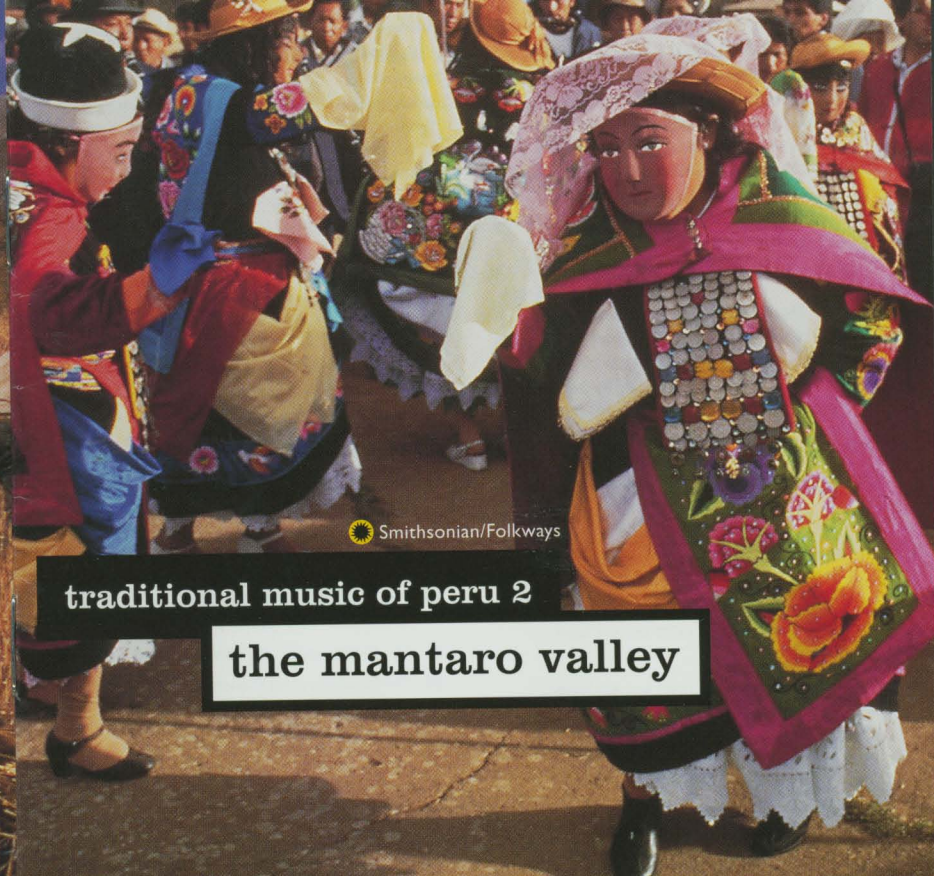





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 Smithsonian/Folkways

**traditional music of peru 2**

**the mantaro valley**



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## traditional music of peru 2: the mantaro valley

Produced in collaboration with the Archives of Traditional Andean Music

Previously released in Peru by the Pontificia Universidad Católica del Perú in 1985

Series compiled and edited by Raúl R. Romero

### music for agricultural labor

1. For Potato-growing: *Pasacalle* (1:25) *Pincullo* and *tinya*
2. For Reaping Barley: *Cebada en Pampa* (0:51) *Pincullo* and *tinya*
3. For Threshing Wheat or Barley at Night: *Quillaway* (1:15) Male and female singers

### music for building houses

4. Song of the *Pirkansa* (1:32) Three female singers

### funeral song

5. Funerary Response (2:46) Male singer

### music for marking cattle

6. *Paseo* (10:46) Female singer, *tinya*, violin and *wak'rapuku*
7. *Luci-Luci* (1:57) Female singer, *tinya*, violin and *wak'rapuku*
8. *Coca Kintu* (1:25) Female singer, *tinya*, violin and *wak'rapuku*
9. *Tangra of the Cow* (3:05) Female singer, *tinya*, violin and *wak'rapuku*

### music for marking sheep and goats

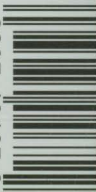
10. *Ram's brand* (2:34) Female singer, *tinya*, violin and *wak'rapuku*

### traditional dances

11. *The Auquines* (1:02) *Pito* and *tinya*
12. *The Huaylijia* (1:58) 4 *flautas*, violin and harp
13. *The Corcovados* (2:23) 2 violins and harp
14. *The Chacranegro* (2:24) 3 violins, drum and bass drum
15. *The Pachahuara* (2:45) Brass band
16. *Marqueño carnival* (1:14) 2 clarinets, 2 violins, *tinya* and *wak'rapuku*
17. *The Jija* (2:24) 2 clarinets, 2 violins, harp and *tinya*
18. *The Shapis* (1:25) *Orquesta típica*: saxophones, clarinets, harp and violins
19. *The Chonguinada* (1:38) *Orquesta típica*
20. *The Tunantada* (1:40) *Orquesta típica*
21. *Huaylas* (1:25) *Orquesta típica*

The Mantaro valley in Peru is famous for its saxophone and clarinet ensembles, but there is much more to be heard there. These spectacular 1985 recordings from the Peruvian Archives of Traditional Andean Music range from remarkable multi-voice work songs to solemn funeral dirges to pastoral ritual songs, to lively instrumental dance music featuring saxophones, clarinets, violins, harps and drums that recall some of the sounds of American Jazz and Klezmer music, but with a distinctive Andean development.

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### Curator's Introduction to the Series

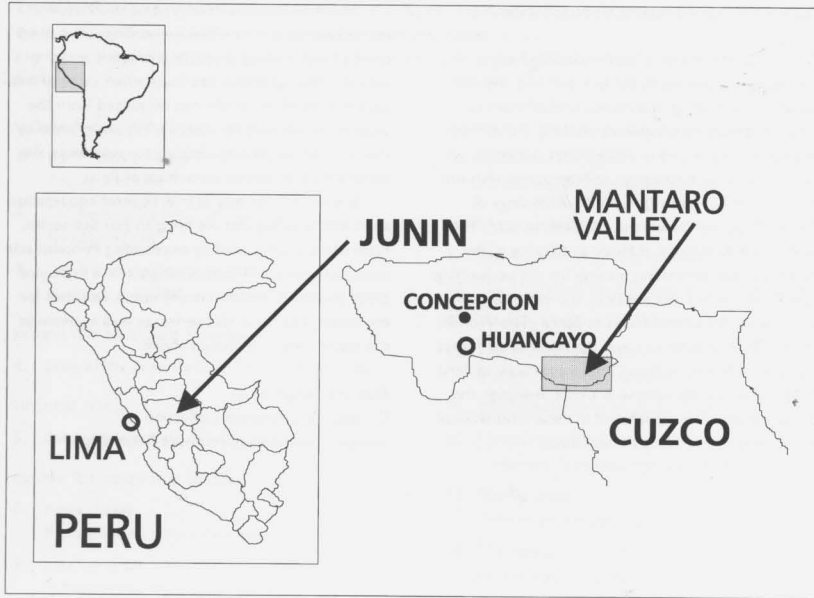
One of the objectives of Smithsonian/Folkways Recordings is to bring to the U.S. and international public the recordings and research of scholars in other countries. In addition to working closely with musicians and scholars in many places ourselves, we have established institutional collaborations with 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 location of the Mantaro Valley in the province of Junín.

## Introduction to the Recording

Raúl R. Romero

Translated by Benjamin Liu

The music of the Mantaro Valley is often associated with the sounds of saxophones and clarinets, European instruments that became immensely popular in the central region of the Peruvian Andes starting in the 1920s. These instruments became part of the main orchestral ensemble of the Mantaro Valley: the *orquesta típica*, as it is called, which until then had consisted of *queñas*, mandolins, violins, harp and *tinya*. Over time, the new instruments pushed aside the popular use of the now-forgotten *queñas* and mandolins. The ubiquity of the *orquesta típica* is noticeable not only in the Mantaro Valley but also in the entire region of Junín, as well as in the areas that border neighboring provinces. Since the late 1940s, when the first commercial records and radio programs of Andean music appeared in Lima, the popularity of these *orquestas* has gone beyond regional limits.

Nevertheless, the diversity of musical activities in the Mantaro Valley goes beyond the *orquesta típica* as the sole medium of expression. There is also the brass band, composed of trumpets, trombones, tubas, drums (*tambores*), bass drums (*bombos*) and cymbals, which has been the most widespread instrumental ensemble in the entire Andean area, since the turn of the century. In the Mantaro Valley, this band shares with the *orquesta típica* the central

role in public festivals, generally to accompany the traditional dances.

Besides these relatively recent instrumental ensembles, there are other coexisting musical groups. These are older and are associated with other instruments, such as the transverse flute (*pincullo*) and the small drum (*tinya*), an ensemble that is widely popular in the whole of the central mountains and the north of Peru, but which in the Mantaro Valley is used exclusively in the context of communal agricultural labor. In addition, the *wak'rapuku*, or ox-horn trumpet is used along with the violin and the drum (*tinya*) in rituals of animal fertility. The harp and violins now only appear during certain Christmas festivals (in some dances, as in the case of the Huaylijía, small flutes—*pincullos*— are added). Vocal expressions—songs tied to ritual, work, and life-cycle contexts continue to resist cultural change, although many of them are ceasing to be practiced in a traditional manner.

The Mantaro Valley, located in the region of Junín, comprises, strictly speaking, the fringe bordering the Mantaro river, including the provinces of Jauja, Concepción and Huancayo. It is one of the Andean regions that has most profoundly undergone the socio-economic and cultural transformations that were a result of its effective incorporation into the national society and economy. Since the turn of the century, completion of the railroad and the central highway has permitted fluid and rapid communication with the country's capital, Lima. This has

served to develop the commercialization of agriculture and consolidate the economic prosperity of the Valley's inhabitants, who are generally small and medium landowners. The consequent urbanization experienced by its principal cities and districts has been, and still is, extremely intense.

The popular arts in the Valley, far from being destroyed by this urban and commercial rise, in fact flourished and expanded beyond regional borders, even taking advantage of modern communication media to achieve this. It is true, however, that the *mestizo* styles have met with the most success, while those styles most faithful to Andean tradition tended to disappear in more urbanized areas (usually located by highways and railroads), retreating into the highland localities that generally overlook the tributaries of the Mantaro river. Tracks 1-10 of this recording present rarely performed traditions from the more rural regions. By contrast, the traditional dances (tracks 11-21) are widely performed during the annual cycle of public festivals, and so maintain a remarkable freshness and dynamism in urban areas as well.

The music on this album has been selected from a total of 80 hours of recordings gathered in the Mantaro Valley. The project team made a total of ten trips to the region during the calendar year of 1985, covering the most important dates of the festival cycle, as well as other contexts in which music plays an important role: the livestock-marking rituals, the work of communal farming and of construction, and

ceremonial phases of the individual's life cycle. The complete recordings and photographic negatives are deposited in the Archive of Traditional Andean Music of the Instituto Riva Agüero of the Pontificia Universidad del Perú, along with many recordings of traditional music from other parts of the country.

It was impossible to include all the music we recorded here for lack of space, and it has also been necessary to shorten the length of the selections in order to include the maximum possible number of examples. In preparing this release, we have respected the complex structure and division into parts and movements of the musical styles chosen for this anthology. In every case, we have been careful to specify which section or movement has been selected, and what other parts compose the whole.



An Orquesta Típica, Huanchar, Concepción.  
Photo by Raúl R. Romero.



Musical ensemble of the *Chacranegro* dance, Muquiyauyo, Jauja. Photo by Manuel Ráez Retamozo.

## About the Musical Selections

### music for agricultural labor

On certain occasions farm work in the Mantaro Valley is done in a community-based and festive manner. In these instances music, dance and the work itself form an inseparable whole. Today, the ceremonial character of agricultural labor is found in certain districts during the different phases of potato-growing and during the reaping of wheat or barley. In general, this practice lives on in communities that maintain a high degree of common landholding.

Music for communal labor is provided by a three-hole *pincullo* (vertical cane flute) and the *tinya* (small Andean drum). One single musician plays both instruments simultaneously. Communal labor, or *faena comunal* in the field lasts all day. It begins with a general meeting at the central plaza of the village, after which workers walk to the land where they work. The musicians play during the whole *faena* and during the rest periods. Drinking *chicha* (made of fermented corn) and dancing is sometimes part of this event, during the resting periods.

Different musical pieces, *tonadas*, are used during the ceremonial community labor day. They have different names in each village, but the repertoire follows a similar structure. There is a tune to congregate the villagers early in the morning and another—generally named *pasacalle*—performed while the workers walk to the field. For the labor day itself there are several tunes, varying between faster

and slower tempos according to the type of labor required. Each of these tunes has a descriptive name given by the performer. At the end of the day, there is a farewell tune or *despedida*.

#### 1. For Potato Growing: *Pasacalle*

This is the first tune played during the communal work, corresponding to the moment in which the members of the community proceed to the farm to begin the day's labor. Here the musician, Leoncio Miranda from the district of Huanchar, province of Concepción, simultaneously plays the *pincullo* and *tinya*. The tune is called *pasacalle*, as those sections of Andean dances that accompany the participants' processions are generally named. Afterwards, during the actual fieldwork, members of the community continue the job of potato farming in close connection to the music. The music is changed in accordance with the tasks being undertaken and the effort of the laborers.

#### 2. For Reaping Barley: *Cebada en Pampa*

This is played in the field while reaping barley. Nicolás Pérez, from the district of Paccha, province of Jauja, performs on the *pincullo* and the *tinya*. In this recording it is possible to hear a rustling background noise produced by the action of cutting and bundling the barley.

#### 3. For Threshing at Night: *Quillaway*

The threshing of cereals such as wheat, barley, beans

and peas used to be held in festive contexts in which unmarried youths gathered during the clear nights of a full moon to sing and dance on the threshing floor, with the support of the families that owned the harvest. This custom, also known as the *waylarsh*, has been disappearing in recent decades. Nevertheless, the middle-aged members of the community still clearly remember the songs and games that made up this festive and working event. In this example, Alberto Mayta and Felipa Mayta, from the community of Huanchar, recall the song—called *Quillaway*—that began the threshing. The lyrics run more or less as follows: “Quillaway qui li lla way / We shall spill over like the snowfall / We shall cover the field like the snowfall / We shall measure with a yardstick, on the thirteenth / We shall have a party on July 13 / We shall measure with a velvet yardstick / With velvet we shall have a party in July / As the tumble twirls, so shall we twirl / As the tumble grows, so shall we grow / As the apple takes on color, so shall we be painting.”

### music for building houses

#### 4. Song of the *Pirkansa*

The *pirkansa* is the process by which houses are built through the mutual participation of relatives and neighbors. It is another type of communal labor with a festive character that continues to be practiced in the Mantaro Valley. In this case, in the district of Huamankaka, province of Huancayo, a family calls its nearest kin together in order to collaborate

in building the eldest son's home. The music that accompanies this type of work is generally played on the flute (*pinullo*) and the small drum (*tinya*). In this example, at the end of the evening three women improvise a song with lyrics that refer to the occasion. The interaction of their voices here is particularly notable. An approximate translation would read as follows: “Here I am, Gonzáles, here I am, Salazar / Where will the baby live? / We shall just put the son in his place / Now we have indeed put him in his place, on his piece of land / So now make yourself at home, now you should be happy / Mr. Kurala is at home/happy / He was a person who used to cry, Now he will be the one to shout, he needs good people... You are happy with your piece of land / He used to be bored / You are happy with your piece of land—he used to curse / Now indeed you have a place / So that he will settle down / We must help him, mother, all of us in this community (*allyu*).”

### funeral music

#### 5. Funerary response

Wakes and burials are generally accompanied by funerary responses, performed by specialized singers, the *responseros*, who offer their services during the entire year for funerals, but perform especially on November 2, the “Day of the Dead.” Their repertoire consists of a variety of songs. In many of them one can hear the influence of Catholic liturgical chants. Their texts are in Quechua, Spanish or even Latin.

In Jauja, the blind singer Adolfo Palacios performs one of these responses in Quechua. The rich timbre of his voice and the solemnity of the occasion well represented in this recording. The lyrics can be translated as follows: “Oh great María, beautiful golden star / You are my mother, remember me and love me / I am alone, ay, don't be ashamed of me / Ay, forgive me great Jesus Christ / Ay, in your little cross, I ask to see you / Ay, it is you, mother of God / Ay, don't forget me, ay, remember me / That is why we come, because you are the mother of God / Ay, don't forget me, ay, remember me / Ay, it is hard for me to leave, guide me, dove / Ay, don't leave me, give me to nurse / Ay, bless me mother ay, until I reach heaven.[...a section is not translated....] Saint Gregory has 10 masses, there are three masses / let them say many masses, amen, Lord.”

### music for marking cattle

The ritual of marking cattle in the Mantaro Valley is a private ceremony celebrated by the families who own livestock, and is associated with animal fertility and with the *wamani*, an Andean deity identified with the mountains.

The cattle marking ritual is held once a year, around July 25th, the day that—according to the Christian calendar—celebrates the apostle Santiago, or St. James. As an alternative, some communities normally celebrate this ritual a week later, on August 1st. The marking, also called the *santiago* or *herranza*, is performed by the cattle-owning families

with the participation of their close kin and relations.

Strictly speaking, the ceremony begins a few days before the central date, when the *patrón*, or owner of the animals, pays tribute to the *Wamani*, the tutelary Andean deity who, according to traditional belief, inhabits the nearby mountains. This preliminary step is becoming less and less frequent in the Valley's more urban zones, as it disappears along with the belief in the *Wamani*. It is still found only in some highland locations. The remaining steps, however, are practiced in all areas of the Valley. The ritual of the *herranza*, even without belief in the *wamani*, persists as a reproductive ritual for cattle, performed and dedicated to the animals.

The events begin on the evening preceding the central date, the vespers, and last into the early morning hours of the central day. After a brief respite, the ceremony begins again and culminates in the act of marking the animals. During this period, many successive events occur in specific stages, each one of which has a particular name that also refers to the song (*tonada*) that accompanies it, since each stage of the livestock-branding ritual has its own music. We have chosen five examples from the ceremony's most important stages.

The instrumental group of the *herranza* consists of one or two *wakrapukus* (spiral-shaped horn trumpets based on an indigenous design from the colonial period), a violin, and a *tinya* (a drum of pre-columbian origin smaller than the one used in labor music). The singer is always a woman, and the instru-

mentalists are always men. The participation of this group is mandatory for the ritual and this music is performed only in this context. In no other context or event in the year can the traditional *herranza* music be heard. Each section of the *herranza* has a specific *tonada*, but there are several melodies for each *tonada* in the repertoire of the musicians.

The *herranza* musicians are generally from the communities in the higher elevations of the valley. In the districts of the lower valley the ritual persists but few musicians know how to perform the music. These families therefore hire musicians from the communities of higher altitudes to perform in their own ceremony.

#### 6. Paseo (Stroll)

This is performed during the strolls that the owners of the cattle and their guests take through the streets of the town to pay ritual visits to their relatives and friends. These visits are performed on the evening before the ceremony of the marking of animals. In other towns of the Mantaro Valley, tunes that perform the same function are called *visitacha* and *pasacalle*. The performers are Natalia Cunyas (voice and *tinya*), Maximo Cunyas (violin) and Hilarion Rivera (*wak'rapuku*). This is a complete musical performance, without edits, and gives an idea of how long many of the examples on this disc can be. A passage of the lyrics says: "Come, come on, we have to walk together / Let us run away / Reach me, look for me, take my arm / If you mean something for me."

#### 7. Luci Luci

This is performed early in the morning of the central day as the culmination of the previous evening's events, including laying out the "table"—(a cloth that can be placed on the ground, on which are placed the objects to be used—usually arranged around the figure of the apostle Santiago, or Tayta Shanti), dancing, and visiting family and friends. The *Luci Luci* consists of using straw torches to frighten the animals with fire. At times the participants themselves engage in ritual playing with fire. The music in this example is played by the same ensemble as on track 6, musicians from the district of Pariahuanca, in the annex of Baltarumi, a highland locale in the province of Huancayo. The singer, Natalia Cunyas, also plays the *tinya*. The violinist, Máximo Cunyas, plays the same melody as the singer. The *wak'rapuku*, played by Hilarion Rivera, comes in during the singer's pauses. The lyrics, sung in Quechua, run more or less as follows: "The one who pulls, the one who ties, / Pull the new flesh, / The one who pulls, the one who ties, / Pull the new flesh, / Maybe, mother, that may be / Little animal, I always pulled you / Little animal, my meal."

#### 8. Coca Kintu

After the *Luci Luci*, the participants rest for a few hours. When the activities begin again, now on the central day, the *Coca Kintu* is performed. Handfuls of coca leaves are given out to those present, so that they can select the leaves that are most healthy and

whole. These they give to the steward, who is in charge of interpreting the leaves' meaning for the livestock's behavior in the year to come. The performers of this tune are the same who played the previous example. The lyrics do not refer directly to the event, but are sung as it occurs. One of its passages is the following: "With the ornament we must tie it up / Little mother, patron, parent / We shall all say that we are happy."

#### 9. Tangra of the Cow

At the close of the central day, the animals are marked by placing ribbons of various colors in the chosen animals' ears, which have been pierced beforehand. This tune, specifically for marking the cow, is played by musicians from the district of Masma, province of Jauja: Olga Caballero (voice and *tinya*), Hugo Casa Ramírez (violin), Máximo Núñez (*wak'rapuku*) and Maciste Núñez (*wak'rapuku*). The lyrics run more or less as follows: "Little cow, you are well off, you will go on as always, with little ribbons / Good little cow, just pull little hand / My cow already has a calf, my cow has a calf / My little cow is wild / Just pull little hand / You were always to my liking."

#### music for marking sheep and goats

This is performed principally during the carnival season, a movable date preceding Lent that can come in February or March. The rituals are usually less complex than those involving cattle and can even take place during the public carnival celebration. Never-

theless, they always remain a family ritual, except in the case of communal farms, where the entire community takes part in the marking. The music is played by the same instrumental ensemble, only on this occasion they play tunes specifically for sheep and goats.

#### 10. Ram's Mark

A tune played while the ribbons are placed on the ram. Played by the musicians from Masma mentioned above (track 9). The lyrics may be translated approximately as follows: "Ram, feet made of dry corn / Lamb, feet made of dry corn / Ram, feet made of dry corn / Lamb, flea's feet / Lamb, stick feet / I raised these / And now I've counted them / On my lucky farm / I've already counted them / The ones with young / Let them drink some of this wine."

#### traditional instrumental dance music

The Fiesta system is one of the most important performance contexts for traditional music in the Mantaro valley, specially for the dance-dramas and its musical counterparts. The annual fiesta calendar in the Mantaro valley is evenly distributed throughout the year among the numerous districts and villages. The diversity and relatively high frequency of fiesta activity in the valley has created the material conditions for the professionalization of musicians. The mestizo peasantry of the valley now considers the music profession to be a profitable one and the



number of orchestras and brass bands steadily increases.

While there are two fundamental instrumental groups in the fiesta system—the *orquesta típica* and the brass band—there are other ensembles as well that feature a variety of harp and violin combinations as well as the use of flutes (especially the *pincullo*). The presence of these latter ensembles is rare, however, and they are slowly being supplanted by the *orquesta típica* and the brass band. The former includes saxophones, clarinets, violins and a diatonic harp. The violin and the harp were introduced to the Andes during the colonial period, but the first saxophones and clarinets arrived in the valley at the turn of the twentieth century. The brass band includes brass instruments such as trumpets, trombones, tubas, drums and cymbals. The brass band was introduced in the Peruvian Andes around the second decade of the twentieth century as a direct result of mandatory military service which affected principally the peasant sectors of the country. It was in the military musical bands that young Andean conscripts from the mantaro valley learned to master brass instruments, later to introduce them to their native villages.

The dance-drama is a single unit that consists of choreographic movement, on the one hand, and musical sounds related to those movements on the other. In the Mantaro valley the dance drama always consists of between two and six different sections. Each section presents differentiated and sometime

contrasting musical features with its own tempo, rhythm, form and structure. While the music of some dances are ideally expected to remain unchanged year after year, the tunes for other dances are supposed to be composed during the vespers of the central day of the fiesta. For that occasion the musicians of the orchestra, or the brass band, are supposed to collectively compose new tunes each year the fiesta is celebrated.

#### 11. The Auquines

This piece represents the clash between locals and invaders (Spaniards or Chileans). Its main characters are the Auquín and his partner, la Chaguana. The instruments heard are a whistle (*pito*), a *pincullo* with six holes in front and one in back, and a small drum (*tinya*), along with the dancers' percussions. This dance, like the others, has several parts: *Pasacalle*, *Wachucullpa* or *Alegria*, and the Adoration or Offering, which is heard on this track. This was recorded in Matahuasi, province of Concepción, during the Christmas festivities.

#### 12. The Huaylijja

This is a dance linked to Christmas, performed by shepherds or *waquis*. The characters are shepherds and shepherdesses who have arrived from the *puna*, or arid highlands. Its parts are: *Pasacalle*, *Huachicolpa*, *Passion*, and *Caramuza*. On Christmas eve, the Adoration is performed. Here we listen to an excerpt from the section called *Huachicolpa*. In

this instance, it is performed by four flutes (*flautas*, *pincullos* with six holes in front and one in back), a violin, and a harp, along with the dancers' percussions. Recorded in Marco, province of Jauja, during the Christmas season.

#### 13. The Corcovados

This is a parody of elderly Spaniards who exhibit an agility and vitality characteristic of the young. At least one version connects them to the rebelliousness of a group of Spaniards during the colonial period. Here we listen to the Adoration section, which gradually turns into a *huayno*, the most popular song genre of the Andean region. It is performed by two violins and a harp; the dancers' percussion can also be heard. Recorded in the district of San Agustín de Campo, province of Huancayo, during the Christmas season.

#### 14. The Chacranegro

This genre of dances represents the enslaved Africans who, according to tradition, had a few days off during Christmas to worship the Child Jesus. One version identifies this dance with the emancipation of the slaves ordered by President Ramón Castilla in the 19th century. The main characters are: the leader or *Mayu*, who commands and maintains order, the Black slaves and the Black women or *maiquas*. The so-called "proper Blacks" (*negros decentes*) also habitually appear, dressed up in imitation of their masters' attire. Performed by three

violins, a drum, and a bass drum. Recorded in Muquiyauyo, province of Jauja, during the Christmas season.

#### 15. The Pachahuara

The explanations given of this dance, also about slavery, are similar to the previous one, with the addition of a version of a coastal uprising by slaves who later fled to the Mantaro Valley. It has two main parts. The *Passion*, very slow, according to oral tradition suggests slavery and the slaves' suffering. The second part, the *Pasacalle*, with its rapid rhythm, suggests their emancipation. It is performed by a brass band. Recorded in Acolla, province of Jauja, during the Christmas season.

#### 16. Marqueño Carnival

This is a carnival dance peculiar to the district of Marco, in Jauja, performed by couples wearing regional costumes. The inhabitants of Marco are usually quite proud of this dance, citing it as a symbol of local identity. Performed by two violins, a drum, (*tinya*) and a horn (*wak'rapuku*).

#### 17. The Jija

This is a dance that represents reapers at work in the field. Its parts are: *Surge*, *Passion*, and the *Mudanzas*, which are a series of *huaynos*. Here we listen to the *Passion*, which gradually turns into a *huayno*. It is played by two clarinets, two violins, a harp and a *tinya*. Recorded in Paccha, province of

Jauja, during the festival of the Cross.

#### 18. The *Shapis*

A dance that represents warriors in jungle garb. Its parts are *Pasacalle*, *Escaramuza* or skirmish, *Chimay-chu* and *Cachua* or conclusion. Here we listen to the first two parts performed by the *orquesta típica*, made up of two saxophones, clarinets, a harp and a violin. Recorded in the district of San Pedro de Saña, province of Huancayo, during the festival of Saint Peter.

#### 19. The *Chonguinada*

This dance satirizes the Spaniards or the landholders by imitating their elaborate colonial attire. Its main characters are the *Chonguino*, the *Chupaquina*, and the *Chutos*. These last two are characters who, though ironic and humorous, direct the dance's itinerary. Recorded in the district of San Agustín de Cajas, province of Huancayo, during the patron saint's festival, August 20, 1985.

#### 20. The *Tunantada*

A dance whose original sources and characters are nearly the same as those of the previous dance. The *Tunantada* is danced only in the province of Jauja, while the *Chonguinada* is from Huancayo. It is distinguished from the latter mostly by its freer choreography. The differences in the music and dance are more subtle. Its characters are the *Tunante*, the *Chupaquina*, and the *Chuto* or *Huatrila*. Occasionally, the Argentine appears, representing the old Argentine

mule-driver. Performed by an *orquesta típica*. Recorded in Acolla, Jauja, during the festival of San Juan.

#### 21. *Huaylas*

This is a free dance for couples that generally appears in carnivals in the Huancayo region, but that also surfaces in other contexts, such as the festival of San Juan in Huancar, province of Concepción, where this example was recorded. Its steps imitate workers in the fields. According to the oral tradition, its origins go back to farm work, out of which it evolved into an independent dance form. The *Huaylas* is one of the genres that has spread most widely outside the Valley. It is performed, as usual, by an *orquesta típica*.



The *Huaylas*, Huancar, Concepción.  
Photo by Raúl R. Romero

## Acknowledgements

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## Selected Glossary of Musical Terms

*Huayno*. An indigenous musical genre of great popularity

*Orquesta típica*. An ensemble consisting of saxophones, clarinets, (formerly *quenás* and mandolins), harp, violins, and *tinya*

*Pasacalle*. A melody performed for the sections of Andean dances that accompany walking through the streets.

*Pincullo*. An Andean transverse flute with two holes in the front and one in the back

*Pito* (whistle). A *pincullo* with six holes in front and one in back

*Flauta* (flute). A *pincullo* with six holes in front and one in back

*Quena*. A longitudinal flute with a notch in the mouthpiece, with 6 holes in front and one in back

*Tinya*. A small Andean drum of pre-Columbian origin

*Wak'rapuku*. A trumpet of ox horns joined together in a spiral, an indigenous design dating from the colonial period

## Recommended Bibliography

General sources:

Romero, Raul 1993 (editor), *Musica, Danzas y Mascaras en los Andes*. Lima: Pontifica Universidad Catolica del Peru, Instituto Riva-Aguero.

Turino, Thomas 1993. *Moving Away from Silence, Music of the Peruvian Altiplano and the Experience of Urban Migration*. Chicago: University of Chicago Press. 20 minutes of recordings related to this book appear on *Mountain Music of Peru Volume 2* (Smithsonian/Folkways Recordings SF 40406).

On the Mantaro Valley:

Raúl R. Romero, 1990. "Musical Change and Cultural Resistance in the Central Andes of Peru." *Latin American Music Review* volume 11, no. 1, pp. 1-35.

## Recommended Discography from Mantaro Valley

John Cohen's recordings from the Mantaro Valley in *Mountain Music of Peru Volume 2* (Smithsonian/Folkways SF 40406) on CD and cassette.

## About the Archives of Traditional Andean Music

### Catholic University of Peru— Riva-Aguero Institute

The Archives of Traditional Andean Music was founded in 1985 at the Riva-Aguero Institute of the Catholic University of Peru with support from the Ford Foundation. Its main purpose is to centralize and preserve audio visual documents of Andean musical traditions, to document them within the original context of their performance by conducting field research in specific Andean regions, and to publish and disseminate its holdings.

The core of the Archives of Traditional Andean Music consists of field recordings collected by its own research team, although it also holds private and public audio collections deposited by individuals and institutions. In 1986 the Archives began publishing a series of LP recordings and to date six have been released. These are now being released in an English edition by Smithsonian/Folkways Recordings.

In 1993 the Archives also published the results of its research in several regions of the Peruvian Andes in the book titled: *Musica, Danzas y Mascaras en los Andes*, and in 1994 it began producing a video series, of which four programs on music and ritual have been released in Spanish and English.

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Cover photograph: Detail of the *Tunantada* dance (track 20), Acolla, Jauja. Photo by Raúl R. Romero

Rear cover photo: Barley reaping (track 2), Paccha, Jauja. Photo by Raúl R. Romero

Photograph on page 5: An *Orquesta Típica*, Huanchar, Concepción. Photo by Raúl R. Romero

Photograph on page 6: Musical ensemble of the *Chacranegro* dance, Muquiyauyo, Jauja. Photo by Manuel Ráez Retamozo.

Photograph on page 15: The *Huaylas*, Huanchar, Concepción. Photo by Raúl R. Romero

Photograph on page 20: Song of the *pirkansa*, Huamankaka, Huancayo. Photo by Raúl R. Romero

Photograph on rear card: Musical group for marking livestock, Masma, Jauja. Photo by Raúl R. Romero

Researched, recorded, and produced with the support of the Ford Foundation

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Song of the *pirkansa*, Huamankaka, Huancayo.  
Photo by Raúl R. Romero

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