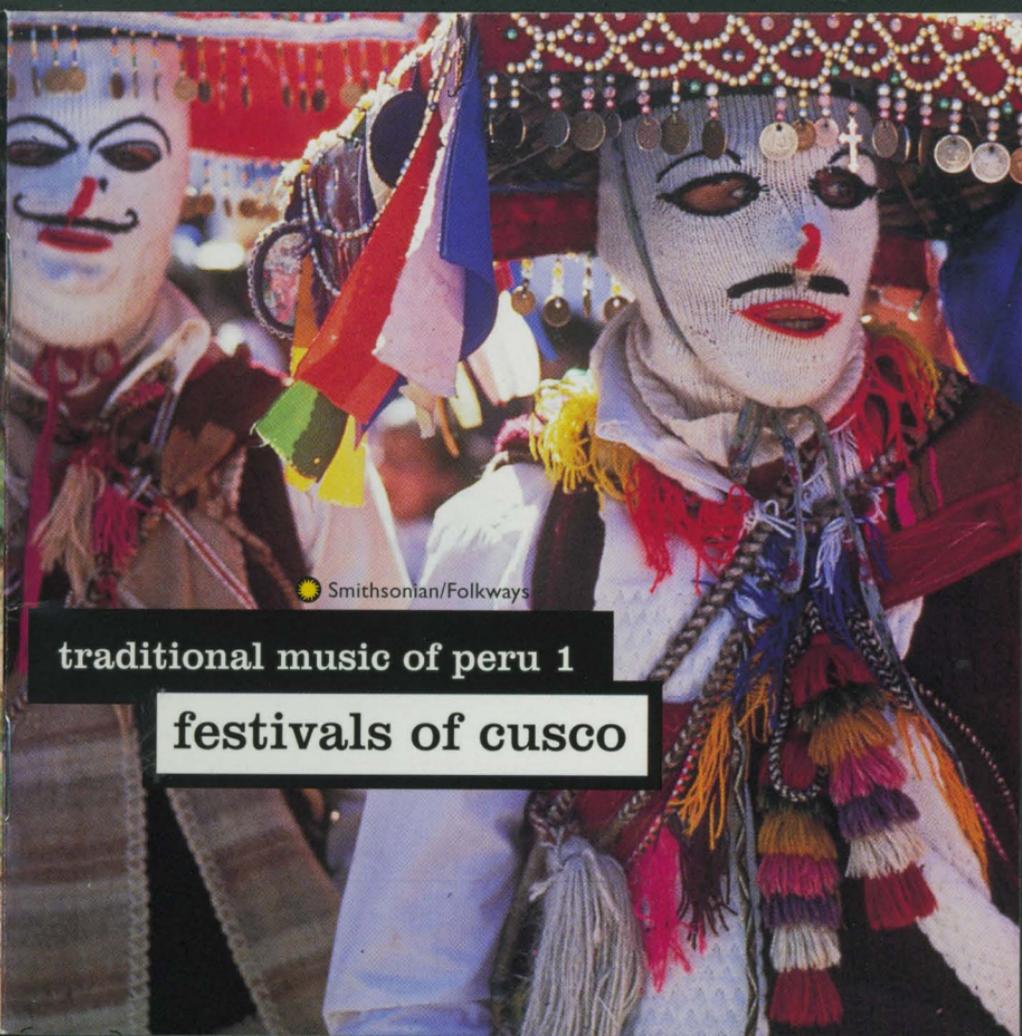




# Smithsonian Folkways

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Center for Folklife Programs and Cultural Studies  
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Smithsonian/Folkways

traditional music of peru 1

festivals of cusco

# traditional music of peru 1: festivals of cusco

Annotated by Gisela Cánepa-Koch

Produced in collaboration with the Archives of Traditional Andean Music, Lima, Peru

Series compiled and edited by Raúl R. Romero, director.

The music of religious festivals is one of the richest and most important types of musical expression in the Andes. These 1989 recordings from the Peruvian Archives of Traditional Andean Music present the lively music of the religious festivals in the Cusco region, where devotees perform on flutes and drums, harps and violins, accordions, brass bands, and voices. Filled with the sounds of celebration and the fervor of the religious occasions, the performances present Andean music in its contemporary religious setting.

1. Albazo (1:13)
2. Albazo (2:12)
3. Q'illu Qanchis (3:55)
4. Q'ara Ch'unchu (2:12)
5. Saqra o China Saqra (1:12)
6. Saqra o Urku Saqra (2:34)
7. Saqsampillo (2:04)
8. K'achampa (2:15)
9. Chukchu (2:16)
10. Qhapaq ch'unchu (2:42)
11. Chileno (3:00)
12. Auga chileno (4:05)
13. Ch'unchu (1:54)
14. Ch'unchacha (2:54)
15. Siklla (2:26)
16. Qanchi alcalde (2:06)
17. Contradanza (2:31)
18. Mestiza quyacha (2:19)
19. Qhapaq qulla (3:41)
20. Qhapaq qulla (2:02)
21. Qhapaq negro (1:30)
22. Qhapaq negro (2:31)
23. Majenho (3:37)
24. Carnaval de Paru-Paru (3:05)
25. Carnaval de Cuyo Grande (2:35)
26. Canto a San Jeronimo (1:52)



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### Curator's Introduction to the Series

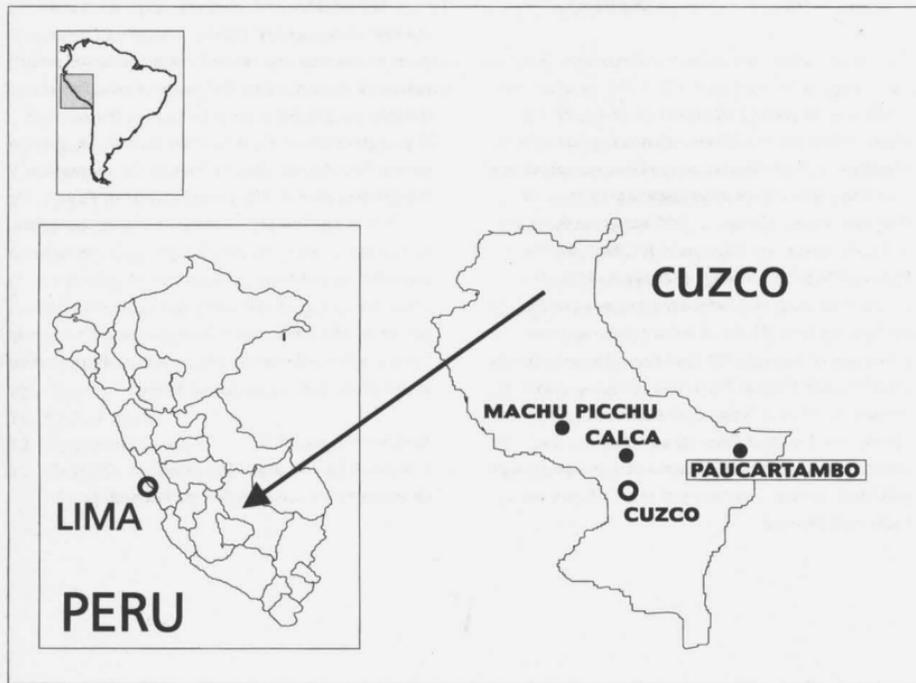
One of the objectives of Smithsonian/Folkways Recordings is to bring to the U.S. and international public the recordings and research of scholars in other countries. In addition to working closely with musicians and scholars in many places ourselves, we have established institutional collaborations with the Japan Victor Company (JVC Video Anthology of World Music and Dance and JVC/Smithsonian Folkways Video Anthology of Music and Dance of the Americas), the Indonesian Society for the performing Arts (Music of Indonesia series), the International Institute for Traditional Music in Berlin (The World's Musical Traditions series), and the Archivo de Musica Tradicional Andina in Peru (Traditional Music of Peru series) of which this release is a part. Although this series was previously published in Peru, international distribution was virtually non-existent.

The Archive of Andean Traditional Music is a marvelous repository of field recordings from many parts of the country, carefully catalogued and preserved. This institution, like many other cultural institutions around the world, has benefitted from the support of the Ford Foundation. We are grateful to that foundation, also, for helping to underwrite the presentation of this series outside of Peru.

It is in the interests of international cooperation and understanding that we bring to you this series, recorded and annotated by outstanding Peruvian ethnomusicologists and anthropologists. We hope you enjoy the music, learn from the notes, and look for the other volumes in this series, as well as those in the other series mentioned above.

Anthony Seeger, Ph.D.

Curator, The Folkways Collection  
Director, Smithsonian/Folkways Recordings



Map of Peru showing the location of the Department of Cusco.

## Introduction

**Gisela Cánepa-Koch**

Translated by Benjamin Liu

This selection of music from the Department of Cusco is the result of fieldwork and collection undertaken in 1989 in the provinces of Calca, Cusco, Quispicanchi, Canchis and Paucartambo.

The area comprises the Vilcanota Valley, which continues north under the name Urubamba. The villages that were visited are located along the road that joins Sicuani with Coya, and passes through the city of Cusco. These are *mestizo* settlements (where a cultural mixture of highland Indian and Spanish influence is found) that are easily reached from the roads and the region's capital. Consequently, the fieldwork was limited to the lowland regions, an area quite distinct from the highland areas located in the provinces of Anta, Paruro, Acomayo, Chumbivilcas, Espinar and Canas, whose inhabitants are pastoralists and live in greater isolation from roads and cities.

Two important places are included by virtue of the kinds of festivities celebrated there: the town of Paucartambo in the province of Paucartambo, where the festival of the Virgin of Carmen is celebrated, and the Sanctuary of the Lord of *Quyllur Rit'i* in the district of Ocongate, province of Quispicanchi. Many dances from Paucartambo's festival of the Virgin of Carmen are considered to have originated in Paucartambo itself. This town is regarded an important center for the creation and propagation of dances

from the *departamento* (region) of Cusco, due to the number of dances performed there, the dancers' innovations, and their successful participation in contests and regional folkloric events. On the other hand, the pilgrimage to the Sanctuary of the Lord of *Quyllur Rit'i* is an event of greater magnitude, reaching beyond Cusco's regional boundaries to include both *mestizo* and indigenous participants from elsewhere.

The recordings were made during religious festivities in *mestizo* towns. For this reason, the recordings are principally examples of dance genres. Unlike other albums in the *Traditional Music of Peru* series, no music in this album is linked to other social contexts, such as communal work or rites of passage, genres which are now almost extinct in this part of Cusco. In this region the most elaborate expression of music and dance emerge during religious festivals, a feature found in many other parts of the Andes and in among the Mayan communities in Central America as well.

## The Order of the Selections

The presentation of the recordings follows no thematic order. Instead, the editors assembled them this way to provide a varied and stimulating sonic experience for the novice listener to Andean festival music. Those who want to listen to this recording in other ways should program their compact disc players accordingly. To play these according to the annual calendar of festivals, program your CD player to tracks: 1-3, 12 (La Virgen Purificada in the provinces of Quispicanchis and Canchis in February); 4, 9, 11 (Pilgrimage of *Qoyllur Rit'i* in May); 13 (Festival of the Cross in Quiquijana in May); 8, 10, 17, 19-23 (La Fiesta del Carmen in Paucartambo in July); 5, 7, 14, 16 (La Fiesta de la Asuncion in Calca in August) and track 18 (La Fiesta del Rosario in Canchis in October). To play these selections according to the instruments being played in them, program your CD player to tracks: 1, 3-5, 7-10. (flute and drum ensemble); 13 and 14 (*quena*, harp and violin ensembles), 16 (harp and mandolin); 2, 6, 11, 12, 15, 17, 18-22 (*conjuntos* featuring *quenas*, violin, accordion, *bombo* and *huiro*) and track 23 (brass band).

## The Religious Festivals in the Cusco Region

The dance music on this album is performed on religious feast days in honor of the patron saints and Virgins of various towns and communities, usually represented by statues housed in one of the principal churches. In the Andes, these religious figures serve as protectors both of individuals and of their economic well-being. It is considered periodically necessary to renew the reciprocal bonds with the patron saints and Virgins by offering gifts to appease them in exchange for a year of good harvests, success in business or work, or good health. The festival provides a forum for this exchange and dialogue with the sacred, and music and dance are part of that dialogue.

In ritual terms, the patron saints and Virgins are sources of power, which are accessible to their devotees according to the degree of their participation in festive ceremonies and institutions. In this sense, pilgrimages like that of the Lord of *Qoyllur Rit'i* may be understood as rituals in which sacred power is distributed throughout a wider area than that of festivals celebrating local patrons in which most participants are from a single town.

In the Cusco region, the dance troupes (*comparsas*) and the system of ritual offices (*cargo* system, described below) are important social and religious institutions, responsible for organizing and controlling the festival celebration. Fulfilling the priv-

ileged roles of performance and administration grants individuals an advantageous position for gaining access to the religious icon's sacred power, which becomes concentrated in the institutions. The *cargo* system and the dance troupes represent different means of approaching ritual power: the former involves individuals, the latter involves collective choice. These two conflicting tendencies, in constant tension, reach a balance within the festive performances.

These Andean religious festivals generally have a similar temporal structure, composed of three main parts that coincide with the three days of the festival. During the "vespers", or "entrance", each of the dance troupes makes its entrance into the church, reaching the atrium while greeting and dancing for the divinity. The processional floats are decorated, and the night is spent setting off fireworks, drinking alcoholic beverages, and dancing until dawn. On the "main day" the procession, in which the statue is taken out of the church and paraded through the streets, is the most important event. The choreographed dances are performed on this day, and the guests and authorities are entertained. In the "departure" (*kachapari*), the performers say goodbye to the icon, the transfer of the *cargos* occurs, the musicians are given small presents and leave. Then there is dancing in the streets to the music of one of the bands. These three main parts are found in all the festivals, though some events continue for more than three days and some include

other additional ceremonies such as a visit to the jail or the cemetery, or a theatrical performance in the town square or in the streets.

## The Cargo System - Religious Offices and Prestige

The *cargo* system is a set of ritual offices occupied by different people in different years. The offices include the *prioste* (provost) or *cargo mayor* (chief *cargo*), and the *karguyyuq*, or "founders" of the dance troupes. The festival's *cargo mayor* is in charge of organizing and financing the festival in its entirety. In some cases there is a *cargo menor*, or "second" *cargo*, subordinate to the *cargo mayor*, who serves as a representative for a neighborhood or section of the town. The *cargo menor* takes care of building the arches, rooms and altars through which the icon will pass during the procession. There are other occasional offices of lesser importance, such as the *torero* (for bullfights), the *gallo capitán* (for the game of *gallo ttipi*), the *cohetero or-tutalbacio* (in charge of the fireworks), the *prebiste* (in charge of the flowers and the icon's garments), the *monumento* (to pay for the liquor during the vigil for the icon), the *altar* (for the small altars), *novenante* (in charge of the novena mass). These obligations are assumed by devotees who participate within the *cargo* hierarchy as collaborators of the *cargo mayor*.

The participation of the dance troupes in a festival involves a series of expenses: hiring the musical

group that will pay while they dance, food, beer consumption and altering or, if necessary, renting the dance costumes. All or part of these expenses are absorbed by the *karguyuq* or "founder", who heads the troupe during the festive ceremonies.

The *cargo* positions last for a year, and are usually accepted at the end of a festival, when the priest's blessing is received. The outgoing *cargo* hands over the corresponding symbols: a flag or processional banner (*guión*) and a *demanda*—a small drawing or statue of the revered divinity—that the new *cargo* will keep in his house for the duration of his term. In the following year's festival, he will be the one to bear the symbols in the various acts, and to turn them over to his substitute for the following year.

The *demandas* are the symbols of the *cargo* and at the same time they are important ritual objects. They contain the divinity's ritual power, which is renewed during the festival. Possessing these symbols assures the *karguyuq* and his family access to this power.

Accepting a *cargo* requires sufficient wealth to absorb the costs associated with the post, and people are curious to see how successfully a person fulfills this economic obligation. Successful incumbents are accorded increased respect and prestige. In this way, the *cargo* system becomes a means for individuals to ascend the scale of social recognition. The investment required for a *cargo* is high, a fact that greatly reduces the number of persons willing and

able to assume this responsibility. This also restricts access to the sacred power obtainable by *cargo* holders to relatively few people.

*Cargo* holders usually enlist the assistance of others. In many cases, the *karguyuq* can appeal to the *hurk'a* custom. This is a ceremony consisting of a visit that the interested party makes to his relatives and friends, with liquor and loaves of bread, in order to ask for their collaboration. This request is made using ritual language that turns the individual's request into a demand by the revered icon: "The Virgin has commanded me," "I have come in the name of the Virgin." In this way, an apparently voluntary request brings into play both the solicited party's social prestige and his good relation with the divinity. By the same token, there are also those who approach a *cargo* holder because they want to collaborate with him.

Despite the *hurk'a* custom, the *cargo* is still considered an individual responsibility. In this sense, the ritual and social privileges obtained are likewise received individually. Keeping the *demanda* in the *cargo's* house underscores the fact that he is the one in whom the ritual powers that circulate in the festival are concentrated.

Ensemble, Festival of the Virgen del Rosário.  
Photo by Manuel Ráez.



### The Instrumental Ensembles

The music, along with the costume and the mask, is a distinctive elements of each dance. The music that accompanies the various dances is made up of several sections (*mudanzas*). Each of them has a specific music and a combination of certain dance steps and movements. The name of the section generally coincides with that of the dance sequence or figure. Some dances have the same *mudanzas*, such as the *contradanza*, *saqra* and *mestiza quyacha*, and those that include the *yawarmayu* or "river of blood" section, the *k'achampa* and the *qhapaq qulla*. The *pasacalle* section, however, can indeed be considered unique to each dance. The *pasacalle* refers equally to the musical features and the dance sequence performed while the dance troupes move through the streets.

The *mudanzas* often have mixed origins. Some musical pieces have Quechua names but bear evident European markings in melodic design, harmonic structure and instrumentation, among other things. In the process of cultural encountering/mixing, many new forms have emerged, in a combination of musical and choreographic creativity that makes it hard to determine the origins of any particular dance.

The majority of dances from Cusco are performed with only instrumental accompaniment. The dancers themselves sing in just two of them: the dance of the *qhapaq qulla* (19, 20), which contains a series of verses in Quechua, and the dance of the

*qhapaq negro* (22), with verses in Spanish and Quechua. In both cases the singing is an integral part of the choreography, and certain verses are sung at specific moments and on specific days during the festival. In the region of Cusco, singing is usually found in other contexts, such as carnival or liturgical activities (24-26).

Three instrumental ensembles can be distinguished: the traditional ensemble or "war band" (*banda de guerra*), the *conjunto* or orchestra, and the brass band. The *banda de guerra* is made up of flutes (*pitos*) and drums; the *pito* is a six-hole, transverse flute about 80 cm. long, made either of cane or, increasingly, of plastic.

The *conjuntos* are generally made up of the *quena* (a longitudinal flute with a notch in the mouthpiece, with 6 holes in front and one in back), violin, accordion, bass drum and, optionally, harp, drum, cymbal and *huiro*, or gourd. The use of the harp has decreased, while the mandolin, though present in some written references, is no longer part of the ensemble. The drum, cymbal, and *huiro* make up the "drum set" or "jazz band", introduced only in the last decade. They are only used when the ensemble is set up in a fixed location, thus excluding the processions (*pasacalles*), where they would be difficult to transport. The use of the drum set is a modernizing element, making possible a more contemporary and urban sound.

The brass band, made up of instruments such as the trumpet, tuba, bass drum and cymbals, is the

most prestigious instrumental group. Some dance troupes, such as the *waka-waka*, have exchanged the traditional *banda de guerra* for the brass band as part of their desire to modernize and improve their dance. Moreover, the cost involved in hiring a brass band is higher than that of an ensemble made up of *pitos* and drums, a fact that increases the prestige of the chief *cargo* of a festival, who is almost always accompanied by the band. In addition, the Bolivian dances that compete, in a sense, with those of Cusco are all performed with brass bands. Other dance troupes have opted for the *conjunto* instead of the *banda de guerra*. But prestige is not only accorded by the criterion of modernity. In Paucartambo, for example, the *qhapaq ch'unchu*, of fundamental importance in the festive ritual, have not been able to substitute the brass band for the *banda de guerra*. Here the respect for traditional custom is foremost; the dance's prestige is based on the role it fills in the festival, as well as on its traditionalism. The modernizing and traditional tendencies often conflict, an observation that is valid for all aspects of music and dance in Cusco.

Most ensembles and bands have their own names, with an organizational nucleus that is generally supervised by the musical director. The specific contracts that these groups draw up in order to participate in particular festivals, however, depends on the number of musicians requested for the event. This, in turn, depends on the economic resources of the person who is hiring. Because of

this, the musical director is sometimes obliged to increase the number of musicians in the group by hiring some on a temporary basis, or to exclude some musicians on certain occasions.

The contracts with the ensembles are drawn up several months in advance of a festival, or sometimes even at the end of the previous year's festival, in order to ensure their participation for their following year. The more in demand the group is, the earlier the contract is drawn up and the higher the fee. Ordinarily, half of the agreed-upon amount is paid in advance, when the deal is made, and the other half is paid after the ensembles have completed their part of the bargain. The contract may also stipulate reimbursement for certain expenses, such as the costs of transportation and the musicians' board and lodging.

### The Dances and Dance Troupes

Cusco is one of the regions of Peru with a large number and great variety of dances. These are presented as a kind of offering to the saints or Virgins worshipped on festive occasions. While the music that accompanies farm work, communal labor and ritual moments of the life cycle (such as baptisms, weddings and funerals) is gradually disappearing, the festival dance genres are prospering as they are transformed and enriched by their close relation with social and religious life and their consolidation of local and regional group identities. The vitality of the dance genres is also linked to the popularity of

dance competitions organized by government cultural and tourism organizations.

Although varying in degree from group to group and from town to town, the organization of the dance troupes is based on hierarchal authority and a written or traditionally accepted statute that lays down the rules for the group's operation. The highest authority in the dance troupes is the *caporal*, or leader. In some troupes, the leader is recognizable by his use of a distinctive costume or mask; in others, by his location at the head of the two columns of dancers, or by his position and role within the choreographic movements. He is the one who directs the troupe's choreography and who prompts the musicians to move from one passage to another. On days when the troupes participate in the festival, the members are required to obey the leader's authority. He is also responsible for the order, discipline and image projected by the troupe. Some of the most important rules concern the cleanliness and appearance of the costumes, the correct execution of the choreography, and maintaining order in the dance troupes. Elaborate statutes also govern the process of admission into the dance troupe, the economic and disciplinary obligations of its members, and the procedure by which its officials are chosen.

Two "captains" come under the leader in the chain of command. They lead a column of dancers in both the procession (*pasacalle*) and in the rest of the choreography, which is based on a structure of

two parallel columns and circles. The other dancers are generally called "soldiers." The "captains" serve as intermediaries between the leader and the "soldiers," conveying the former's orders to the group and informing him of the decisions made in each of the ranks. In some cases, this duality of the columns is heightened by the competition between them in matters such as the quality of their costumes and the precision of their dancing. The "soldiers" are usually ranked according to seniority, but there is now a tendency to organize the dancers according to an aesthetic principle, by height.

Discipline and order are fundamental values in these troupes. Even the terminology used to refer to the relations within the troupe suggests a military organization. These values are not only important to guarantee the troupe's successful performance in the festival, but also to encourage competition between the dance troupes participating in the same festival.

Performing the same dance, wearing the same costume and obeying the same authority and rules are all factors that contribute to forming an *esprit de corps* within a troupe. The group forms a closed and collective identity that requires a special baptismal ceremony to admit a new member. The baptism generally occurs during the festival days. Some groups appoint a godfather, who contributes a few beers and performs the baptism himself, while in others it is the leader who performs it.

Some troupes observe very strict rules for

accepting new members. Sometimes the applicant must accompany the troupe for one or more years, performing services and other tasks to demonstrate their true calling for that dance. In some towns there are groups that require all members to have been born in that town. At the other extreme, there are occasional troupes that are formed only for the festival, made up of new members every year. These troupes often have smaller expenses, since they do not perform in the more poorly funded festivals that hire fewer dancers and musicians. The better organized a troupe, and the more explicit its rules, the greater its cohesion will be. A group with solid organization is more dependable and therefore more in demand. These factors help to increase its prestige as such and to consolidate its collective identity.

Currently, many dance troupes are organized as cultural associations, registered with the National Institute of Culture as legal entities, or at least as cultural or sporting clubs. This broadens their social activity beyond the festival. These associations organize fund raising activities which create revenue needed for improving or renewing the costumes without incurring financial burdens on its members. A proficient organization assures a greater degree of competitiveness. The administrative capability of a troupe has become an important measure of its prestige and its local and regional power. Turning these customary practices into formal organizations may introduce many changes, but it also encourages

the survival of dance in Cusco's festivals and society.

This arrangement often creates some conflicts between the leadership of the dance troupe and that of the association, since they are two parallel organizational structures that must somehow negotiate a harmonious coexistence. Despite potential conflicts, this type of arrangement helps to guarantee the troupe's continuity and to assure its dance presentation, even without the *karguyuq*.

The greater a dance's prestige, the greater the number and financial status of the applicants to its ranks; to compensate for the increased pressure for admission, the rules for selection must be more stringent. A person's bonds of family or friendship with one or more members of a troupe are an important factor in his admission. In this sense, the troupes are institutions that bring together more or less differentiated groups. The presence of two or more troupes in a festival signals, in practical terms, the presence of distinct social or generational groups within a community.

Some dancers declare that when the applicants' pressure for admission to a troupe becomes very great, the elder members are forced to leave it. These conditions can produce conflicts that can become ruptures of real consequence, such as the separation of a group of dancers. It may be a group that voluntarily ceases to dance, or one that remains active and joins another dance group or takes up a dance that had previously disappeared. In Paucartambo some dance troupes have experienced

such so-called "coups," through which a significant renewal of dancers has occurred, beginning again with a new leader. The group that remains refers to this change as resulting from a dispute or struggle from which its members have emerged victorious. The group that leaves generally claims to have left voluntarily. Be that as it may, the dance groups appear to undergo more or less cyclical transformations that express social and generational conflicts.

The dance belongs to the group that conquers it and, in this sense, it confers identity upon that group. By this logic, the dance troupe's participation in the festival has not only ritual significance (the dance is the collective offering to the revered divinity) but also social meaning. The competition between dance groups participating in the same festival makes sense in this context.

In the same festival different groups compete within a local space. Between towns, the competition to have the best festival and the best dances expresses differences beyond the local level. It is expressed in terms of the best costumes, the best choreography, order and discipline. Dance is thus a way to display oneself publicly and to locate oneself within a hierarchy of groups and localities. The pilgrimages, such as that of the Lord of *Quyllur Rit'i*, provide a favorable context for establishing regional hierarchies, since they are one of the few times when the dance groups of different towns and distant communities come together. The chief indicator of which troupes are considered the best is the

audience's opinion, conveyed by word of mouth. On another level, the contest resides in what functions the troupe performs in the festival. For instance, in the festival of the Lord of *Quyllur Rit'i*, some troupes compete to carry the floats during the procession. Such privileges bring the troupe nearer to the icon, giving it greater access to sacred power. The fact that a troupe always performs certain tasks within a festival, along with popular acceptance of this fact, is a way to establish hierarchies based on tradition, or as people call it, "custom."

Part of this competition for a position of greater recognition within the regional hierarchy of dances involves the dispute over a dance's place of origin. The town of Paucartambo is a good example of this. The dances presented in the festival of the Virgin, numbering up to twelve or thirteen depending on the year, are considered to have originated there, though this is not so in every case. The historical truth is not as important as what is believed to be the truth. The dances of Paucartambo constitute the ideal prototype to imitate. Dance troupes of other towns and, especially, of the region's rural communities copy the dances performed by the *mestizos* of Paucartambo, who view this phenomenon with disapproval, since they want to maintain the exclusivity of their dances and also to set themselves above the rest. When a dance achieves a certain prestige and local status, its members begin to become more independent, making changes in the costumes and the choreography to give the

dance a unique personality. Thus the diverse characteristics of a single dance may serve as distinguishing elements between towns. These processes all occur at the same time, in a constant shifting and redefining of identity.

All the indicated elements characterize dance and its associated music as a social and ritual institution that, at one level, situates the subject within a group and, at another level, transfers the sacred power to a collective entity.

Dance as a collective experience has its counterpart in two characters who appear in the group but who are individual dancers. These are the *maq't'a* and the *ukuku*. The *maq't'a*, or young *cholo* (rural "Indian"), is an individual character that represents the young, rural inhabitant of an indigenous community. The character of the *ukuku*, or bear, is the son of a peasant woman and a bear. Like the *maq't'a*, the *ukuku* appears in groups but is an individual character.

The dance troupes have a special social and ritual status that is distinct from that of the musical ensembles that accompany them, unlike the situation in many other regions of the Peruvian Andes. The musical ensembles are rewarded financially for accompanying a dance troupe at a festival. This fact constitutes a significant separation in ritual status between music and dance. This separation is expressed verbally in sayings that claim that musicians work during the festival, while the dancers perform out of devotion and because "it springs out

of them." This expression implies a notion of mutual correspondence between the dancer's nature and the dance that he has chosen to perform; the individual thus identifies himself as a member of a certain social group and as sharing in the values represented in their dance.



Ch'unchacha dancer. Festival of the Virgen de la Asunción.  
Photo by Manuel Ráez.

## Notes on the Recordings

### 1. Albazo

Recorded on February 2, 1989, the central day of the festival of the Virgen Purificada, in Ttío, in the district of Quiquijana, province of Quispicanchi. Played by a *banda de guerra*: 2 *pitos*, 1 large bass drum and 1 drum (the rear cover photo is from this performance).

The name *albazo* may refer equally to the *cargo* and to the dance. In many towns the term only survives to designate the festive *cargo* whose sole responsibility is to set off the rockets during the *alba*, or early dawn, of the festival and to hire a musical ensemble for this occasion; while in other locations this word designates the festive dance of the same name. The dancers make their first entrance in the *alba* of the first day's "vespers," accompanied by horses and pack mules adorned with colorful blankets and four colored flags. The *cargo* arrives on horseback carrying a banner in his hand. Three characters make up the dance including the leader or "doctor," who mimics the behavior of the colonial authorities or of the former landholders; the *dama mestiza*, also called the *waylaka* (disorderly woman), a role generally played by a man; and one or more *maqta*. The "doctor" and the *dama* have their faces painted black, and are also known as the *negro and negra* (black man and woman), representing the Black slaves of the colonial period. The tune presented here was performed at the

moment when the albazo troupe made its entrance. Its irregular rhythm in this recording is due to the musicians' effort in climbing the hill.

### 2. Albazo

Recorded on the same occasion as the previous example, this time performed by the conjunto "Sol Radiante de Ttío:" accordion, mandolin, violin, harp, bass drum and cymbals.

Two *albazos* were presented at the festival that year, each with its own dancers and instrumental groups. This tune was recorded during the "entrance."

### 3. Q'illu Qanchis

Recorded on January 29, 1989, during the festival of the Virgen Purificada in Ccuyo, in the district of Marangani, province of Canchis. The ensemble includes 2 *pitos*, 1 drum, 1 bass drum, and male falsetto voices. The section presented is a procession (*pasacalle*). The dance ensemble was composed of a *machu-machu*, an old man who is the leader, six *q'illu* dancers and six women, or *qulla*, played by men. The groups represents farmers who know the secrets of forecasting the weather and the quality of the harvests.

### 4. Q'ara Ch'uncho

Recorded on May 21, 1989, during the pilgrimage on the climb to the Sanctuary of the Lord of Quyllur Rit'i. The group of dancers comes from Atapata, in

the district of Tinta, province of Canchis. A *banda de guerra* performs on 2 *pitos*, a drum and a bass drum. The *q'ara ch'uncho*, *wayri ch'uncho* or *poor ch'uncho*, is mainly considered a country dance, with a significant presence in the various festivals of the region's localities. It enjoys an important status in celebrating the Lord of Quyllur Rit'i, in that both this dance and its music are held to be favorites of *Taytacha*. Some dancers carry a small *panpipe* as part of their costumes, and also use it to signal changes in the choreography.

### 5. Saqra or China Saqra

Recorded on August 15, 1989, during the central day of the festival of the Virgen de la Asunción, in the town of Coya, in the district of Coya, province of Calca. It is performed by a *banda de guerra*: a *pito*, a drum and a bass drum. This is the *pasacalle* section. The *saqra* or devil is a playful and mischievous figure, different from that of the *supay*, the evil devil. The *china saqra* or *saqra de Coya* is characterized by the use of plaster devil masks with anthropomorphic faces. In the same festival, two versions of the same character are presented, corresponding to the duality of *china* and *urku*, woman and man, feminine and masculine. The troupe was made up of 6 *saqra* and 6 *ukuku*; the *saqra* wore long coats, pants, gloves and a long wigs of synthetic fibers, and carried whips.

### 6. *Saqra* or *Urku Saqra*

Recorded on the same occasion as the previous example, this is another presentation of a *pasacalle* performed by a second *saqra* troupe that participated in the festival. This version of the dance is also known as a *saqra de Paucartambo*. It is characterized by the use of plaster devil masks with zoomorphic faces (large fangs, horns, and a predominance of red coloration). The group was accompanied by an orchestra: accordion, *quena*, harp, bass drum, and *huira*. The troupe was arranged in pairs of dancers led by the *urqu saqra*, lucifer, or leader accompanied by the *china saqra*. The role of the *china saqra* was formerly played by a man. Now women can be found playing this part.

### 7. *Saqsampillo*

Recorded on August 16, 1989, the second day of the same festival as the previous example. Here a *bande de guerra* performs on *pito*, drum and bass drum. From the community of Huancani.

The *saqsampillo* dancers say they represent the "warrior devils" or ancient jungle dwellers that laid waste to the villages. The jungle dwellers are considered savages and barbarians by the inhabitants of valleys in the Andes; thus, like devils, they lack social status.

The dance troupe was formed of 4 *saqsampillo* dancers, two *ukuku* and a *maqta*.

### 8. *K'achampa*

Recorded on July 17, 1989, the second day of the festival of the Virgen del Carmen in the town of Paucartambo, in the district and province of the same name. The section presented is the *pasacalle*, performed by a *bande de guerra*: 2 *pitos*, one drum and one bass drum.

The *ka'champa* represent the young warriors of the Incas, skilled in the use of the *waraka* or sling, which is used in different choreographic figures.

### 9. *Chukchu*

Recorded on May 23, 1989, in the festival of the Lord of *Quyllur Rit'i* during the serenade in the temple. The group comes from the district of Chinchero, province of Urubamba. The sections presented are the "procession" and the "attack", performed by a *bande de guerra*: *pito*, bass drum and drum.

The *chukchu*, or sufferer of malaria, represents the farm laborers of the jungle valleys of Cusco and Madre de Dios, who were exposed at the beginning of the twentieth century to an epidemic of malaria. The troupe is made up of the *chukchu*, a "physician" and various "nurses."

### 10. *Qhapaq Ch'unchu*

Recorded on July 15, 1989, the evening before the festival of the Virgen del Carmen in the town of Paucartambo, in the district and province of the same name, at the moment of the "entrance". The musical

example corresponds to the *pasacalle* section, in which a *bande de guerra* takes part: 2 *pitos*, a drum and a bass drum.

The prestige of Paucartambo's *qhapaq ch'unchu* troupe is based on the fact that the oral tradition considers its dancers the favorites of the Virgen and her guardians. Moreover, this troupe is always victorious in the ritual battle that occurs in this festival between the *qhapaq ch'unchu* and the *qhapaq quilla*.

The *qhapaq ch'unchu*, or rich *ch'unchu*, represents the warriors inhabiting the jungle region. The troupe is led by the leader, or *ch'unchu* king, who is accompanied by the *k'usillu*, or monkey.

### 11. *Chileno*

Recorded on May 23, 1989, the central day of benediction in the festival of the Lord of *Quyllur Rit'i*, during the serenade in the temple. The group of dancers belongs to the district of Cusipata, province of Quispicanchi. The complete musical performance of this dance is presented, played by a *conjunto*: 2 *quenas*, violin, bass drum and *huira*.

The *chileno* or *auqa chileno* represents the Chilean soldiers who invaded Peruvian territory during the war with Chile. In many cases he is remembered as a brave soldier but, at the same time, as a redoubtable enemy. Some versions claim that this dance has its origin in another dance representing livestock thieves.

### 12. *Auqa Chileno*

Recorded on February 1, 1989, the evening before the festival of the Virgen Purificada in the Ttío annex, in the district of Ququijana, province of Quispicanchi. A shortened version of the whole dance is presented here, with the participation of the *conjunto* "Los Delirios de Andahuaylillas:" accordion, bass drum, muted trumpet and *huira*.

In Ttío the group was headed by a pair of dancers, the doctor or *machu* (old man), who is the leader of the dance, and his *dama*, played by a man. On this occasion, other characters accompanied the group, a little condor, a madcap and several *maqta*.

### 13. *Ch'unchu*

Recorded in the town of Quiquijana, capital of the district of Quiquijana, province of Quispicanchi, on May 2, 1989, the evening before the festival of the Cross, or *Cruz Velakuy*. Here the section called *pasacalle* or *chakiriy* is presented, with the participation of the *conjunto* "Flor Naciente" from Mollebamba: 2 *quenas*, harp and violin.

### 14. *Ch'unchacha*

Recorded on August 15, 1989, the main day of the festival of the Virgen de la Asunción in the town of Coya, in the district of Coya, province of Calca. Here the *pasacalle* section is presented, performed by the *conjunto* "Valle Sagrado de los Incas": harp, bass drum, *quena* and violin.

This is one of the few dances performed exclusively by women. They represent the female jungle dwellers. According to the oral tradition, the *ch'unchacha* are the unmarried daughters of the Virgin that come to visit her during the festival days in order to ask her for a meeting with their husbands-to-be.

#### 15. *Siklla*

Recorded on July 16, 1989, the main day of the festival of the Virgen del Carmen in the town of Paucartambo, in the district and province of the same name. This is the section called *pasacalle*, played by the *conjunto* "Los Almendarinos" from Paucartambo: 2 *quenás*, bass drum, violin, harp and accordion. (In this recording, the harp and accordion playing are barely audible.)

This dance is a satirical representation of lawyers and formal justice. It reaches its climax when the *siklla* try the *maqt'a*, boasting and abusing their authority. The *siklla* wear a black frock and a black high-crowned hat. A cane and a very large book are the symbols of their authority. They wear plaster masks with pronounced features, particularly the smile and the nose.

#### 16. *Qanchi Alcalde*

Recorded on August 15, 1989, the main day of the festival of the Virgen de la Asunción in the town of Coya, capital of the district of Coya, province of Calca, at the home of the *karguyuq*. Performed by

the *conjunto* harp, mandolin and triangle.

The *qanchi alcalde* (*qanchi mayor*) represents the traditional authorities, or *varayuyukuna*, on account of which this dance holds the power to govern the city during the festival days. Three characters form the troupe: the first mayor, *alcalde vara*, who wears a round *montera* (an indigenous cap), a shirt, shorts, a belt, a blanket and an animal-skin mask and is accompanied by 12 aldermen or *varayuyukuna*; the second mayor or *alcalde vara*; and the *layqa paya* or witch. These last two announce out loud and in a falsetto the errors or defects of the district's political, religious, and educational authorities.

#### 17. *Conradanza*

Recorded on July 15, 1989, the day before the festival of the Virgen del Carmen in the town of Paucartambo, in the district and province of the same name. Here the section called *pasacalle* is presented, played by a *conjunto*: accordion, *quena*, bass drum, and *huiró*.

The oral tradition refers to the *conradanza* as an agricultural dance that makes fun of the Spanish elite's ballroom dances during the colonial period. Two opposite types of character make up the troupe: the *machu* and the *conradanza*, or soldiers. One or two *maqt'a* may accompany the dance.

#### 18. *Mestiza Quyacha*

Recorded on October 7, 1989, the main day of the

festival of the Virgen del Rosario in the town of Combapata, in the district of Combapata, province of Canchis. Here the *pasacalle* section is presented as recorded during the procession. Performed by a *conjunto*: accordion, harp, bass drum, *quena* and violin. In the recording the sound of a bass drum belonging to another ensemble comes through.

This is one of the few dances in which pairs of both sexes, generally unmarried, participate. The recorded version only presents pairs of women. *Mestiza quyacha*, or little *mestiza* queen, represents the unmarried *mestiza* woman.

#### 19. *Qhapaq Qulla*

Recorded on July 17, 1989, the second day of the festival of the Virgen del Carmen in Paucartambo, in the district and province of the same name. The section presented here, called "benediction", was recorded when the troupe made its visit to the cemetery. It is played by the *conjunto* "Estudiantina Urcos": accordion, bass drum, *quena*, and violin. The singing is performed by the dancers themselves, all of them men (the front cover photograph is from this event).

The *qhapaq qulla*, or rich *qulla*, personifies the travelling merchant of Qollasuyo—one of the four regions of the Inca Empire, corresponding to the high plateau (Altiplano) zone—who arrived in Paucartambo before the colonial period to trade his goods. This dance that has spread widely throughout the region, appearing in many festivals, where it is

ritually linked to the troupe of the *qhapaq ch'unchu*, inhabitants of the Antisuyo area, recalling the ancient rivalry between the two regions. In Paucartambo's festival of the Virgen del Carmen, this antagonism is manifested particularly in the ritual of the *guerrilla*, an act in which the *qhapaq qulla* and the *qhapaq ch'unchu* fight over the *imilla*, a young woman who accompanies the *qhapaq qulla* and whom their opponents want to capture. The battle ends every year in the same way, with the victory of the *qhapaq ch'unchu*.

The troupe is composed of a mayor, played by the dance troupe's leader, an *imilla*, or young woman who accompanies him, soldier *qullas* arranged in two columns, each of which is headed by a captain and a llama-tender, called *ch'aska machu*, who goes by himself, leading a llama loaded with products from the Qollao region.

The lyrics of the song can be translated as follows: "Look, Mother, we are leaving now / To our town, Paucarcolla / Ay, my Lady, ay my Princess. / Give us your blessing, Mother / To your orphan sons of the Altiplano (high plateau) / To your sons of the wild *puna* (high desert) / Ay, my Lady, ay my Princess. / You are the Mother of God / Whom the angels praise, honor and obey / Ay, my Lady, ay my Princess. / For that reason now we humbly come before You / Seeking your loving compassion / Ay, my Lady, ay my Princess. / Stay with God, my Mother of Carmen / May God go with you, beautiful Princess / Ay, my Lady, ay my Princess. / If we are still alive, we shall come back / If we die, we shall be alone with God / Ay, my

Lady, ay my Princess. / Pour out your blessing upon us, Mother / With your hand as if a bouquet of five roses/ Ay, my Lady, ay my Princess."

#### 20. *Qhapaq Qulla*

Recorded on July 15, 1989, the day before the same festival as in the previous example, when the troupe pays a visit to the Virgin in the temple. This is the section called *chaskaschay*, played by the same musical ensemble as in the previous example; the male voices again belong to the dancers. The lyrics of the song may be translated as follows: "When my eyes regard you / My tender heart increases its youthful vigor. / Let us go to my homeland in the Altiplano (high plateau), / There you will become ripe eating *qañiwa*. / In Madame Genoveva's tent / Are wine and liquor by chance lacking? / Every night we make love / But your belly does not grow larger. / Oh, my little guiding light!"

#### 21. *Qhapaq Negro*

Recorded on July 16, 1989, central day of the same festival as in the previous example. Here the section corresponding to the *pasacalle* is presented, with the participation of the *conjunto* "Son Caribe del Cusco": accordion, harp, bass drum, *quena* and violin.

The *qhapaq negro*, or rich black man, represents the enslaved Africans of the colonial period who prayed to the Virgen del Carmen. This dance constitutes one of the various regional versions of Andean representations of slaves. The "Black king" or leader

uses a Phrygian cap and a black plaster mask with eye-brows, beard, and golden tears. He wears a solid color tunic that reaches his knees and a breastplate adorned with fake gems. An icon of the Virgin and a scarf lie on his back; he also wears long black socks and a chain is attached to his ankle. In his right hand he holds a rattle with which he directs the choreography.

#### 22. *Qhapaq Negro*

Recorded during the same festival as the previous example, played by the same musicians. This section is called "second verse" and was presented on July 17, 1989, the festival's second day, during the troupe's visit to the jail. The song, in Quechua and Spanish, is sung by the dancers themselves. The lyrics of the song can be translated as follows: "Exquisite young lady, beautiful little filigree, / Before whom the angeles prostrate themselves/ To whom sinners cry out. / They say that the greatest sinners / Are freed and saved by You, my mother / And so shall we, your faithful slave, be left behind? / Regard this world flooded in tears / With the guiding light of your sparkling eyes / I have already cried for my sins / With these eyes that have offended God."

#### 23. *Majeño*

Recorded on July 15, 1989, during the same festival as the previous example. This section is the *pasacalle*, which ends up with a *huayno*. Performed by the band "San Martín de Sicuani."

This dance represents the ancient mule-drivers,

tradesmen in liquor, who came to Paucartambo from the valley of Majes, in Arequipa. The characters who make it up are the *patrón* or leader, accompanied by his *dama*, a *mestiza* woman, and a group of *majeños*. The troupe may also include one or two *maqt'a* as hired hands.

#### 24. Paru-Paru Carnival

Recorded in the Carnival Festival in Písaq, in the district of Písaq, province of Calca, on February 5, 1989. This carnival was presented by the community of Paru-Paru in the district of Písaq. The music was performed by a female singer and musicians on two long *quenas* (from 70 - 75 cm, with 4 holes in front and one in back, at the extreme lower end of the instrument) and a drum. The four pairs of dancers wore costumes typical of the area's indigenous population. The lyrics of the song can be translated as follows: "At the little entrance to Pumaqucha / I beheld a little bird. / My beloved took away / My little blanket of many colors."

#### 25. Cuyo Grande Carnival

Recorded on the same occasion as the previous example. This one comes from the community of Cuyo Grande, in the Písaq district, and was performed by a female singer and musicians on two *quenas* about 60 - 70 cm in length, with 4 holes in front and one in back, at the extreme lower end of the instrument, and a drum. The group was made up of five pairs. The lyrics of the song can be trans-

lated as follows: "Achanqaray of the highlands - (repeat) / To pull you out is my delight (repeat) / You should not have sent me there, mother / Why did you command me to go, father? / Everyone commands me to tend the flock / But I go to meet the one I love / And I meet with my beloved. / Why did you command me to go, mother? / In vain you sent me there, father. / Achanqaray, hard to find, / Niwa of the highland, impossible to pull out / I am happy taking hold of you / In pulling you out is my delight. / Why did you send me there, mother? / Why did you command me to go, father, / To collect the wild flower / To gather the highland grass? / It's your fault for sending me there!"

#### 26. Song to San Jerónimo Sung in Church

This is a solo song performed in Quechua by a woman in the church, after mass on the evening before the festival of San Jerónimo, on September 30, 1989, in the town of San Jerónimo, in the district of San Jerónimo, province of Cusco. The lyrics can be translated as follows: "Where can I go / if I keep living this way? / What can I do / If I continue to suffer? / Wallowing in sin / I tormented you / With my shameful infidelity / I caused you fright. / Listen, my God / To my cry / Forgive, please, / My sins."

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The following releases were prepared from field recordings in the Cusco region:

*Mountain Music of Peru: Volume I* (CD/Cassette). Recordings and texts by John Cohen. Washington: Smithsonian Folkways (SF 40020), 1991. [Includes 34 examples of music of the Q'ero.]

*Mountain Music of Peru, Volume II* (CD/Cassette). Recordings and texts by John Cohen and Thomas Turino. Washington: Smithsonian/Folkways Recordings SF 40406 (1994)

*Paucartambo: La Mamacha Carmen* (Cassette). Recordings and texts by Bob Haddad. New York: Music of the World (T-109), 1989.

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### Videotape:

*The festival of Mamacha Carmen*. Video Program. 34 minutes, NTSC, VHS. Produced by Gisela Cánepa-Koch for the Archives of Traditional Andean Music of the Riva-Aguero Institute of the Catholic University of Perú (write to Archives of Traditional Andean Music, Catholic University of Perú, Riva-Aguero Institute. Apartado Postal 1761, Lima 100, Peru).

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## Recordings in the Traditional Music of Peru Series

*Traditional Music of Peru 1: Festivals of Cusco*

*Traditional Music of Peru 2: From the Mantaro Valley*

*Traditional Music of Peru 3: Cajamarca and Vale del Colca* (SF 40468, forthcoming, 1996)

*Traditional Music of Peru 4: Lambayeque* (SF 40469, forthcoming 1996)

*Traditional Music of Peru 5: Andean Music of Peru* (SF 40471, forthcoming 1997)

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Cover photo: Character of the *Qhapaq qulla* dance, Festival of the Virgen del Carmen, Paucartambo. Photo by Patricia Vega.

Rear cover photo: The musical group, or *banda de guerra* of the *albazo* (2 *pitos*, drum, and bass drum) on the eve of the festival of the Virgen Purificada, Ttio. Photo by Claudio Rohrhirsch.

Photograph on rear card: *Pito* player, Festival of the Virgen de la Asunción. Photo by Manuel Ráez.

Photograph on page 7: Ensemble, Festival of the Virgen del Rosário, Combapata, Canchis. Photo by Manuel Ráez.

Photograph on page 14: *Ch'unchacha* dancer. Festival of the Virgen de la Asunción, Coya, Calca. Photo by Manuel Ráez.

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