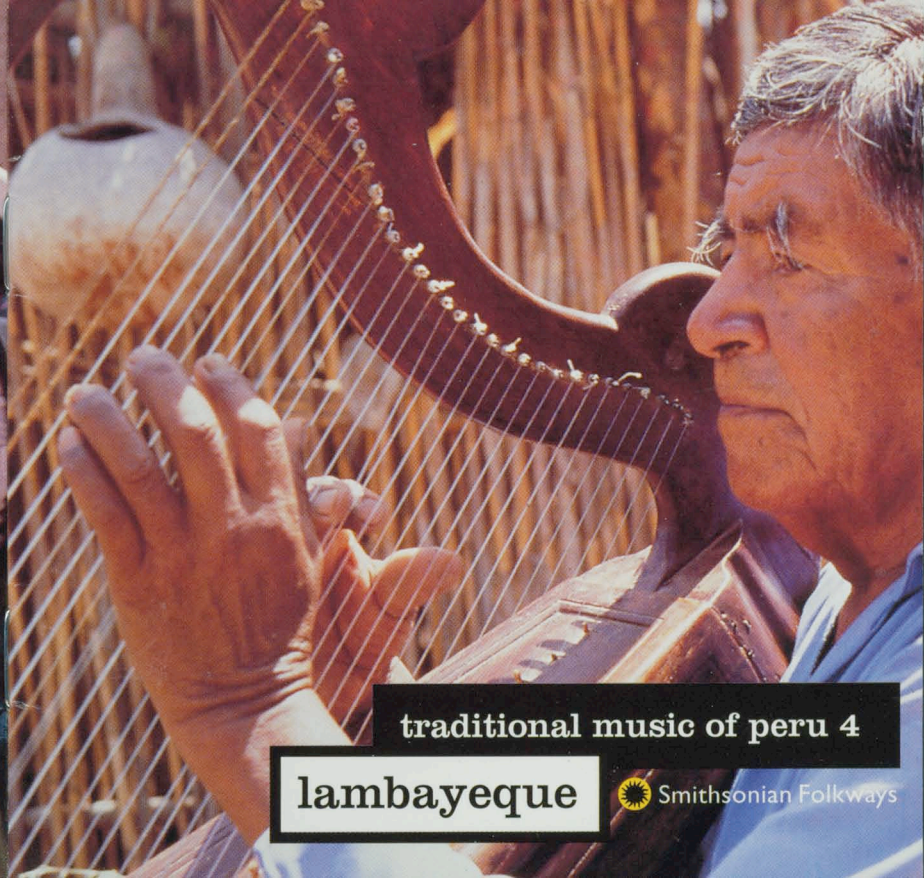




**Smithsonian
Folkways**

Smithsonian Folkways Recordings
Center for Folklife Programs & Cultural Studies
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Washington DC 20560
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traditional music of peru 4

lambayeque



Smithsonian Folkways

traditional music of peru 4: lambayeque

Series compiled and edited by Raúl R. Romero, Produced in collaboration with the Archives of Traditional Andean Music of the Riva-Aguero Institute of the Catholic University of Peru. Researched, recorded, and produced with the support of the Ford Foundation.

These twenty-two tracks, recorded in 1990–1991 in the three cultural regions (Creole, Afro-Peruvian, and Andean) of the Department of Lambayeque in northern Peru, feature music of festival dances, songs accompanied by a variety of instruments, and Christmas carols sung by children. Extensive liner notes by Leonidas Casas Roque.

Previously released in Peru by the Archives of Traditional Andean Music of the Riva-Aguero Institute of the Catholic University of Peru in 1992.

1. Chimo (dance) (3:52)
2. Chirimía and Caja (1:35)
3. Taki I (1:43)
4. Taki II (4:12)
5. Triste con Fuga de Huayno (1:27)
6. Marinera con Fuga de Huayno (5:00)
7. Diablicos (dance) (3:42)
8. Toque de Negritos (0:39)
9. Negritos (dance) (2:48)
10. Pastoras de Mórrope (2:37)
11. Pastoras (accompaniment) (1:08)
12. Pastoras de Jayanca (1:09)
13. Ingleses o Margaros (1:29)
14. Marinera con Fuga de Huayno (4:27)
15. Marinera "300 Pounds of Gold/300 Libras de Oro" (3:46)
16. Marinera "The Potter/El Alfarero" (2:43)
17. Limpieza de Cauces (0:41)
18. Los Reyes Magos (2:28)
19. Triste (1:04)
20. Coplas I (1:24)
21. Coplas II (1:18)
22. Marinera (1:22)

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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 of the Catholic University of 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 Archives of Andean Traditional Music is a marvelous repository of field recordings from many parts of Peru, 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.

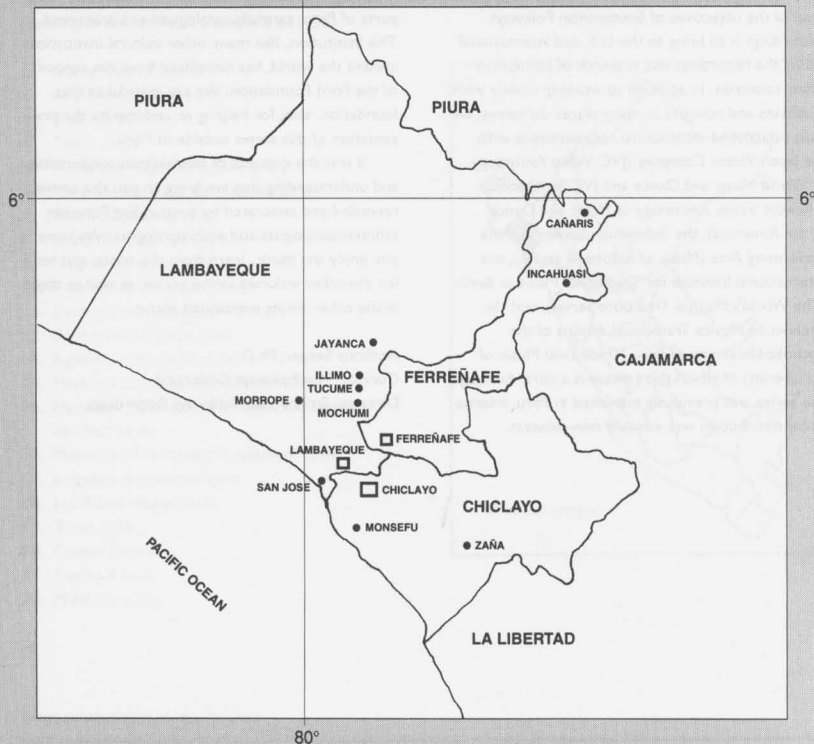
It is in the interests of international cooperation and understanding that we bring to you this series, recorded and annotated by outstanding Peruvian ethnomusicologists and anthropologists. We hope you enjoy the music, learn from the notes, and look for the other volumes in this series, as well as those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

Anthony Seeger, Ph.D.

Curator, The Folkways Collection

Director, Smithsonian Folkways Recordings

Department of Lambayeque



Introduction

by Leonidas Casas Roque

Translated by Benjamin Liu and Carmen Wesson

The examples chosen for this anthology of music from Lambayeque are the final result of field research and recordings carried out by a team from the Archives of Traditional Music during the years 1990 and 1991 in the Department of Lambayeque, Peru, which includes the provinces of Chiclayo, Lambayeque, and Ferreñafe. Recordings were made in the districts of Monsefú, Illimo, Jayanca, Lambayeque, Mochumi, Mórrope, San José, Túcume, Ferreñafe, Zaña, Cañaris, and Incahuasi, all of which lie inside the provinces under study.

The region whose music is presented here includes geographical and cultural environments that comprise three basic areas: *Moche*, Black and *Criollo*, and Andean.

The *Moche* area comprises the Department's coastal zone, including the villages that are found along the Pan-American Highway as well as the ones in the valleys that intersect the highway and those on the shore. This area was once inhabited by the ancient Mochica culture, the persistence of which is evident to this day in the physical characteristics of the people who now live there, as well as in their family names and place names.

The Black and *Criollo* cultural enclave is largely found in the coastal district of Zaña, in the province of Lambayeque. The music in these communities is quite different from that in the rest of the depart-

ment. These communities have exerted considerable influence on the neighboring Departments of Nueva Arica and Oyotún, to such an extent that the *mestizo* population there has adopted this musical tradition as their own.

Finally, the Andean area has as its main centers the mountain districts of Cañaris and Incahuasi, located at around 3,000 meters above sea level along the borders of the Department of Lambayeque with Piura and Cajamarca (see *Traditional Music of Peru* 3). This area has ongoing commercial ties with nearby towns but so far has maintained its own cultural identity.

The coastal regions included in this collection are easily accessible to visitors, since the distances separating one from another are short; they are, moreover, connected by paved roads, mainly the Pan-American Highway. Due to improved communication systems, foreign influence is a significant factor. However, one can still find dances and instruments whose origins can be traced back decades or even centuries, as in the case of the dance of the *diablicos*, documented as early as the 18th century by Bishop Baltazar Martínez Compañón.

In the high-altitude districts the situation is quite different, especially because of the difficult access to the area. On a road from Incahuasi one can arrive at the department's capital in eight hours. To reach Cañaris from Chiclayo, one must take the Pan-American Highway north to Olmos, then continue east on the roadway to Pucará, in the Department of Cajamarca, which takes about five or six

hours. Then one must cross the Huancabamba River on a *huaro* (a wooden box suspended on a cable) and after that walk for approximately nine hours. The region's inaccessibility has helped its inhabitants maintain their traditional culture as revealed in such varied customs as their clothing, music, and the musical instruments that they make and use. In recent years, the music of the province of Chota, in the Department of Cajamarca, has also exerted an obvious influence, with its "typical band" formed by *quenas* (end-notched flute), *tambor* (drum), *bombo* (bass drum), and *platillo* (cymbal).

The music tied to seasonal events and life cycles has practically disappeared from the coast. The last surviving example is the riverbed or ditch cleaning (*limpieza de cauces*) included in this anthology (track 17). In the mountains the situation is very similar despite the persistence of traditional customs among inhabitants there; no songs or music have been recorded that relate specifically to these contexts.

Patron Saint Fiestas

In each village the patron saint *fiestas*, or celebrations, are the most important dates of the yearly calendar. During the *fiestas* collective feelings are expressed through devotion to diverse elements of the Catholic pantheon (Virgen de las Mercedes, San Juan, Cruz de Pañalá, among others). Each *fiesta* is an occasion to reaffirm one's identity as a group constituting a concrete geographical space. In Lambayeque this is particularly true, since the genres associated with ritual contexts have virtually disappeared, leaving these *fiestas* as the only means of collective expression for cultural customs. These are expressed in the music as well as the traditional dances, which continue to be performed despite the strong influence of foreign genres and instruments that have been introduced and spread mainly through the mass media.

The patron saint *fiestas* are also important as a means of expression for individual feelings. Each member of the community, or village, has an opportunity to express his religious faith—in the same manner that he may eat, drink, dance, or enjoy himself—this one time during the year. His participation as a member of a dance group reinforces his ties with the community to which he belongs, while the community in turn grants him recognition and concedes him prestige within it. In Lambayeque, especially on the coast, the prestige achieved through collaboration in organizing the *fiesta* extends to a large percentage of the population through a system

of *cargos* characterized precisely by being neither restrictive nor elitist but rather by involving all social classes.

This system does not depart substantially from the temporal structure followed in other regions of the country. There is a period of preparation, in which people designated as "devotees" will help pay for the expenses of the *fiesta*. The preparation time and the duration of the *fiesta* vary according to its degree of importance in the yearly calendar as well as to the organizing town's size and economic resources.

On the coast, the day before the major *fiestas* (like the *fiesta* of the Virgen de la Purísima Concepción in Túcume or the *fiesta* of the Cruz de Pañalá in Mórrope) begins with a dawn *albazo* that wakes up the village with firecrackers and explosions, bell-ringing, and music played by bands hired for the *fiesta*. In some *fiestas* there is a morning mass, after which these bands, or other musicians or musical groups, play all day long in the streets to herald the upcoming start of festivities. The *fiestas* formally begin with the *entrada*, or entrance into town, of the icon (for example, a statue) that represents the religious figure in whose honor the *fiesta* is celebrated. The icon is then set down in the church. During the year, many icons travel throughout different towns and village homes, sometimes located in the countryside.

The core of the *fiesta* is the "central day," which generally starts off with an *albazo*. After the "breakfast" that the devotees offer to the musicians, there follows the *retreta*, an outdoor concert in the town

square that becomes a contest (*contrapunto*) between two bands or, less often, between a band and a duo of *chirimía* (shawm) and *caja* (drum). Afterwards, a "central day" mass is heavily attended by the townspeople, usually followed by a corresponding procession that traverses the town for several hours. The procession may pause in front of small, covered altars (*pozas*), which are made in the street by some families or even neighborhoods. After this, there is a lunch for the musicians and for the *fiesta* officials. In the afternoon activities are held that are not directly related to the religious festivities (such as sporting events), and the musicians and dancers again take to the streets. The "central day" ends with another *contrapunto*, fireworks, and parties with musical groups from other towns.

In some of the more important *fiestas*, a "second day" is celebrated, more or less following the same program as the previous day, though with considerably diminished enthusiasm and participation on the part of the populace. Finally, the *fiesta* ends with the "day of farewell." After a morning mass the revered icon is carried off and returned to its place of permanent residence.

In the Andean zone the temporal structure of the *fiesta* includes the "vespers," "central day," and "final day." During the afternoon of the "vespers," the women dress up and adorn the icon with clothes made especially for that occasion, with native flowers, bells, and special cloth. For the "central day" a priest comes to celebrate a mass, which is followed by its corresponding procession accom-

panied by "typical bands," *chirimías*, and the dance of the *chimo* (fiesta of San Juan in Cañaris and the Virgen de las Mercedes in Incahuasi). The participation is high, and the people who live in country homes come not only for the festivities but also to exchange goods from their respective locales. Once the mass is over, the icon is undressed and is returned to its place in the church, where it will remain until the following year.

The Cargo System and the Festival Organization

The *cargos* or festival positions have always been used by individuals, families, and groups to establish or to increase their prestige within their community. The social recognition they gain is directly related to their success at fulfilling their responsibilities and usually has to do with the amount of money invested in doing so. The greater the material resources devoted to the *fiesta*, the higher the quality and quantity of the hired musical bands, the dancers, and the fireworks.

In the coastal zone there is a system called *mayordomía*, or stewardship. The *mayordomo* (steward) is the central authority of the *fiesta*. He organizes and finances the *fiesta*, and holds this post for a period ranging from one to five years. He underwrites the major expenses with his own money: the contracts with the musicians and dancers, including their transportation, full board, and accommodations, the fireworks, decorations, and souvenirs, and his own

banner that goes in front of the procession. His family also takes responsibility for the *fiesta* and contributes to it, because if the celebration is not as magnificent as expected, the whole family will share in the disgrace.

There is also, however, a system that incorporates the rest of the populace in organizing the *fiesta*. Several months before the *fiesta* the devotees commit themselves to participating in covering a variety of expenses, ranging from providing food for the musicians and dancers to donations of rockets and souvenirs, or sometimes even of cash. The *mayordomo* keeps a ledger in which he writes down what each devotee has committed to pay over the course of the year. He will visit them with a gift of liquor to ask them for help. Two months before the celebration he visits them one more time to remind them of the promise they have made. The daily sustenance for the musicians and dancers is the devotees' principal contribution. In order to meet their commitment, they mobilize all their relatives, friends, and acquaintances. Thus a devotee in charge of lunch will seek help from another devotee in charge of rice, one in charge of fish or preparing the food. In this way the expense is spread throughout nearly the entire population of the village.

Devotion and the resulting prestige are the principal incentives for the devotees' involvement. This is why parents will sign up their young children as devotees. A long list of devotees appears in the printed program, and this is very important to them. They have a special status within the *fiesta*, during

which the *mayordomo*, accompanied by musicians, comes to visit and thank them.

As a result of the increasingly difficult economic straits facing these villages, they have formed elected committees to organize *fiestas*. Nevertheless, the board names one of its members to be the *mayordomo* and play the traditional role in the ceremonies, securing in the usual way the devotees' commitment to help. Sometimes the brotherhoods take on the task of organizing instead.

In the Andean zone the principal feature of the *cargo* system is that the posts are hereditary, with a difference between "senior" and "junior" families. A family's position determines which communal and festive *cargos* they have access to, and divides the festival stewardship into principal *mayordomos* and attendant *mayordomos*, a division that also applies to other, lesser responsibilities.

The icon of the Virgin or a saint used to have its own land assigned to it for use by the principal *mayordomo*, the produce from which would be used in the yearly celebration. This has changed, especially since the land reform implemented by the administration of Juan Velasco Alvarado (1969). Today, the *mayordomos* cover all the expenses of the *fiesta* themselves, this being one of the principal causes for the reduction of the *mayordomías* and the disappearance of the veneration of specific icons.

In the case of Incahuasi, the principal *mayordomo* of the Virgen de las Mercedes comes from a family that has held this office for several generations. It is the most important family in the village in

economic, political, and religious terms, since one family member is the mayor and another the *mayordomo*, and the family possesses the best lands. Only in this way can the *mayordomo* keep up with the primary responsibility for organizing the *fiesta*, receiving some assistance as well in the form of charitable donations.

The Dances

The traditional dances that are part of the different festivities of the Department come mostly from the coastal (*Moche*) and Andean regions. In Zaña, because the traditional *fiestas* have already disappeared, there are no dance groups like those in the other regions. Instead, musical expressions are performed in private or family environments. This is why singing is much more important here than in the *Moche* and Andean zones and is present in every musical form, to such an extent that even a recited form like the *décima* enjoys wide popularity.

Despite the intrusion of new musical genres (like salsa music or *chicha*) and the consolidation of groups like the musical bands, the dance practices on the coast of Lambayeque are strongly maintained. The groups are organized in a board of directors whose members adhere to a hierarchy according to their seniority. Generally, their rank is indicated by where they stand in the choreographies and also by the color of their costumes. The director of the dance has near-absolute authority over the group and is in charge of supervising the discipline of the

dancers, directing the choreography, and representing the group when the festival authorities come to hire them. In some dances, like the *diablicos*, they take part in the choreography wearing the appropriate costumes, but they do not necessarily dance in all the dances.

The dancers dance out of devotion to a Virgin or saint to whom they have made a vow, which can be for either a specified or indeterminate number of years. When the time comes to retire, they simply say farewell to the dance and to the icon during the adoration ceremony. Each member of the group owns the costume and mask that he uses, and is responsible for their upkeep. In the old days, the group's board of directors would furnish the dancer with a costume.

Masks are widely used. They can be made out of tin, cardboard, or more recently plastic. The dances that use masks are the "little devils" (*diablicos*), "little blacks" (*negritos*), the "divine star" (*divina estrella*), the *margaros*, and the *panchitos*. In some towns there are mask makers who specialize in fashioning masks for a particular dance. These are hand-crafted and only made to order. Only in the *margaros* dance of Mochumí are mass-produced masks worn.

The dance of the *pastoras* or shepherdesses, found in almost every village between Christmas Day (December 25) and the feast of the Epiphany (January 6), shows peculiar organizational features. It is entirely made up of girls who sing carols to the Niño Dios. Within the group there are two "guides" who are in charge of keeping order and of setting

the verses to be sung. The rest of the shepherdesses have to obey them. These groups are organized by women chosen by their community or neighborhood. They teach the girls the songs and rehearse the dances with the dancers. The *pastoras* of each town differ in the songs and the way they dance.

One of the oldest musical forms still maintained on the coast of Lambayeque is the dance of the *diablicos*. This dance was photographed in Jayanca in 1904 by the German ethnographer Heinrich Brüning. His documentation shows little difference from the version recorded here. There are two variants of this dance in the towns of Túcume and Mochumí, both of which have the same organization and dance to the same music, the *chirimía* and *caja*. Where they differ lies the details of the costumes, the masks, and the choreography. The senior or veteran dancers tend to wear darker colors (especially black in combination with red) and many decorations. The size of their masks, which represent a cow, is proportional to the wearer's importance in the group. The dancers of lesser rank wear light colors (for example, sky blue) and fewer decorations; their masks represent a pig's head.

In the Andean zone one only finds the dance of the *chimo* (also called the dance of the *cascabeles* or bells). Entry into these groups is much more restricted than on the coast, where the only condition is that one be a local resident. In Incahuasi the town is divided into "first" and "second," or "major" and "minor" classes. This division is reflected in all aspects of communal life, and all the families belong

to one of the two groups. The *chimo* dance is made up of four groups: two "majors" ("hats" [*sombreros*] and "coats" [*casacas*]) and two "minors" (*chimos* and "turbans" [*turbantes*]), whose members belong to their respective families. The organization of each group is independent, and the authorities always have a place in the choreography or music. The placement of the groups inside the church or in the procession is determined strictly on the basis of the family's rank within the town's established order.

Music and Musical Instruments

The *marinera* (tracks 6, 14-16, 22) has a strong presence in all the towns of the Department, and it is played with practically all the instruments. It is the mainstay of the musical bands' repertoires. Players of such instruments as the banjo, the pianola, the harp, guitar, and even of instruments that specialize in other genres like the *pinkullo* (vertical flute) and the *chirimía*, also include it in their repertoires. In Cañaris and Incahuasi the *marinera* is played by the "typical bands" (*quena*, *tambor*, *bombo*, and *platillo*) and is danced making small jumps.

The *triste* (track 5, 19) is a nostalgic genre played throughout northern Peru and also in Lambayeque. It usually ends in a *huayno* fugue (track 5). In the Andean areas of the Department one can find the *taki* (tracks 3 and 4), sung to the accompaniment of a guitar. The *coplas*, four-verse stanzas sung in alternating strophes, and narrative forms like the *décimas* are still performed in Zaña and its neighbor-

ing districts (tracks 20, 21).

On the coast, several traditional instruments that were once used are today being driven inexorably into extinction by the rise of bands and new genres. Performers of instruments like the *pinkullo* and the *chirimía* accompanied by a *caja*, the ensemble of the banjo and guitars, or the harp and the *tamborero* would be hired to play at private parties or for municipal festivities. The highest-ranking musician generally plays the principal instrument and makes all the financial arrangements. He takes charge of finding an accompanist, whom he compensates with a percentage of the take that is smaller than his own. If the party is a private one, the pay is hourly. If the *mayordomo* hires them for a patron saint *fiesta*, they are hired for a specific period of days. The director of a band assumes the principal role in instrumental groups, as in the cases of musical bands and "typical bands."

The *chirimía* (tracks 2, 7, 9) is one of the traditional instruments characteristic of this Department that is not found in any other region of northern Peru. It is a wind instrument similar to the oboe and is found in two distinct cultural areas of Lambayeque: the coastal zone (district of Ferreñafe and the entire province of Lambayeque) and the mountain districts of the province of Ferreñafe (Cañaris and Incahuasi), where the instrument is made of orange-tree wood. The last remaining active performer, Mr. Victorino Acosta Chozo, comes from a long tradition of *chirimía* players on the coast. He was 84 years of age at the time this recording was

made. The *chirimía* that Mr. Acosta plays belonged to a colleague of his who died 50 years ago. He has since added silver decorations from the instrument that he inherited from his father. The instrument was made of *huayacán* wood, which comes from the mountains of Piura. It is 30 cm. long and has seven holes or *términos* (six in front and one in back). At the top, next to where the musician puts his mouth, there is a mouthpiece or *boquilla* made out of a thread reel. Inserted inside is a thin reed (called a *pajuela*) that is obtained from a slender reed that grows on the slopes and riverbanks, and that has been soaking for several days. The clarity of sound produced depends on the state of the *boquilla*. The *chirimía* is always accompanied by a *caja*, played by a *cajero*. This is a percussion instrument with a cylinder made out of cedar wood, an upper membrane of kidskin (to make it more resistant), and a lower one of goatskin (lighter, so it vibrates better). Across this last is a cord or *cimba* made from the intestines of a young goat; it serves as a resonator. The membranes are held in place by cords or *pasadores* that are used to tune the drum, and its borders are made from thin poles of quince. The sticks used to play the *caja* are called *baquetas*.

The traditional repertoire of the *chirimía* is unique on the coast and is basically made up of dances such as the *diablicos* (track 7) the *negritos* (track 9), the *divina estrella*; processional and street marches, as well as those for giving thanks; and several tunes, like for instance the *llamadas*, sung only during the patron saint *fiestas*. The *chirimía* is not

associated with any dance or other group, and is freely moved all over the village during the festivities. Mr. Victorino Acosta also plays music he learned listening to musical bands or from other sources—*cumbias*, *rumbas*, *huaynos*, and especially *marineras*. The *chirimía* enjoyed great importance and social prestige. This was reflected in the fact that the *chirimía* player and his accompanist would receive proportionately more money than a member in a band. The musical bands cannot accompany dances that do not correspond to their repertoire.

The *pinkullo* (tracks 10-12) is a flute made from a reed with two holes in front and one in back. It is 30 cm. long, and the fingering is done with the index and middle fingers and thumb of the left hand. It is played both on the coast and in the mountains. On the coast, however, there is only one person left who plays it, mainly to accompany the different towns' *pastoras* dance, although he can also play *huaynos* and *marineras* (during the lunch, for example). In the mountains, by contrast, the *pinkullo* is linked only to the various elements of the *chimo* dance, and to no other genre.

The harp (track 15) was once widely played in Lambayeque and Piura, but today there are few performers. It is made from strong wood and differs from its European counterpart in that it has no pedals. One player plucks the harp, and another player, the *tamborero*, strikes the body of the instrument to produce the rhythm. Its repertoire consists mainly of *marineras*, which are always sung.

The banjo (track 16) is another foreign instru-

ment that was adapted for these regions. It is always linked to an instrumental group that has one or more guitars. It is used to play *marineras*, waltzes, and polkas. This same repertoire was shared by the *pianola*, a box that contained a mechanism that moved the keys with a crank that the musician turned with one hand while opening and closing the cover of the instrument with the other in order to provide the rhythm.

As for instrumental groups, the musical bands of the coast and the "typical bands" of the mountains are the most widespread and are most often found in the patron saint *fiestas* or at institutionally organized dances. Their participation lends a festive rather than ritual character to the event, and their repertoire consists of traditional genres and some foreign ones that are picked up from the mass media. All of them show signs of external influences that are not traditional in the regions. This is clearly seen in the case of the "typical bands," whose styles are exact copies of their counterparts in Cajamarca.



Harpist and percussionist, Mórrope

Introduction to the Tracks

1. *Chimo* (dance)

This dance was recorded on September 23, 1990, in the district of Incahuasi, province of Ferreñafe, during the celebration on the night before the *fiesta* of the Virgen de las Mercedes in the town church, where the dancers gathered to salute the virgin. It is played on *cajas* and *pinkullos*, and the bells worn by the dancers can also be heard.

Chimo is the name of one of the four groups that perform the dance, which, by extension, has the same name. The others are the *turbantes*, *sombreros*, and *casacas*, who dance accompanied by their *mamitas* or principal musicians. Three of them play the *pinkullo* and the *caja* while another beats a larger *caja* with a rattle filled with pebbles. Each musician holds the *pinkullo* with his left hand, letting the *caja* (small drum) dangle below from the same hand and striking it with the right hand. They maintain a rhythm for the dancers, who keep time with bells they wear tied to their legs. The *pinkullos* play a melody that is associated neither with other groups' tunes nor with the rhythm of their own drums, so that whether they are heard individually or together, they have no particular rhythm or harmony in common.

The *mamita chimo*, who has no *pinkullo*, at times sings a tune with lyrics that have no known translation and are thought to be in the Mochica language (JAY NA YO, JAY NA YO/JAY NA YO, JAY NA YO/OJO YO NOY, OJO YO NOY), followed by Spanish and Quechua verses. This phrase has a direct corre-

lation with the transcription of the song for this same dance made by Bishop Baltazar Martínez Compañón two centuries ago.

2. *Chirimía* and *Caja*

Recorded during the final phase of the procession carried out on the central day of the *fiesta* of the Virgen de las Mercedes in the district of Incahuasi, province of Ferreñafe, on September 24, 1990. This piece is performed on a *chirimía* and *caja*. The melody played by the *chirimero* does not follow the rhythm kept by the *caja* player. This instrumental duo walk about the town streets during the *fiesta* and are present in its more important phases, such as the procession and the previous day's salute in church.

3. *Taki*

This was recorded by request in a home in the district of Cañaris, province of Ferreñafe, on June 23, 1990. It is performed by a male singer (in Spanish and Quechua), accompanied by a *charango*.

The *taki* or *takin* is a freeform genre found in the districts of Cañaris and Incahuasi. It is often accompanied not by the standard Andean *charango*, but rather by a rudimentary wooden guitar with four strings. The performer strums the upper strings while at the same time playing the melody on the first string. The *charanguista* acts as a leader, heading a column of men and women who eventually form a circle that turns counterclockwise, all of them arm in arm and very close together. The dance is a kind of tap dance, in unison, using both feet though almost

without lifting them from the ground.

The song is initiated by the guide in falsetto. The verses are entirely improvised and are mostly sung in Quechua, although lately Spanish is being used more and more often. The lyrics refer to the context in which the music is performed: weddings, a hair cut, roofing, engagement, baptism.

The *taki*—also called *kashwa*—is a spontaneous performance in family gatherings, and cannot be found in any public or community-oriented contexts.

4. *Taki II*

Recorded by request on the same day as the previous example (June 23, 1990) in the district of Cañaris, province of Ferreñafe, also performed by a male singer accompanied by a *charango*. Despite having been recorded on the day before the *fiesta* of San Juan, it is not directly connected with this festivity. The verses that are sung are improvised, and in this case they refer to the group of researchers present at the time, in the belief that they were representatives of some state agency. The singer made use of the occasion to request, in verse, that a road be built in the region. Such creativity is applied to an even greater degree in community contexts, but it is very difficult for outside observers to gain access to these.

5. *Triste con Fuga de Huayno*

This was recorded the day before the *fiesta* of San Juan on June 23, 1990, in the district of Cañaris, province of Incahuasi, during the open-air band concert held in the town square before the procession.

It is performed by the “typical band,” El Ruiseñor, composed of three *quenás*, one *bombo*, *platillos* (cymbals), and a *tarola*.

The “typical band” is a musical group found mainly in the neighboring province of Chota, in Cajamarca, from where it has spread to Incahuasi and Cañaris. Its presence is felt in the patron saint *fiestas*, where bystanders have the opportunity to dance with a partner without necessarily belonging to a dance group like the *chimo* or waiting to take part in the *taki*. The “typical band” was introduced relatively recently and has been adopted especially by younger people.

The *triste* is a genre sung throughout the north of the country. Its nostalgic character likens it to the *muliza* in central Peru and the *yaravi* in the south. They are generally followed by a *huayno* that serves as a conclusion or fugue, played in the style of Chota.

6. *Marinera con Fuga de Huayno*

This piece of music was recorded on the central day of the *fiesta* of San Juan in the district of Cañaris, province of Ferreñafe, on June 24, 1990. It is performed by a “typical band” made up of three *quenás*, *bombo*, *platillos*, and a *tarola*.

Once again this style corresponds exactly to the repertoire of the “typical bands” in Chota. The *marinera* is an extremely popular genre in these regions. It always ends in a *huayno*, which often comes from other regions. The *huayno* is adapted to the *marinera* style, even if this means altering some parts of the melody to fit the structure being used.

This is the case here, as a *huayno* from Junín can be discerned in the concluding fugue.

7. *Diablicos* (dance)

Performed by request on a *caja* and *chirimía* by Aurelio and Victorino Acosta, respectively, at the former's home in Ferreñafe. It was recorded on December 30, 1990, during the preparation for the New Year's *fiesta* of the Niño Dios in Jayanca, where the piece was to be performed two days later.

The characters in this dance are one *capataz* or *luzbel*, two *regidores* or *cojuelos*, and a variable number (up to 60) of *diablos*. The *luzbel* is the one in charge of maintaining discipline and order within the group, directing the choreography and indicating the different activities to be performed during the festive ceremonies. The *cojuelos* make sure the sanctions imposed by the *capataz* are followed and make way for the dancers. The troupe moves along in two columns flanking the *capataz*, while the *regidores* are free to roam about.

Victorino Acosta Chozo is the only *chirimero* available to the dancers of Túcume and Mochumí. The melody and rhythm are the same for both groups, and, according to the musicians, have been performed with no significant changes for several decades.

8. *Toque de Negritos*

Recorded in the district of Mórrope, province of Lambayeque, during the *fiesta* of the Epiphany on January 6, 1991. It is performed on the *caja* by Mr.

Adriano Ferroñán Damián.

The *negritos* are performers with their face and hands painted black who move about freely during this *fiesta*, playing all kinds of practical jokes. Their role is, in a way, marginal to the progress of the *fiesta* itself. As the reenactment of the Three Wise Men is going on (track 18), the *negritos* move to and fro, accompanied by a *caja* and a large drum. The music of these instruments imitates African rhythms, to which the *negritos* dance with exaggerated movements and keeping to no defined choreography. In the culminating moments of the reenactment of the Three Wise Men, the lead *negrito* mimics the movements and phrases of King Herod, who is about to die, provoking laughter among the bystanders. Nevertheless, he always remains outside the main performance space.

9. *Negritos* (dance)

This recording was made by request in Ferreñafe on December 30, 1990, during a visit paid to the *chirimero* at home prior to his participation in the New Year's *fiesta* of the Niño Dios in Jayanca. Performed on a *chirimía* and *caja* by Victorino and Aurelio Acosta, respectively.

Formerly, there were several *negritos* dance troupes, each with its own choreography, but today they have virtually disappeared. Their music used to be performed on a *chirimía*, as Victorino Acosta reminds us in this recording. Just as with the music of the *diablicos* dance, this melody is not found in the music bands' repertoires.

10. *Pastoras de Mórrope*

Recorded on December 26, 1990, in the district of Mórrope, province of Lambayeque, during the lunch on the second day of the Christmas *fiesta* of the Niño Dios. It is being played on a *pinkullo* and *cajita* by Mr. Melchor Bances (72 years of age), who is accompanying the little girls who make up the *pastoras* group. The girls, in turn, carry *panderetas* or tambourines, which they play following the rhythm established by the *cajita*.

This group is divided in two: the *pastoras* proper, whose members' ages run between eight and fifteen, and the *serranitas*, between ages five and seven. The first verse is sung by one of the guides, and immediately after the rest of the *pastoras* join her in singing several strophes. The *serranitas* follow, and both groups continue to alternate in this way. There is no *contrapunto* or contest between these groups.

11. *Pastoras* (accompaniment)

Performed on a *pinkullo* and a *cajita* by Mr. Melchor Bances in Mórrope, Lambayeque, on July 4, 1991. This is a recording made by request in order to appreciate more clearly the tune that accompanies the *pastoras* of Mórrope. The melody is the same one they use to sing their strophes in adoration of the Niño Dios.

In this case, the melody played on the *pinkullo* does indeed follow the same rhythm being struck on the *cajita*. The similarity of this rhythm with the corresponding *huayno* or *cashua* of Cajamarca is remarkable, as played on the flute and *caja* (see Tra-

ditional Music of Peru 3: *Cajamarca and the Colca Valley* SF 40468).

12. *Pastoras de Jayanca*

This example was recorded on January 1, 1991, in Jayanca, province of Lambayeque, during the visit paid to a devotee at home as a part of the celebration of the New Year's *fiesta* of the Niño Dios, played by Mr. Melchor Bances on the *pinkullo* and *cajita* and accompanied by the singing of the *pastoras*. Some of them have *panderetas*.

This version is different from the previous one with regard to the melody and the dance. The melodies are sung traditionally, but none of them originated in these towns; they came rather from old European *villancicos* or carols with popular verses that can be found today throughout Peru.

13. *Ingleses o Margaros*

This song is performed by Carlos Inoñán Ipanaqué, Nicolás Vargas Sandoval, and Santos Gonzales Dávila on the bass drum, clarinet, and saxophone, respectively. It was recorded on February 3, 1991, during the *fiesta* of the Virgen Purísima Concepción in the district of Mochumí, province of Lambayeque.

This dance is of unknown antiquity, although it is believed to have arisen in the coastal villages of Piura and Lambayeque around the end of the 19th century. In the photographic collection of Heinrich Brüning there are two examples of the dance of the *ingleses* (Englishmen) that show differences between them and also from the one as performed today.

One of the photographs was taken in April 1904, at the *fiesta* of the Ascension in Jayanca.

Around 1920, a musician surnamed Sarmiento composed or arranged the melody that is known today, performing it on his violin from then on until 1973, when he retired due to his advancing years. The instruments that currently accompany the dance have been used since 1976.

The dance is a satirical representation of the English sailors who came to Peru on steam-driven cargo ships. This mode of transport is replaced by a cart pulled by a pair of oxen, from which the "Englishmen" dancers descend speaking in their foreign "accent" ("Oh, mucho lo bueno margarito,...") and then go to pay their respects to the Virgin. *Margaros* or *margarito* insinuates the effeminate attributes given to them in order to heighten the mockery.

The Mochumí version of this dance was once presented without musical accompaniment and contained songs and tap dances that are no longer practiced. The group is led by a chief or *capataz* along with his two "wives" (also played by men); the rest of the members are his "sons." The leader and his "wives" dance in front, followed by their "sons," who form two columns of from ten to twenty members each.

14. *Marinera con Fuga de Huayno*

Recorded in the district of Mórrope, province of Lambayeque, on May 10, 1990, the central day of the *fiesta* of the Santísima Cruz de Pañalá, during the lunch offered to the musicians by the designated

devotee after the procession had concluded. After lunch a *contrapunto* contest was begun between a band on one side and the *chirimía* on the other, with both playing their songs in alternation. Performed on *chirimía* and *caja* by Mr. Victorino Acosta Chozo and his grandson Martín Acosta Seña.

This is a *marinera* from Mórrope whose name the performer could not recall; he learned it from his father, who taught him to play the *chirimía* and who had heard it in turn from his own teacher, his uncle. The concluding fugue that accompanies it is a *huayno* that is also performed in the *divina estrella* dance, probably picked up elsewhere since the influence of Cajamarca can be heard in its melody.

15. *Marinera "300 Pounds of Gold/300 Libras de Oro"*

Recorded by request on February 8, 1991, in the district of Monsefú, province of Chiclayo, at the home of the harpist. This song was performed on the harp with percussion by the *tamborero* (who strikes the instrument itself) by Jorge Mendoza and Baltazar Quesquén, who take turns singing.

In the coastal areas of both Lambayeque and Piura it was possible to find harpists for hire—especially for private parties but also for such other occasions as the Carnivals. Jorge Mendoza, who comes from a family of harpists, learned to play when he was 15 years old. The instrument has 32 strings and is crafted from cedar wood. The bass strings used to be made of kid or lamb gut, and the thin ones of wire. Today they are all made of nylon.

The repertoire is mainly comprised of

marineras, polkas, and waltzes, which are played in great number in the dances. This example is a *marinera* that is popular throughout northern Peru; its lyrics make reference to some of the Department's most important landowners and the large sums they would squander. While the harpist strums the strings, the *tamborero* strikes the body of the instrument with such force as to practically drown out the melody. The sound he produces serves to set the beat for those dancing.

16. *Marinera* "The Potter/El Alfarero"

Recorded by request on January 2, 1991, in the country home San Antonio, district of Mórrope-Lambayeque, on a visit paid during the New Year's *fiestas*. Performed on the banjo and guitar by Professor Rudecindo Maco and Ramos Sandoval, respectively, who also sing.

This song was composed by Professor Maco and reflects a very important activity in a settler's life, a large portion of which is dedicated to pottery.

The banjo is a metal cylinder covered by a piece of stretched leather over which the four pairs of strings cross. Its tuning is: E - B - G^b - D^b [mi - si - sol^b - re^b]. It is played with a plectrum after the manner of a mandolin, although the melody is only played at the introduction and in the middle of the musical score. During the singing, the banjo marks the chord being used.

17. *Limpieza de Cauces* (Pregón de Mórrope)

This recording was made by request on February 5, 1991, in the district of Mórrope, province of Lambayeque. It is sung by Mr. Celestino Santisteban Damián, 70 years of age, who accompanies himself on the *caja*.

When the settlers of Mórrope or the outlying country homes needed to clean the riverbeds or irrigation channels, they were summoned by a crier (*pregonero*) accompanied by his *cajero*. During the night and the morning before the work was to be done those responsible for the *pregón* went about the town and its heights, stopping now and then to cry out their call and later to play a characteristic beat on the *tambor*. This could be heard kilometers away. The male residents would gather their tools and head towards the indicated site.

In this case the irrigation workers are summoned to a place called Cachinche, bringing axes, machetes, and pruning-hooks. The crier repeats his cry until reaching the work site, where a *marinera* is then performed as the musicians' farewell. When they finish, they are offered *chicha* and *yonque* (both alcoholic drinks), but they are not compensated with money.

18. *Los Reyes Magos* (reenactment)

Recorded in Mórrope during the *fiesta* of the Epiphany on January 6, 1991. For several centuries the Biblical drama of the Three Wise Men of the East who must ask Herod, King of Judea, for permission to enter the kingdom in order to visit the new-

born Jesus has been reenacted. This reenactment is done in verse and is recited for over two hours by the actors that play Herod, the Three Wise Men, baby Jesus, Saint Joseph, the Virgin Mary, and the ambassadors and soldiers. The texts (called *relaciones*) are zealously guarded, being preserved and handed down from generation to generation. The keeper of the *relaciones* is responsible for rehearsing with the participants, and also serves as prompter during the reenactment itself.

The act is performed in the afternoon in the town square. King Herod's "palace" is a small stage erected in the atrium of the church.

The townspeople attend *en masse* during both days of the performance (January 6 and 7); the same thing happens in towns like Monsefú, Mochumí, and Illimo.

In Mórrope, a town where tradition is strong, this act at no time loses its solemnity, despite the *negritos'* playful sideshows. In other towns, however, new elements and characters of "popular" humor have been introduced.

19. *Triste*

Recorded on January 3, 1991, in the district of Zaña, province of Chiclayo, during a family gathering. Sung by Mr. José Lisera.

In Zaña there are people who are known for their skill in singing *tristes* or other type of *coplas*, and José Lisera is one of them. The one we are listening to here is a traditional song performed by a rural peasant in a friend's house, where they met after

their work in the fields to drink beer and to sing.

20. *Coplas I*

Recorded on January 3, 1991, in the district of Zaña, province of Chiclayo, on the same occasion as the previous example. Performed by Mr. José Lisera, a farmer who is known for singing humorous verses with predominantly erotic themes. These stanzas have been handed down from generation to generation and are generally anonymous. The melody that accompanies them is always the same, and the metrical structure is that of octosyllabic quatrains with mainly consonant rhyme, alternating every other verse.

Usually, whenever two or more *copla* singers are present at a gathering, they enter into a *contrapunto* competition, in which the winner is the one who sings the wittiest verses. In the six strophes of this example we can recognize three different topics: one tragic one that falls in between two that deal humorously with love, sung one after another without a noticeable transition, since the singer was not bound by a prior challenge to a specific theme.

21. *Coplas II*

This example was recorded in Zaña, Chiclayo, on December 31, 1990, and is performed by "El Jefe" and Mr. Víctor Gamarra during a gathering at the latter's house.

"El Jefe" is a farmer about 50 years old who has become one of the most representative performers in Zaña of *coplas*, *tristes*, and *décimas*, both sung and

recited. He has written many songs, among them this musical piece. He is accompanied by Víctor Gamarra, singer, reciter, and composer of *décimas*.

22. *Marinera*

Recorded on February 5, 1991, in Zaña, Chiclayo, during a *jarana* or party. "El Jefe" and "el Tana" sing, while the latter also plays the *cajón* (a wooden box with a hole in its back used as a percussion instrument).

The *marinera* is one of the most frequently performed musical genres in the entire Department, and Zaña is no exception. Here it is accompanied by a *cajón* played by "el Tana." He is a well-known figure throughout the district for being an excellent *cajonero* and singer. He is also the protagonist of the joking anecdotes that the people of Zaña like to tell whenever the opportunity presents itself. In this case, "el Jefe" sings the first two strophes, with "el Tana" joining in the third and then concluding the performance.

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The Wise Men, Illimo

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