpipes and hocket. The presence of heterophony in Peru does not rule out musical unity. One of the most stunning examples of their collective musical thinking is heard in the bands of panpipes (antara) from the Lake Titticaca region. These bands have upwards of seven musicians playing a variety of sizes of panpipes. In a full band there may be four distinct types of pipes, corresponding to bass, tenor, alto and soprano. Although a full (diatonic) scale is played in a single melody, the structure of any single set of pipes is such that it can only play half that scale, thereby causing the musician to play only alternate notes in a complete melody, and to be dependent on the other player(s) to fill other parts of the tune. This is called playing in hocket. In essence, the complete idea of the melody exists in the minds of all the musicians, while the limitations of an individual instrument permit each musician to play only a segment of the tune. The sense of interdependence between musicians is something essential to the existence of the music. Examples of this appear on Mountain Music of Peru Volume 2.

Three note melodies. Melodies consisting of only three or four notes were encountered in diverse areas. Although some of the associated songs had texts which were contemporary in nature (i.e. Santiago-Huancayo), this music may be pre-Columbian in character. In Q'eros the notched vertical flute with four holes was used in conjunction with four note melodies, although the accompanying songs were often more melodically complex. In the Santiago music (Huancayo) the assortment of four tones seemed to be determined by the notes produced on a trumpet-like instrument. These melodies have no counterpart in the music ascribed to Spanish colonizers.

Coloration or tone quality. Although the 3 or 4 note melodies are similar and limited in range, a collection of performances of these tunes reveals a richness of coloration or timbre. This is a quality easily overlooked in viewing music of such melodic limitations. Matters of inflection, instrumental texturing, rhythmic emphasis and ornamentation give the individual quality to this music.

Pentatonic Scales. The predominant types of Quechua melodies encountered in the mountains are based on pentatonic modes, and usually descending in their use of the scale. These tunes are found in the most isolated geographical areas as well as in the mestizo music. They are the same type of tunes which are heard in the popular huayno music.

Accompaniment. Matters of instrumental and harmonic accompaniment change from indigenous areas to urban settings. In the popular huaynos, guitars provide chord accompaniments, and harmony voice parts are sometimes used. The chord progressions for accompanying huaynos, and many other Andean pentatonic melodies, shift regularly from major to minor, giving the music a distinctive sound to Western ears. Accompaniments with flute (and violin) repeat the melodies, and independent instrumental improvisations are rarely encountered.

Rhythms. Changes in rhythmic complexity reflect the presence or absence of Spanish influences. The Spanish dance rhythms used in Zapeteo dance steps underly most huaynos. (This is carried mostly in the bass lines and

rhythms of the guitar or harp). The same pentatonic melody can serve as the basis for a song in varied cultural areas by altering the rhythmic patterns in which it is presented. Three different rhythmic approaches were noted in drum accompaniments within the indigenous areas. 1) With the Santiago music from Huancayo the unaccented single beat is given by the drum. This is the same steady one-one rhythm that typifies the music of some North American Indian traditions. 2) In several cases (Colla and Chucuito) the drummer played along with the melody rather than establishing any regular or steady beat. 3) The strongly accented rhythms used for dancing were heard in all levels of culture. Not all native Peruvian music is rhythmic in character: consider the lullabies, the chants at the Q'eros ceremony marking animals, and the Coquela ritual hunt of the Vicuna from Chucuito.

Musical Instruments. Traditional Peruvian instruments have attributes that go beyond the production of sound. Some instruments are considered to be male or female. In one instance the direction of coiling a trumpet, clockwise or counter clockwise, determined the gender of the instrument. In Q'eros where panpipes are in double rows, yet the second row is not played and has many taboos attached to it. The local name for these pipes is *canchi sipas* or "seven years a young unmarried girl." Traditionally, women do not play any musical instruments—with the exception of a small drum (*tinga*) used to accompany songs. Women singers dominate the male singers. Instrumental music is often more elaborate than the vocal parts. The Spanish introduced string instruments to Peru, the Incas used panpipes, flutes, trumpets, rattles and drums.

Fiestas and Music. Under the guidance of Jose Maria Arguedas, the folklore division of the Casa de Cultura in Lima has gathered information about the music and nature of the various fiestas throughout the folk communities in the mountains. Presently, the Institute of Traditional Andean Music at the Instituto Riva Agüero of the Catholic University in Lima, under the guidance of Raul Romero, continues this work. Each fiesta has special music of its own, local in character, celebrating patron saints and retelling stories of the people's own history. Some fiestas are widespread, such as Carnaval, Navidad, and Assumption - deriving their basis from the Christian calendar. Over the centuries the ancient local religious practices have been blended with Christian ritual. The Virgin becomes equated with Pancha Mama (Mother Earth) to many of the Indians. Parts of the Judeo-Christian ethics receive other significance in the mountains so that the Virgin becomes more meaningful than the crucified Christ. The concept of "He died for our sins" becomes less meaningful to people who have been subjugated to four hundred years of involuntary servitude. "Do unto others as you would have them do unto you" has less significance in a society where people necessarily work together, sharing community lands in order to survive, and where reciprocity is the basic human relationship.

Additional Sources

Other recordings of Peruvian music are available on Folkways; FE 4415, FE 4456, FW 8749, and from Bolivia, FM 4012. Arhoolie Records has issued two records compiled by John Cohen: *Huayno Music of Peru* (CD 320) consists of commercial recordings from IEMPSA 1949-1989), and *Your Struggle is Your Glory* (Arhoolie 3025) includes other Q'eros material as well as music from John Cohen's films, "Q'eros: The Shape of Survival," "Peruvian Weaving: A Continuous Warp," "Mountain Music of Peru," "Carnival In Q'eros," and "Dancing with the Incas, Huayno Music of Peru." The Peruvian Institute of Traditional Andean Music has issued excellent documentary recordings of the regional music from the Mantaro valley (Huancayo), from Cajamarca, and from the Colca Valley, along

with an excellent survey of traditional Peruvian music. In addition, many contemporary groups have made recordings that are readily available in the United States, and it is often possible to find performances of the pan-Andean style in United States concert halls. For additional reading consult the New Grove Dictionary of Music (general articles on Peru and neighboring countries) and the Latin American Music Reivew published by the University of Texas Press (for research papers).

Folk and Popular Music, Items 1-11

The blending of the native music with Spanish influences has resulted in a folk music unique to Peru. Many colonial forms have been adopted by the native population; the music of the upper classes was taken up by peasants. Likewise, indigenous Peruvian melodies are played on European instruments (violin, harp, guitar), and new instruments have evolved in the Andes (*charanga*, *bandurria*). There were no string instruments in Peru before the arrival of the Spanish. Popular forms such as the Huayno have become dominant in this century. Transmitted by radio, juke box and phonograph recordings, they have become an overlay on local music traditions. Huayno's ubiquitous acceptance is amongst the poorer people and they are generally scorned by the wealthier classes. Each huayno retains a regional identity: there are at least 12 distinguishable huayno styles representing the regions of the Sierra, and there are both Mestizo huaynos (sung in Spanish) and Campesino/Indian huaynos (sung in Quechua) in each region. In the mountains, most of the nonceremonial music is now referred to as huayno, and although huayno was originally a dance, it has become a vehicle for love songs as well.

In Lima, large tent shows and stadium performances of "Musica Folklorico" attract great crowds of domestic servants and soldiers (who are from the mountains). The musicians are considered professional and entertain large audiences. Demonstrations of dancing are included as part of their performance. Small and large companies have produced 45 rpm records of this music; on the juke boxes one will encounter excellent performances of regional festival music as well as a range of huaynos, Salsa and modern rock and roll.

Modern instruments such as saxophones, clarinets and accordions have become a part of Andean music although they are adapted to fit its old character. Women singers are popular and some accompany themselves on the guitar or charanga in a departure from old tradition. Song books of composed huaynos are published and sold at the markets. Only the texts are included. Portable transistor radios from Japan have made strong inroads into the popular culture, yet the music maintains its national character. The new tradition is vigorous and colorful.

1. **"Paloma Blanca"** (White Dove). Played by part of the band of Sacsamarca. This tiny village, about three miles above Huancavalica, has its own string band for festivals, public occasions, etc. There is a clear parallel between them and the small Hillbilly string bands of the United States, playing local music, largely for dancing. (The guitar is tuned EGBFAC.)

2. **Song of Marriage** (in Quechua-Inca). A huayno sung by a young girl, a student in a handicraft and weaving center, supervised by Karen Bundy of the Peace Corps, Huancavalica. (This recording was subsequently included on the Voyager Spacecraft-headed for outer space-as Sounds of the Earth).

You took me to have a bath because you thought I was dirty/ (chorus): (girl says about herself) Fool, stupid/ You took me to church on Sunday: I thought it was time for Mass/ Fool,

stupid/ The band played, I thought it was your birthday/ Fool, stupid./ When we lit the candles, I thought it was because it was dark/ Fool, stupid./ When the rice fell on my head I thought it was hailing./ Fool, stupid./ When your house was filled with people, I thought it was my birthday./ Fool, stupid./ When we got into bed I thought it was because I was afraid and you were comforting me./ Fool, stupid.

3. **Catholic Mass sung in Quechua**, in the church of Ocongate on the day of their patron saint, the virgin of Ascension. In the back of the church, small bands of Indians from Lauramarca are also playing their music for this holiday. The microphone is carried from the front to the back of the church.

4. **Huayno from Ayacucho** with charanga and guitar. This recording was made at a small wedding reception held in a back yard. The tuning for the charanga is given at the outset. There are several different ways of tuning and playing this instrument.

5. **"Garsila", yaravi** and its fugue, played on the harp by Antonio Sulca, known as "Sunka Sua." The *yaravi* is a form of music which has been popular in Peru for several hundred years. It is sad music, with accompanying lyrics. In recent years, its popularity has been on the decline, while huaynos have been on the upsurge. Antonio Sulca is a blind harpist who has a small band around Ayacucho. It was an incredible experience to hear this stately and complex music played so masterfully in the darkness of his poor home. (More of the Sulca family music can be heard on Lyrichord recordings)

Music from a tent show at the National Stadium in Lima. A great many bands from the mountains are presented during the course of a performance which may run from 2:00 in the afternoon until 10:00 at night. There are competitions, comic skits, and exhibitionistic folk-dances, which attract huge crowds. Segments of the audience cheer on the singers from their home region in the mountains. Since the musicians are separated from the singer, these recordings present only the instrumental parts of the music.

6. **Band from Huaras**, with mandolin, guitars and fiddles.

7. **Band from Chumbivilcas** (Cuzco), with flute and guitar.

Popular music. The next four recordings are from 45 rpm records purchased at the Indian market (Marcada Mayorista) in Lima. They are also sold at similar markets throughout the mountains. Only the sophisticated record stores don't carry this type of record. These recordings give voice to local musicians, and although there is no single national market for them, the predominantly Andean population supports and buys this music.

8. **"La Tragedia Del Estadio"** refers to the tragic deaths of several hundred people as the result of a stampede after a soccer game, May 1964, where the police used tear gas and locked the gates as the people rushed to get out. A state of mourning was proclaimed in Peru and this song tells the story, using a typical huayno melody.

9. **"Senor Comandante"** is a huayno from the Southern sierra. It has a strong flute and mandolin section.

10. **"Andina."** Huayno, Tipicas Roncadoras. These musicians come from the northern valley of Huaras, this type of flute and drum music is typical. A single musician can play a flute and drum simultaneously, although this is not the case here. It is fascinating to see this music labeled as huayno, and sold alongside rock and roll records.

11. **"Bella Andajina,"** Banda Filarmonica. In this recording string band huayno music has been translated onto brass wind instruments. Filarmonica refers to any such brass band, and there are many recordings of them. Brass bands play for dances and festivals throughout Peru along side of string bands and custumbrista flutes and panpipes.

Music of Q'eros, Items 12-40

Q'eros is a culturally isolated region situated beyond the towns of Paucartambo and Ocongate (Dept. Cuzco), on the eastern slopes of the Andes which then drop down towards the jungle. The high mountains build up to the snow covered Hualyatani (19,000 feet) and create a geographic barrier. Only a few foot paths cross the mountain passes, used by the Q'eros and traveled by salesmen. Infrequent llama trains loaded with merchandise for trade pass through. A regional dialect of Quechua is the only language spoken here.

The utilized land ranges from 15,000 feet above sea level where the Q'eros pasture their animals, to 13,000 ft. where they grow potatoes, down to 8,000 feet (in the jungle) where they cultivate corn. They chose to live in the higher altitudes, yet will travel down to work their crops or to meet at the ceremonial center (Hautan Q'eros-Big Q'eros) for community fiestas. A single family will have three houses, one at each level of altitude. Someone always remains to tend the flocks of llamas, alpacas and sheep. In the high altitude are small clusters of houses containing ten to twenty families. There are five such clusters or *ayllus*. No trees grow in the high altitude, and houses are made of rocks, mud and grass thatch; the roofs are framed with ragged branches brought up from the jungle. The landscape is fantastic-with clouds rising from the jungles during the day, covering and revealing huge rocky mountains. During August, the ground is frequently covered with snow. Most Q'eros activity centers around their animals: they use the wool for weaving their clothing, the dung as fuel for their cooking fires, the llamas as beasts of burden to transport potatoes. Alpaca wool is the chief source of wealth. A few cows and chickens are kept, but these are scarce.

Work is not seen as something separate from life. Children are scarcely treated differently from adults. There are few games or special roles for the children; rather, they contribute to family subsistence by helping in the fields or caring for animals and the younger children.

Although the inhabitants of Q'eros are seen within the cultural community of sierra Indians, their outstanding feature is in their isolation (even from their neighbors). Conceivably, in pre-conquest times they were isolated from the Inca center at Cuzco although of the same stock of people. Ancient tales about the Q'eros suggest that they may represent an element of the ancient Inca structure which had been banished for incest, possibly to the jungle.

In considering sources for Q'eros music several possibilities exist: 1) the preservation of earlier highland Inca cultural forms, 2) influences from other highland communities, 3) contact with the Amazon cultures. Elements within Q'eros suggest connections to the jungle. One of their chief woven images is Chuncho, a depiction of the jungle indian. The heterophonic musical organization of their Carnaval celebration resembles the pattern of festivals in the Amazon. The ways their songs and flute tunes are different from the main body of sierra music stylistically also suggest jungle affinities. Their neighbors refer to the Q'eros as the Chunchus of the Andes.

In the chronicles of Garcilaso de la Vega there is mention of the music of the Incas. They refer to historical songs, and to love songs accompanied on the flute: "they also had flutes with four or five holes like those played by shepherds". There is no further reference or description of the shepherd's music, because then it was not considered of importance. The Q'eros today are shepherds. The most distinctive "music" encountered in Q'eros is related to the herding cycles.

It may be a mistake to consider Q'eros music as a discreet entity, because for them it is part of a greater totality. One man said, "It's always like this, we sing this song of the Incas. We compose the song from all things. Every song comes on its appropriate date. If there is no song, there is no fiesta."

Q'eros Musical Instruments

Some of the Q'eros music and instruments are identical to those of the Andean neighbors, while the music related to the panpipes and to the pinculu vertical flute is distinctive and emblematic of Q'eros.

Pinculu (items 12-17). The four hole vertical flute called *Pinculu* or *Cana*, is made in a variety of sizes ranging from six inches to over twenty-four inches. In the smaller lengths it is easily portable, and easily slipped under a belt. This is the flute played while minding the flocks. It differs from similar flutes encountered throughout the sierra in several respects. It has but four holes, and these are rectangular or square cut, as is the notch where the player's lips go. In other parts of the mountains the holes are commonly round or oval. The spacing of the four holes is always measured from the bottom of the instrument, and they group always towards the lower end of the flute-not distributed over the total length. It has been reported that flutes of this description have not been encountered in other parts of the sierra; they are not to be found in Harcourt's collections or in ancient graves with the exception of the Paracas culture. The tunes from these flutes have 4 notes, but these do not correspond to the individual notes, or scale, produced by uncovering the holes in sequence. Rather, all the fingering is done in groupings of two, that is, two fingers acting together cover two holes at a time making a possibility of 4 notes from this flute: 1) all four holes covered, 2) the bottom two covered, 3) the upper two covered, 4) all four holes uncovered. This is the only way the flute is used. This fingering lends an element of uncertainty to the archaeological practice of reconstructing ancient music from the note intervals produced on flutes from ancient graves. How is one to know whether finger groups were used or not to establish the scale?

Coloration is given to this flute music by overly hard blowing on the mouth notch, producing short and high overtones or octaves. A frequently used technique in transitions from one note to another is to rapidly touch down two fingers, covering and uncovering two holes, producing a sound akin to a trill. In the low register, intermediate notes are accessible by breathing with reduced force - these notes are used as passing notes, not as melodic terminal points. A particular song may have more notes in the sung version than when played on the flute. The impression is given that the flute presents an outline of the essentials of a melody. Often these flutes will be heard playing the same tune together although not in the same key.

Throughout the year, the 4 note *pinculu* is used by shepherds in the pastures. The music both comforts and directs the animals. It also serves to locate the shepherd in space: often, several such flutes are heard playing from different parts of the mountainside. There are a group of songs associated with the music of these pinculus. They are "walata," "palcha," "bandeura," "kios," "serena," and "turpa." Women predominantly sing these. At festivals

they are often accompanied or lead by the *pinculus* played by men. These songs are sung throughout the year, and reach great intensity during the festivals for the animals. The sung melody has a greater range than that of the limited 4 note pinculu. Both men and women sing the songs whose words make poetic references to elements in nature, and to metaphoric relationships with the Gods—the *Apus* and *Aukis*.

12. **"Ukuku"** is a dance where the men, or children in some cases, dress in a poncho of shaggy brown wool, and imitate a bear, doing tricks, scaring people. It warns the children of evil spirits.

13. **"Turpa"** is an herb that grows on the mountain. The words to this melody say: "Panti Turpa, why have you come to these desolate ravines?"

14. **"Wallata"** are the wild geese that fly in pairs throughout the high mountains in Q'eros. The male and female remain together. (I once witnessed the shooting of one, and the ensuing death of the other who would not leave its mate).

Wallata, black and white, with eyes of pearls/ Wallata, black and white, with scalloped wings/The running waters which you drink in the highlands.

This selection and several others on this record are performed by Domingo and Louisa Sera Chompi, from the village of Kiku in Q'eros. In 1957, when I first visited there, they asked me to be their compadre-a person of power/wealth who would watch over their children.

15. **Another song about the wallata**, sung by an old woman

16. **"Wallata"** as sung by three men. This low, growling style of singing is also heard in the marcation ceremony.

17. **"Wallata"** played by 2 flutes. They say that the high flute is feminine.

Pitu flute (items 18-21). The transverse 6 note flute called pitu is used only for Chuncho melodies. This type of music is also played by other sierra groups. It is played with drums during the fiesta of Corpus Christie and at the pilgrimage to Collariti. This chuncho melody is far richer than that of the four note flutes, and always ends with a strange sequence of notes apparently unrelated to the "key" of the melody. There are no songs associated with this music. At Collariti, the major type of music played is called "Chuncho," and represents the jungle Indians. The dancers of the Chuncho are dressed in brightly colored feather headdresses, and carry long pieces of jungle wood (from a bow) festooned with short feathers. A brightly colored mantel of expensive, imported "castille" wool is also worn and seems to be made in imitation of a poncho of feathers. The chuncho figure in the weaving of Q'eros ponchos and llichias (shawls worn by women) is one of the major decorative characters. The dance of the chuncho is done by Indians throughout the Cuzco region, and the music is similar in all places.

Panpipes/canchis sipas. The *canchis sipas* consist of a double set of seven reeds (panpipes). One set is never played. The name means seven young (unmarried) girls. These instruments and their related songs have their own distinctive scale. The songs associated with these panpipes are sung by Q'eros women, and are addressed to the female alpacas, llamas and sheep. One song says:

"Because you eat, we eat
Because you drink, we drink
Because you are, we are,"another says:
"Mother, my mother (the female animal)
Open me up (to luck) and speak inside
of me."

Dr. Roal Pineda, who visited Q'eros in 1955, reported that superstitious taboos about the *canchis sipas* were so strong that no one would play one for him. That outlook has lost some ground over the years, as is evidenced by its inclusion in this album. It was reported that many of these instruments are played together during the festival of San Juan (June 24).

22. Music for Cows.

23. The Q'eros address the animal, in this case the cow, as "little mother." Louisa Sera sings "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 (money)/What are we doing to do."

24. Music for Alpacas

25. Corresponding Song for Alpacas
Louisa sings: "Let's go to the mountains/Where we can pasture our alpacas, little mother/We are sad because we have no clothing."

26. Music for Sheep

Vertical 6 note flute. A vertical 6 note flute of either reed or plastic pipe played by shepherds is used for melodies heard throughout the mountains. Music associated with the 4 note vertical *pinculu*, and the music associated with the double set reed panpipe, called *canchis sipas*, is unique to Q'eros. These panpipes and *pinculus* are connected to the herding cycles, used in festivals for the flocks of llamas (Ahata Uhuchi= Santiago) and for the alpacas (Palcha = Carnaval).

Conch trumpet (item 39). The *pututu*, a conch shell trumpet, is found throughout the Andes and in Q'eros. It is played by the community "authorities" and is a sign of their position. The conch is used as a blast of sound announcing the commencement of an event, or the start of a ceremony.

When the entire community gathers at Hautun Q'eros for the Carnaval celebration (February - March), many elements come together. They have just completed Palcha - a ritual for the alpacas held in the high altitudes, and they continue the celebration at the ceremonial center. The authorities are greeted with conch trumpet exchanges, (Item 39) the men play flutes and do a stomping dance, the women sing separately or together. The ayllus sing and play all night in small houses, then everyone gathers together at the plaza—overlooking the jungle below. There is a rich sound texture of heterophony (Item 40). No one really hears this total sound because they are all participants. The men dance the stomping steps of Kius (a mythical bird).

Marcation Ceremony (August)

27. Man singing (this is a short segment of a longer chant).

28. Woman recorded as she swayed and rattled the ropes and bells. Here is a rough summary of one of the stories:

The story of a final battle with the Spaniards. At night the moon shines and there is a whole army of Spaniards, while on the mountain there is one Indian and his llama loaded with metal cans. As they descend by moonlight the Spaniards mistake the metal cans for an army, so they run away. Thus the llama wins the battle.

Later the woman chants of the time when the Q'eros had to travel to Cuzco to work for the haciendas (a distance of over 75 miles).

Songs from Q'eros

The prevalent song at Carnaval (February-March) has been chosen or composed by the newly elected President of Q'eros (during Chayampuy—several weeks earlier) when he goes to Paucartambo where his authority is registered. During his trip he reads the landscape for signs, and composes a new song that is sung at Carnaval and subsequently throughout the year.

Similar celebrations are held for the llamas in the houses near the pastures in August, when each family celebrates separately. During the festivals for the animals, women sing or chant with great intensity, and the men are heard to growl at the bottom of their vocal register. There appears to be the option of singing outwardly or inwardly. Although singing and playing in unison is sometimes heard, it is more usual for the Q'eros to produce their music heterophonically, with each individual stopping and starting where they please. They are not always in the same key, not always in the same rhythm, but do follow the same basic shape of a particular melody. In this manner, the musical style which is unique to Q'eros allows each individual the maximum freedom while retaining the distinctive identity of the community and its shared values.

29. Song of last year's Carnaval, sung by an old woman. Although the tune is composed for the festival by the new mayor, it is sung all year long.

30. "Pallcha"—or "Cashua Taiki." *Taiki* means "song." This is from a big family party, sung at Easter time.

31. Love song sung by Louisa Sera: "To the palm tree- give me shade/That my love should grow./To [a different tree] 'cry for me/That my love might grow."

32. Lullaby. "Chi, chi, chi wawa (baby) That you might learn to work the potatoes, young one."

33. Song of matrimony.

34 "Waitu." Louisa Sera and flute.

35. Flute.

Recordings from 1976, 1984, 1989

36. Two young girls at Wayuna Pampa, an unidentified type of Q'eros song.

37. Chunchu flute with bass drum and snare drum. This is the kind of music heard at the pilgrimage of Collariti.

38. Palcha song from the ceremony for alpacas in the corral. These are three segments of a longer performance. In the final section the singer becomes very emotional and sobs, while another woman continues the song for her (a complete translation of this performance appears in B.J. Isbell's book *An Andean Kaleidescope*, and the performance appears in John Cohen's film *Mountain Music of Peru*. "Scatter the palcha flower, Huaman (reference to Apu=mountain spirit)/What suffering you leave me, my brother (refers to alpaca)/You leave me sleeping (I die without you)/Huaman, my brother sun (the Apu)/The red flower that I gather/The earth hill that I climb/You will make blossom/Come here my mother (lineage of alpacas)/Where I sleep with my lover/Black alpaca with red feet/You eat by the side of another/Or with the Alpacas of Apu Santo Domingo/You drank to the earth/You gave me flowers, Huaman"

39. Conch shell trumpets-played by Q'eros authorities at Carnival, 1989

40. Sound of entire community at Carnaval dance in the plaza at Hautun Q'eros, with women singing "Serena".

Music from the village of Colla, just over the mountain from Q'eros, but part of a different community. The neighboring sierra Indians to Q'eros are the Jajacalla who live just on the other side of the mountain—less than five miles distance, but closer to Ocongate and therefore more easily in contact with Cuzco. We played them recordings of the Q'eros songs and flutes and they immediately recognized them and laughed somewhat derisively at the limited melodies and low pitched singing. Then we recorded the Jajacalla music, and the difference is apparent.

41. "Paras." Shepherd tune on flute. Played at carnival, and while herding the animals.

42. "Serjente." Sung by 2 women with flutes and drum. This music is from a secret rite, sort of an annual ritual where the young men and women of the community go up onto the mountain during the night, and have a type of orgy, from which the marriage compromises are made for the coming year. Among many of the Indians, trial marriage is common, and an official ceremony doesn't occur until a year later, when a priest might come by.

43. "Cashua." Sung by 2 women. This is always performed at the T'inka, or offering of libations, for the animals. Notice the unusual breathing style which produces such a forced sound.

44. Marriage song sung by man and woman. Earlier, these two performed the song separately, but when together, they sang in this unusual harmonic relationship of parallel 4ths.

45. "Piruwani" is the name of a large mountain nearby. This band consisted of 2 flutes (*pitao*), 2 drums (*bomba and tambor*) and a triangle. Sixteen families live in Colla, and eight of them came to play music for us. In the band, the triangle tries to keep the rhythm of the melody, while the bomba tries to keep a steady rhythm. Usually the flutes got ahead of the other instruments.

Acknowledgements

These recordings were made on a Nagra tape recorder, with a AKCD-24 microphone, borrowed from the Newport Folk Foundation. Preliminary copying and editing was done with a Nagra borrowed from the Friends of Old Time Music. Later recordings were done with this Nagra. Final tape editing was done by Peter Bartok.

I recorded 347 performances in Peru, of which about 61 were used on the original LP recordings in 1966. 16 additional minutes of music were added in making this 1991 CD, with recordings from later trips and from Peruvian phonograph records.

Many people helped to make these recordings possible. I would like to thank the Casa De Cultura in Lima, Peru for their cooperation, especially Dr. Roel Pineda and Dr. Jose Maria Arguedas. Thanks also to Jose Matos, Chaves Ballon, Morote Best, Jorge Flores and Achilles and Raul Romero. Thanks to Francisca Mayer of Huancayo, and Sr. Otto De Barry and Edward De Barry of hacienda Ccapana in Ocongate.

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and running the tape recorder, to making notations and typing the notes.

Cover photograph: Domingo Chompi of Kiku in Q'eros, playing his panpipes.
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This insert accompanies
Smithsonian/Folkways cd/c-40020



WEDDING-AYACUCHO

Band 1. "Paloma Blanca" (White Dove). Played by part of the band of Sacsamarca. This tiny village, about three miles above Huancavelica, has its own string band for festivals, public occasions, etc. There is clear parallel between them and the small Hillbilly string bands of the United States, playing local music, largely for dancing. (The guitar is tuned EGBEAC#.)

Band 2. Song of Marriage (in Quechua-Inca) sung by a young girl, a student in a handicraft and weaving center, supervised by Karen Bundy of the Peace Corps, Huancavelica.

You took me to have a bath because you thought I was dirty,
(chorus): (girl says about herself) Fool stupid.
You took me to church on Sunday; I thought it was time for
Mass,
Fool, stupid.
The band played, I thought it was your birthday,
Fool, stupid.
When we lit the candles, I thought it was because it was
dark,
Fool, stupid.
When the rice fell on my head I thought it was hailing,
Fool, stupid.
When your house was filled with people, I thought it was my
birthday,
Fool, stupid.
When we got into bed I thought it was because I was afraid
and you were comforting me,
Fool, stupid.

Band 3. Catholic Mass sung in Quechua (Inca), in the church of Ocongate on the day of their patron saint, the Virgin of Ascension. In the back of the church, small bands of Indians from Lauramarca are also playing their music for this holiday. The microphone is carried from the front to the back of the church.

Band 4. Huayno from Ayacucho with charanga and guitar. This recording was made at a small wedding reception held in a back yard. The tuning for the charanga is given at the outset. There are several different ways of tuning and playing this instrument. Compare this performance to the ones from the Aymara (side 4, bands 6, 11).

Band 5. "Garsila", yaravi and its fugue, played on the harp by Antonio Sulca, known as "Sunka Sua". The yaravi is a form of music which has been popular in Peru for several hundred years. It is sad music, with accompanying lyrics. In recent years, its popularity is on the decline, while huaynos are on the upsurge. Antonio Sulca is a blind harpist who has a small band around Ayacucho. It was an incredible experience to hear this stately and complex music played so masterfully in the darkness of his poor home.

Band 6. Music from a tent show at the Coliseo National in Lima. A great many bands from the mountains are presented during the course of a performance which may run from 2 in the afternoon until 10 at night. There are competitions, comic skits, and

exhibitionistic folk-dances, which attract huge crowds. The situation is comparable to that of the Hillbilly population in Detroit coming out to hear music from the mountains, which is associated with home for them.

Since the musicians are separated from the singer, these recordings present only the instrumental parts of the music.

- A) Band from Huaras, with mandolin, guitars and fiddles.
- B) Band from Chumbivilcas (Cuzco), with flute and guitar.

Band 7. These last three recordings are from 45 rpm records purchased at the Indian market (Marcada Mayorista) in Lima. They are also sold at similar markets throughout the mountains. Only the sophisticated record stores don't carry this type of record. Again, the parallel development to American country music may be seen. These recordings are giving voice to local musicians, and although there is no one national market for them, there is, apparently, sufficient audience to keep production going.

"La Tragedia Del Estadio" refers to the tragic deaths of several hundred people as the outcome of a stampede after a soccer game, May, 1964, where the police used tear gas and locked the gates as the people rushed to get out. A state of mourning was proclaimed in Peru and this song tells the story, using a typical huayno melody.

Band 8. "Andina" huayno, Tipicas Roncadoras. These musicians probably come from the northern central valley, where, I am told, flute and drum music is replacing other types of music. A single musician can play a flute and drum simultaneously, although I do not believe this to be the case here. However, it is interesting to see this music labeled as huayno, and sold alongside of rock and roll records.

Band 9. "Bella Andajina", Banda Filarmonica. In this recording we can hear how what is essentially string band music has been picked up and translated onto brass wind instruments. Filarmonica refers to any such brass band, and there are many recording at present.

Q'EROS - SIDE II

The region of Q'eros is situated between the towns of Paucartambo, Ocongate and Lauramarca. This region is one of the most inaccessible and isolated in the department of Cuzco. It is located on the eastern slopes of the Andes which then drop down towards the jungle. The high mountains build up to the snow covered Hualyatani (19,000 feet) and form a barrier which has kept the residents of Q'eros cut off from general contact with the majority of Inca groups around the Cuzco area. There are no roads which lead over the mountain passes into Q'eros, and only a few foot paths exist which are infrequently traveled by salesmen who carry their goods on their backs or loaded on llamas.

The land occupied by these Indians ranges from 16,000 feet above sea level, where they graze their animals and grow potatoes, down to below 8,000 feet where they cultivate corn. They chose to live in the higher altitudes, yet will travel down to work their crops or to meet at a central village (Hautan Q'eros - Big Q'eros) for one of the community fiestas. A single family will have three houses, one in each level of altitude. Someone always remains to herd the flocks of llamas, alpacas and sheep. The majority of the population lives in small clusters of houses consisting of from ten to twenty families, which are scattered throughout the high valleys and convolutions of the mountains. In the high altitudes no trees grow and houses are made of rocks, mud and grass thatch; the roof is framed with ragged branches brought up from below. To an outsider, the landscape is fantastic - with clouds rising from the jungles during the day, covering and revealing huge rocky mountains. During August, the ground is frequently covered with snow. To the inhabitants, life is hard and they are aware of it. Much of their activity centers around the animals: they use the wool for weaving their clothing, the dung as fuel for their cooking fires, the llamas as beasts of burden to transport potatoes for barter. Sometimes, after the animal has died, the flesh is eaten. A few cows and chickens are kept, but these are in a minority. Guinea pigs live in the houses and provide a source of food as well.

There is no conception of work as something separate from life. Even little children are scarcely treated differently from adults. There seem to be no games or special roles for the children, rather, they begin very young to contribute to family subsistence by helping in the fields or caring for animals and the younger children.

Although the inhabitants of Q'eros must be seen as part of the general cultural community of the Sierra Indians, their outstanding feature is in their isolation from their neighbors just on the other side of the mountain. It seems worthy of consideration to suppose that their geographical separation has always kept them apart from the center of Inca culture emanating from Cuzco. It is conceivable that in pre-conquest times they were isolated from the Inca center although of the same stock and tribe of people. Today, amongst students of anthropology there has been conjecture around tales about the Q'eros which imply that they represent an element of the ancient Inca structure which had been banished for incest. Another tale concerns banishment to the jungle.¹

¹ Conversation with Pat Lyons, Univ. of Calif. at Berkeley, and anthropology instructor at Univ. of Cuzco. She has done field work with the Wachipeiri.- jungle Indians who inhabit the jungles below the mountain ranges of the Q'eros.

In the Handbook of South American Indians, in the section on Inca culture by John Rowe, p. 207, it is stated that after 1471, "Topa Inca's first expedition after the installation ceremonies was an invasion of the eastern forests of the Upper Madre de Dios, through Paucartambo, and the country now occupied by the Wachipeiri..."

The tales of connections with the jungle tribes may bear important relationship to Q'eros, for elements within Q'eros culture imply just that. Their songs and flute tunes are different from the main body of Sierra music, and their language has certain elements of difference as well. Only recently have linguistic investigations of the Q'eros been started.

In examining the music of Q'eros, two sets of possibilities should be kept in mind: 1) the connections with the jungle cultures, and 2) the preservation of earlier sierra cultural forms.

One factor that musically separates the Q'eros from the other sierra groups is that they have no stringed instruments. There are at least three distinct types of music to be heard which are marked by three types of flutes.

Songs and tunes played on a four hole vertical notched flute of cane (band 1) are the most common, and show the greatest range of song subjects. These songs are mostly poetic, usually about wild birds and flowers encountered on the mountainside.

"Wallata, black and white, with scalloped wings
Why do you come to our mountainsides?" (wild geese)

"Panti Turpa, why have you come (a flower)
To these desolate ravines?"

In these melody types, one also finds some of a ceremonial nature, songs of matrimony and burial. (There are two types of burial songs, one for young babies, and another for the death of a grown person.)

This four hole vertical flute, called "Pina Pinculucha" or Cana, is made in a variety of sizes ranging from six inches to over twenty four inches. In the smaller lengths, it is easily portable - and easily slipped under a belt. This is the flute which is played while minding the flocks, and is therefore played often as a solitary and solo instrument. This flute differs from similar flutes encountered throughout the sierra in several respects; it has but four holes, and these are rectangular or square cut, as is the notch where the player's lips go. In other parts of the mountains the holes are commonly round or oval. The spacing of the four holes is always measured from the bottom of the instrument, and they group always towards the end of the flute - not distributed over the total length as in other sierra flutes. It is reported that flutes of this description have not been encountered in other parts of the mountains, nor are they seen in Harcourt's collections, nor in ancient graves, with the exception of some from the Paracas culture (reported by Raol Pineda).

The majority of tunes from these flutes have but 3 or 4 notes, but these do not correspond to the individual notes, or scale, which are produced by uncovering the holes in sequence. Rather, all the fingering is done in groupings of two, that is, two fingers acting together cover two holes at a time making a possibility of 4 notes from this flute: 1) all four holes covered, 2) the bottom two covered, 3) the upper two covered, 4) all four holes-uncovered. This is the only way the flute is used.



FLUTE PINA PINULU-Q'EROS

This fingering in groups lends an element of question to the archaeological-musicological practice of reconstructing ancient music from the note intervals produced on flutes from ancient graves. How is one to know whether finger groups were used or not to establish the scale?

In Q'eros, coloration is given to this flute music by overly hard blowing on the mouth notch, producing short and high overtones or octaves. A frequently used technique in transitions from one note to another is to rapidly touch down two fingers, covering and uncovering two holes, producing a sound akin to a trill. In the low register, intermediate notes are accessible by breathing with reduced force - these notes are used as passing notes, not as melodic terminal points. A particular song may have more notes in the sung version than when played on the flute. The impression is given that the flute presents an outline of the essentials of a melody. Several of these flutes will be heard playing the same tune together although not in the same key.

During the fiesta of Carnival, the office of alcalde (mayor) is assumed by a new member of the community, and one of his functions upon taking office is to compose a new tune for this flute. In this manner, last year's tune is set aside and is seldom heard again, while the new tune predominates for the following year. Although there are other services at which this flute is used, we did not have the opportunity to record them. But we were told that there are songs of harvesting as well as of planting.

A transverse six-hole flute called "pitu" (band 2) is used in conjunction with drums during the fiesta of Corpus Christie which is celebrated in the lower altitudes. Here only one type of music is played, called "Chuncho", representing the jungle Indians. The dancers of the Chuncho are dressed in brightly colored feather headresses, and carry long pieces of jungle wood (from a bow) festooned with short feathers. A brightly colored mantel of expensive, imported "castille" wool is also worn and seems to be made in imitation of a poncho of feathers. The Chuncho figure in the weaving of Q'eros ponchos and llichlias (shawls worn by women) is one of the major decorative characters. The dance of the Chuncho is done by Indians all throughout the sierra, and the music is similar in all places, with local variations. This melody is far richer than that of the four note flutes, and always ends with a strange sequence of notes, which doesn't use the tonal resources of the melody. There appear to be no songs associated with this music.

Panpipes (band 3) are also used by the Q'eros. This instrument consists of a double row of seven tubes of reed, roughly one inch in diameter, ranging from 6 to 14 inches long. It is played only during the fiesta of Santiago which is closely concerned with fertility rites and marking of the cattle. There are only three melodies played on the pipes and these have verses about the alpacas, the cows, and the sheep. There is a great amount of superstition attached to this instrument. The second row of pipes is never played. Each individual pipe represents luck in a different area of life. The Q'eros name for these pipes is Kan chi si pas which means "Seven years an unmarried

woman". Dr. Roal Pineda who visited Q'eros in 1955 reported that superstitious taboos about this instrument were so strong that no one would play it for him. Apparently that outlook has lost some ground in the past 10 years, as is evidenced by its inclusion in this album. It was reported that many of these instruments are played together during the festival.

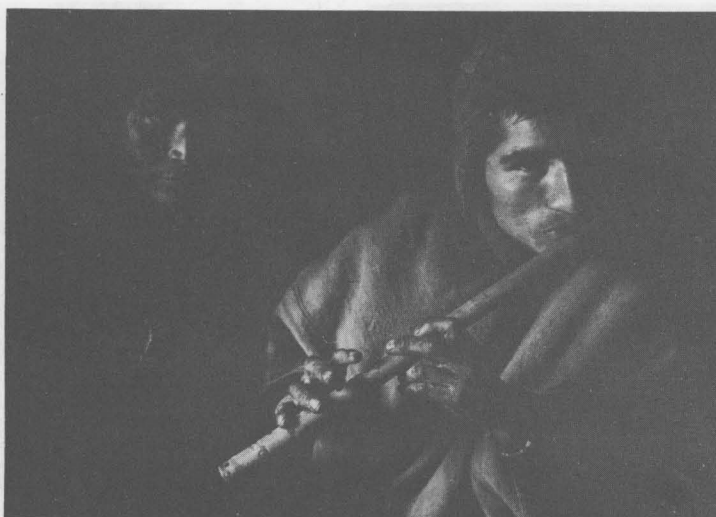
We were not in Q'eros during any of their major festivals but did have the opportunity to witness the "marcation" ceremony for the flock of one family, and to record the sound and music of parts of the ceremony. (Band 4)

In the afternoon of the day, while most of the village was away on the mountainsides with the llamas, we went to the house. Outside, 15 llamas were being kept from grazing or from wandering off by a small boy of less than six years. Inside the house, the few people there were drinking chicha (homemade beer from corn), chewing coca, and twining yarns into ropes and tassels. The men sat in a row at one end of the room while the women moved about, pouring the chicha and keeping the fire alive. There was much drunken and argumentative talk amongst the men (probably about our being there) and the father of the family was singing in a low, growling voice, more of a chant than a song. Eventually one woman at a time would take up the chant - so that all day and night, the music never stopped. A young man came in and played his shepherd flute - a tune that was entirely different from the chant which continued throughout. As more and more people from the community came in the ceremonial aspects became more clearly defined; the men remained seated, and different women, one at a time, would take up the bundle of ropes, tassels and bells in her arms and would sing the chant while swaying from side to side - from a standing position before the men. The ropes and bells were later used to tie the animals. Through translations we learned that the chants told stories of the ancient history of Q'eros - which extolled the role of the llamas in battles against an enemy. Also, the gods (Aukis) of the mountains nearby were asked to keep the animals fertile and safe during the coming year. Before it was drunk, a little of the chicha was often poured on the ground and on the ropes in a ceremony (t'inka) of offering drink to the earth and to the four directions of the land.

Later in the afternoon, the father of the family (and owner of the flock) came out of the house alone with a clay bowl full of burning embers. He set them down before the llamas and knelt on a rock while mumbling some kind of incantation, and then he returned to the house. Around evening everyone came out of the house and the men caught the llamas with ropes, and by holding them tightly around the neck while pulling their heads back by the ears, they forced the llamas to drink the chicha. They sewed a number of colored tassels through the ear of the lead llama, and lesser yarns to the others. Then they chased the llamas free by throwing chicha at them, and returned to the house to continue drinking. By evening, everyone in the community was there drinking and dancing - all through the night. There were over 25 men, women and children in a small stone house not more than 30 feet long and 10 feet wide. The children neither drank chicha nor chewed coca.



PAN PIPES-Q'EROS



FLUTE PITU-Q'EROS

The nearest neighboring Sierra Indians are the Jajacalla who live just on the other side of the mountain - less than five miles distance, but closer to Paucartambo and Ocongate, therefore more easily in contact with Cuzco. We played them recordings of the Q'eros songs and flutes and they immediately recognized them and laughed somewhat derisively at the limited melodies and low pitched singing. Then we recorded the Jajacalla music, and the difference is apparent. (Band 6)

Band 1. Music and songs associated with pinculu, 4 hole vertical flute.

- A) "Ukuku" is a dance where the men, or children in some cases, dress in a poncho of shaggy brown wool, and imitate a bear, doing tricks, scaring people. It warns the children of evil spirits.
- B) "Turpa" is an herb that grows on the mountain. The words to this melody say: "Panti Turpa, why have you come to these desolate ravines?"
- C) "Wallata" are the wild geese that fly in pairs throughout the high mountains in Q'eros. The male and female remain together. (I once witnessed the shooting of one, and the ensuing death of the other who would not leave its mate.)

"Wallata, black and white, with eyes of pearls"
"Wallata, black and white, with scalloped wings.
The running waters which you drink in the high-lands."

This selection and several others on this record are performed by Domingo and Louisa Sera Chompi, from the village of Kiku in Q'eros. Not many non-Indians get to Q'eros, and in 1957 when I first visited there, they asked me to be their compadre - a person of power/wealth who would watch over them. The customary way for the Q'eros to address white men is as "Viracocha", a name reserved in ancient times for the gods.

- D) Another song about the wallata, sung by an old woman.
- E) Wallata as sung by three men. This low, growling style of singing is also heard in the marcation ceremony.
- F) Wallata played by 2 flutes. They say that the high flute is feminine.

Band 2. Chunchu music on the pitu, 6 hole, transverse flute.

Band 3. Music and songs of the panpipes (Kan chi si pas)

- A) For cows.
- B) The Q'eros address the animal, in this case the cow, as "little mother". Louisa Sera sings,

"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 (money),
What are we going to do".

- C) for Alpacas
- D) Louisa sings:

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

- E) for Sheep

Band 4. Marcation Ceremony

- A) Man singing (this is a short segment of a longer chant.)
- B) Woman, recorded as she swayed and rattled the ropes and bells. An approximate translation of one of the stories:

The story of a final battle with the Spaniards. At night the moon shines and there is a whole army of Spaniards, while on the mountain there is one Indian and his llama loaded with metal cans. As they descend by moonlight the Spaniards mistake the metal cans for an army, so they run away. Thus the llama wins the battle.

Later the woman chants of the time when the Q'eros had to travel to Cuzco to work for the haciendas (a distance of over 75 miles).

Band 5. Songs from Q'eros

- A) Song of last year's Carnival, sung by an old woman. Although the tune is composed for the festival by the new mayor, it is sung all year long.
- B) "Fallcha" - or "Cashua Taiki". Taiki means "song". This is from a big family party, sung at Easter time.
- C) Love song sung by Louisa Sera:

"To the palm tree - 'give me shade,
That my love should grow.'
To (a different tree) - 'cry for me,
That my love might grow.'"

- D) Lullaby.

"Chi, chi, chi wawa (baby)
That you might learn to work the potatoes, young one."

- E) Song of matrimony.
- F) "Waitu". Louisa Sera and flute.
- G) Flute.



COW HORN-HUANCAYO



WOODEN TUBA-HUANCAYO

Band 6. Music from the village of Colla, just over the mountain from Q'eros, but part of a different community.

- A) "Paras". Shepherd tune on flute. Played at carnival, and while herding the animals.
- B) "Serjente". Sung by 2 women with flutes and drum. This is music from a secret rite, sort of an annual ritual where the young men and women of the community go up onto the mountain during the night, and have a type of orgy, from which the marriage compromises are made for the coming year. Among many of the Indians, trial marriage is common, and an official ceremony doesn't come until a year later, when a priest might come by.
- C) "Cashua". Sung by 2 women. This is always performed at the T'inka, or offering of libations, for the animals. Notice the unusual breathing style which produces such a forced sound.
- D) Marriage song sung by man and woman. Earlier, these two performed the song separately, but when together, they sang in this unusual harmonic relationship of parallel 4ths.
- E) "Piruwani" is the name of a large mountain nearby. This band consisted of 2 flutes (pitás), 2 drums (bomba and tambor) and a triangle. Sixteen families live in Colla, and eight of them came to play music for us. In the band, the triangle tries to keep the rhythm of the melody, while the bomba tries to keep a steady rhythm. Usually the flutes got ahead of everybody.

SANTIAGO MUSIC - SIDE III

The fiesta of Santiago occurs in the third week of July around Huancayo, in the central valley of Peru, Department of Junin. This fiesta is in conjunction with the marking of the cattle (llamas, cows, etc.), a ceremony more concerned with fertility and rebirth (this is the start of the spring season) than with identification of property. The traditions involved are of an ancient nature, and they bear little relation to Catholic ceremony. The church seems to have no connection with this affair.

Huancayo is one of the most active commercial centers in the highlands. It is the trading center for the many small towns along the central valley, which is about 8,000 feet above sea level. It is separated from the coast by a high range of snow mountains, but is connected to Lima by a roadway and railroad (the highest standard gauge railroad in the world - going up to 16,000 feet.) Over the past 10 years the population of Huancayo has increased to more than that of Cuzco. The development is towards new shops, modern advertising, transistor radios, European and Japanese-made cars, a wealthy suburban development and even one television station.

But within minutes of the outskirts of town, the natural landscape returns and life goes on in a rural and agricultural manner, with architecture and farming techniques more reminiscent of 17th century Spain. The people live in adobe houses

with tiled or thatched roofs. They plow with oxen and thresh grain with horses. On the hills and mountains on either side of the valley, agriculture gives way to shepherding and the more ancient ways of Inca life are still in effect. The highlands or "puna" are in an altitude where nothing can grow but a few potatoes. It is around the llamas, alpacas and sheep that the fiesta of Santiago is centered. Most of this mountain land is owned by wealthy people who have homes in Huancayo - and operate the haciendas from a distance. But the real significance of the fiesta is to the people in the rural areas. Their energy spills over into Huancayo, and at least for this weekend the town is converted into a display of primitive forces - reflecting the activities which occur in the "punas". Out on the haciendas in the mountains, there is drinking and revelry; in the town, the wealthy people have private parties. In the morning, the animals which have been rounded up for the occasion, are forced to chew coca leaves and drink chicha, then are held with their heads pulled back, as colored tassels are sewn into their ears.

For several weeks now, all the music to be heard has been Santiagos. It seems to be based around a set of notes which are produced by blowing through a tube of a fixed length. These are the 3 or 4 notes of any trumpet-like instrument - very different from the pentatonic melodies usually associated with Peruvian music.

Today one can observe this music played on a variety of instruments ranging from primitive to modern. The most primitive trumpet used is a hollow tube of wood about 1-1/2 to 2 inches in diameter and from 6 to 10 feet long. (Band 4.) Instruments similar to this are played in the mountains of Tibet, Switzerland and the Balkans.

Coiled trumpets (band 1) made from cow horns (joined narrow to wide end) are common, and a recent version of this is made of sheet metal, joined in short cylinders, complete with a trumpet-like bell at one end and a conventional modern mouthpiece at the other.

This music is also played on the saxophone, clarinet, fiddle, mandolin, flute, guitar and harp. In fact, on any instrument available - but always limited to the simple 4 note melodies.

The rhythm of the Santiago music is the unaccented, regular one-one-one beat. Usually it is produced by a small drum played only by women, but in modern bands, a harp substitutes. Although this beat is regular, the singers and instrumentalists often disregard it - starting their measures wherever they see fit, with no seeming regard for symmetrical or regular constructions.

The drum is from 8 to 12 inches in diameter, about 4 inches thick, covered with hide held in place with a thong. Sometimes a snare effect is achieved by tying several strings across one surface of the drum head. The drum alone often serves as accompaniment to a song or to the trumpet.

The songs of Santiago cover a large range of subjects, both



PAN PIPES-AYMARA



CHARANGA & CLARINET-AYMARA

ancient as well as modern in character. There are a definite set of symbols associated with these songs. Specific flowers have power of fertility, the fruit of the plant "cherimoya" is always heard in the songs of a girl's lament. Other plants give voice to a child who hasn't yet spoken, or to an animal which hasn't yet given birth. Most of the songs find expression in a lyrical kind of poetry, and they exist in both Quechua (Inca) and in Spanish, or a mixture of the two. Each town along the valley seems to have its own specific Santiago songs, and in neighboring areas (like Huancavalica) the fiesta takes a somewhat different form.

All the Santiago music follows the same pattern; the trumpet melody and the regular even rhythm. But the range of sounds, textures, embellishments and harmonies as well as the instrumental accompaniment is somewhat fantastic in its diversity. This quality of musical coloration is crucial to an understanding of Peruvian music.

Band 1. This record starts with the salesmen in the market-place demonstrating their trumpets - "coroneta" - which are for sale, a week before the fiesta. Two types are heard; one of coiled cow horns ("waca caupu"), and the second a long straight metal tube. At the market, women were selling the drums, and on the decorated gourds one could see depictions of the ceremonies and dancing.

Bands 2 and 3. Recorded in Sacsamarca, a town above Huancavalica. School children and women from the village are the singers. Similar Santiago songs were collected in Pucara, a few miles from Huancayo. By Thursday evening, people from the small towns were seen loading their long wooden trumpets on top of busses and departing for Huancayo where there was a "concurso" - a sort of concert display - which was presented by a radio station that night.

Translation of band 3. "Cherimoia"

I have eaten the Cherimoia and the seeds I have spit out

Verse 2 in Quechua

I have come from a long way off, asking for your name.
This you don't consider, pretentious countryman
Mama Juana, give me a drink, and don't tell me there
isn't any.

Have I arrived or haven't I arrived at the house at
which I wanted to arrive?

Or am I confusing myself with the dust of the road?

Bands 5 to 9. This gathering of local musicians took place before an audience of working class people in a large arena, complete with an earth floor and wooden benches, and a raised platform of planks for the performances. This building is designed for livestock sales, but was nonetheless fitting for the occasion. The radio station supplied a master of ceremonies, and broadcast the entire affair. It was not clear whether there was a

prize given or if judges were there, but the nature of the evening was more festive than competitive. More than 25 different bands played in a most unselfconscious way. Each group was from a different small town, and there were no professional musicians. Farmer-performers were dressed in their everyday clothes and the dancers' basic costume was of the same nature, with the exception of large plain ponchos which were worn. Everyone was heavily decorated with fresh flowers stuck in their hair and hats. Many of the women wore garlands of fresh vegetables around their necks, consisting of cabbages, carrots and little loaves of bread all strung together. At the end of each dance they would hurl the vegetables full force into the audience.

Although this was nominally a performance, it was conducted with an abandon which was more like a celebration. The musicians would move about the stage playing far from the microphones, or with their backs to the audience. Members of the dancers would rush at the microphone to holler out a few words or whistle loudly. Often short skits or monologues would precede a song, and children would act out harsh caricatures of the drunken adults. One little girl was seen dancing with an infant strapped to her back. A great number of these bands would include a man who would play the long wooden trumpet, almost never in tune or time with the other musicians. This upweirdy instrument would get in the way of the dancers and singers. One band performed with several trumpets of cow horns which were played in tune and in time together. Such musical accord can be achieved with this instrument although not often.

Each village group had its own songs and dances, and audience reaction cheered local favorites. When the audience was displeased they would whistle loudly and drown out the performer. Few of the songs and tunes had any formal ending except in the rare cases where a small group had something "worked out".

On the following afternoon, musicians were seen arriving in Huancayo with harps, saxophones, clarinets and fiddles. They were semi-professional bands from as far as 50 miles away who had been hired to play at the private parties that night. These parties were strictly by invitation, where the owner of a store or business would invite his friends and employees. Almost everyone, the rich and poor, were dressed in the costume of the working class mestizos, with ponchos and shawls. However, the hosts made their identity clear to us, explaining that "this was only a costume" and thus establishing their own social position in the eyes of visitors. Large crowds of uninvited people stood outside in the streets, listening to the music and merrymaking. Everyone got thoroughly drunk.

Band 10. Around midnight, the parties moved from indoors to the street. The band played its music while walking up the streets and a swarm of dancers snaked around them, doing a shuffle step in rapid time. Within a half hour we encountered almost thirty such groups winding their way through Huancayo. Almost all automobile transport was brought to a standstill. As the night progressed the drunkenness and shouting increased.

This music was more arranged than that of the previous night. None of the bands used the drum - rather, the harp kept the regular beat while fiddles, saxophones and clarinets played the same melody and sweet harmonies all night long. All the bands sounded the same, and it would have been difficult to differentiate one from the other. In this sameness there was a more modern sound, as if they felt that this was the only way to properly play such music.

Band 11. Along the edges of the crowds of dancers were a few of the people from the small villages. Some were beating their drums and singing. The final selection on this record is from a group of these older women who were just outside the Hotel Tourista. Their song is a mixture of Spanish words with Inca endings and the subject is the recent elections in Peru where Belaunde is the new president and Haya De La Torre is the leader of the Aprista Party. John Rowe, who translated this, believes that the song could be a modernization of an older topical song from this Huancayo region. At present there is no war in Peru, but the grandparents of these women probably were part of the war with Chile, fought in the last century, with several fierce battles in this high central valley.

Senior Belaunde
Viva palaciopi
Haya De La Torre

Senor Belaunde
Lives in the palace
Haya De La Torre

Muchachos valientes
Vamos a la guerra
Lleven las muchachas
En la cartuchera

Brave boys
Go to the war
Carry the young girls
In the cartridge belts.

later: Brave Apristas, go to
the war (etc.)

MUSIC OF THE AYMARA - SIDE IV

The Aymara are the second largest indigenous group in the Peruvian highlands, and they occupy much of Bolivia as well as the south shores of Lake Titticacca. Much of this land is the altiplano, at an altitude of 13,000 feet above sea level. A comprehensive study of the Aymara is available in the Handbook of South American Indians, pages 501-573, by Harry Tschopik.

These recordings were made in the villages of Chucuito and Chimo on the edge of Lake Titticacca. The idea to seek out music about the lake came from the setting itself, and the fact that so much of their life is centered about it. A full description of Aymara festivals, superstition, etc. is covered in the Tschopik article. One of the factors involved in these recordings was to go over the same territory where he had done his recordings around 1948. The Jilacatas and Coquilla music are the results for comparison.

Band 1. Music from Carnival. Flutes and drum.

Band 2. Wedding song. "I've come to hear the Huayno; I've heard my sister has gotten married and I'm going to dance as is the custom. I'm happy that she's married."

Band 3. "Coming out of the Lake, cutting totora, and the waves are almost turning us over." Totora are reeds which grow in the water. They are used for building boats, making mats, and the tender roots are eaten.

Band 4. The Coquilla ceremony represents the ritual hunt of the vicuna. The community walks from the village by the lake, up into the hills, singing this all day long. The ceremony is held high on a mountain. It takes place after the harvest and is designed to produce large crops the following year. For a thorough description of this Aymara ceremonial see Tschopik in the Handbook, Vol. 2, page 567.

Band 5. Los Jilacatas. Compare this recording to Harry Tschopik's "Music of Peru", (Folkways FE 4415), side 2, band 2, for another panpipe performance of this tune as played in this same village before 1949. The tune has changed somewhat.

Band 6. Love song of the animals, titled "Alpaca" in Aymara, imitates the songs of snakes, llamas, frogs, birds, alpacas and viscochas. The charanga is a modified type of mandolin, and is most popular with the Aymara.

Band 7. Lullaby. This chant says, "If your father is getting drunk he'll come and beat us up, so go to sleep my little girl, I'll cover you with my blanket. Go to sleep." Another similar lullaby says, "Demons are pursuing the babies and the women try to put them to sleep." Chi, chi, chi is a comforting sound, and wawa is the word for baby.

Band 8. Song for a dead baby. The death of a baby is looked on as different from that of a grown person. In some ways it is joyful that the child has gone directly to heaven without enduring the troubles of life.

Band 9. "Let's go to the lake to cut totura reeds, which will be fed to the animals."

Band 10. "Palomita", played on panpipes. The microphone is intentionally held close to a single musician so that his part might be heard in relation to the whole band.

Band 11. "Borrachio Antigua" is about happenings at the "esquina tienda", or drinking at the corner store. It is in a more modern style of Huayno music.



JOHN COHEN-HUANCAYO

These recordings were made on a Nagra tape recorder, with a AKG D-24 microphone, borrowed from the Newport Folk Foundation. Preliminary copying and editing was done with a Nagra borrowed from the Friends of Old Time Music. Final tape editing was done by Peter Bartok.

There were 347 performances recorded in Peru, of which about 61 are used on these records.

Many people helped to make these recordings possible. I would like to thank the Casa De La Cultura in Lima, Peru for their cooperation, especially Dr. Roel Pineda and Dr. Jose Maria Arguedas. Thanks also to Jose Matos, Chaves Ballon, Morote Best, Jorge Flores and Achilles. Thanks to Francisca Mayer of Huancayo, and Sr. Otto De Barry and Edward De Barry of hacienda Ccapana in Ocongate.

Thanks to the Peace Corps in Peru; Paul Doughty, Karen Bundy, Jerry and Carolyn Kinsman and Peter Lara. Through the Pension Maras in Lima, thanks to Bob Bird, Pat Lyons and Dr. John Rowe. Moe Asch provided much of the tape used, and Alan Lomax gave invaluable letters of introduction. Perhaps the greatest help of all came from Bill Hutchinson of the Peace Corps, who accompanied us on most of the trips, and contributed his translations and knowledge and enthusiasm for the music. Finally, this project could not have been accomplished without the help of my wife Penny, who did everything from transporting and running the tape recorder, to making notations and typing the notes.

On the cover of the record is a photograph of Domingo Chompi of Kiku in Q'eros, playing his panpipes.

COVER PHOTO AND ALL PHOTOS EXCEPT THE LAST ONE-JOHN COHEN
PHOTO OF JOHN COHEN BY ISAAC PALOMINO

LITHO IN U.S.A.