1. **EL CONTRAPUNTÓ (marinera)** - Los Mensajeros de la Libertad (vocal) by El Solitario de la Libertad (Smith #4073A, DSC 1376) (T199)

2. **EL INMENO ALTIPLANO** (haquiar) - Los KCollas (vocal) by Alejandro Núñez A. director: Felix Luna (Smith #8611B, 1444A) (T345)

3. **EL PENADO (bolero)** (Teofano Guerra) - Jorge Barssy (vocal) and its conjunto (Smith #8612A, 1444B) (T345)

4. **SEPARACIÓN** (vocal) (Hinco Castillo) - Los Tupas (vocal) Pablo Núñez, Paco Miranda, Jose Chinchay (Smith #8280A, DJS 1920) (T124)

5. **SOY TRUJILLANITA (marinera)** - Banda Sinfonica Sunicancha (instrumental) (Smith #8640B, 1345) (T395)

6. **MAÑANA ME VOY** (haquiao) - Solitaria Andajina (vocal) with Banda Filarmónica Andajina (Smith #7708B, DJS 1156) (T124)

7. **AYHUAPA** (pasacalle) (Víctor Cordero) - Banda Filarmónica Andajina (instrumental) (Smith #7708A, DJS 1155) (T124)

8. **DE QUERER PORQUE ME QUERES** (rock) - Beto Boucheh (vocal) (probably unissued) (T878)

9. **MI CHINA LOLA** (haquiao - cumbia) (Hernán Villanueva) - Conjunto Cachicadan (vocal) director: Hernán Villanueva (Smith #8296A, DJS 2101) (T147)

10. **EL PELICANO** (estilo pupo) (Andrés Caballero) - Blackie Coronado (vocal) and its conjunto (Smith #7711A, DJS 936) (T219)

11. **EL SERRANITO** (cambias) (César Reina) - Los Ases del Ande (instrumental with darbuka, el. guitar and percussion) (Smith #8208B, DJS 2515) (T175)

12. **EL ALCATRAZ** (日常生活) - Blackie Coronado (vocal) and its conjunto (Smith #7770A, DJS 935) (T129)

13. **QUE VIVA EL SANTO** (San Juanito) - Conjunto Los Chiriques (vocal) Polí Gil, Coronado, & Lompa (Smith #8219A, DJS 1923) (T388)

14. **CACHURPITA** (haquiao) - Conjunto Virgen De Natividad de Cajamarquilla, director: Humberto Vercilla (Smith #8610B, DJS 1527) (T836)

15. **INGRATA HUANCAY BAMBINA** (huayno) (Román Portella) - Los Canarios del Peru (male vocal) (Smith #8640A, DJS 2555) (T388)

16. **EL PROFETARIO** (huayno) (Noelberto Alumirano) - Conjunto Los Condores de Parinacochcha (male vocal & director: Noelberto Alumirano) (Smith #8295A, 2079) (T322)

17. **PRETENCIOSA HUANCAYNITA** (huayno) - Trio Los Andes (instrumental featuring a harmonica) (probably not issued) (T878)

18. **GORRONCITO** (huayno) (Víctor Agui) - Pielcior de Los Andes (vocal) with Orquesta Lina Tarrena, director: Adrias Solano (Smith #7706B, DJS 1924) (T975)

19. **VICUÑITA DE ANCAHUASI** (costumbre) - Conjunto Costumbre (with high female voice singing in quechua) (probably not issued) (T878)

20. **ARDOROSA PASIÓN** (papall y) (T. Quintana - Víctor Calderón C.) - Conjunto Alma Janjina vocal by Hermanos Bonilla Peña (probably brother and two sisters) (Smith #8296A, DJS 2074) (T998)

21. **AYACUCHANA** (marinera) - Conjunto Lia Folklorica del Peru (mostly instrumental) (recorded by Radio Central) (probably not issued) (T878)

22. **VICUÑITAS DE ALTAS PUNAS** - Conjunto San Cristóbal del Bistongo (vocal by female duo) (Smith #8281A, DJS 2055) (T199)

23. **LA ÚLTIMA COPA** (tango) (Francisco Canario) - Alberto Jara (vocal) and its conjunto (Smith #7706B, DJS 766) (T213)

24. **"039" (paucho)** (Alejandro Durán) - Tito Ariva (vocal) and its ceintes (Smith #8295B, 1476) (T126)

25. **EL CONSEJO DE LLORAR** (vocal) (Carlos Sebastiani) - Los Yugnas (vocal) (Smith #7897, DJS 1277) (T712)

26. **LA PAMPA Y LA PUNA (bolero)** (Carlos Valderama) - Los Dandys (vocal trio) and its conjunto (Flores & Jaramillo) (Smith #8393A, 817) (T725)

27. **SOY CROLLO** (polka) - Los Monarcos (vocal) - R. Jaramillo, M. Perez, & A. Rouda (Smith #7625B, 670) (T799)
MUSIC OF PERU: THE 1960s
"From the Mountains to the Sea"
by John Cohen

This CD presents Peru’s Andean highland music as well as the Criolla music from the coast. The mountain music retains the influence of its indigenous ancestry, while the coastal music blends Spanish and African roots with other music from Latin America.

All the recordings are from the Discos Smith catalog, a small Peruvian label which existed from the late 1950s into the early 1970s, and recorded both Andean mountain music and coastal Criolla. On the original record labels of the 78s and 45s which the company released, the producers or musicians indicated the style or rhythm of each performance, which was not only a useful marketing ploy but also gave the outsider a guide to what might be heard in the grooves of each record. From the Andes we hear Huayna, Huaylash, Muliza, Passa Calle, Costumbrista, Carnaval, Taquirari, and Cachiripunta, while from the coast we hear Marinera, Vals Criolla, Bolero, Cumbia, Rock, Tango, Paseo, Alcatraz, Festejo, and Polka.

All the music on Discos Smith was intended for specific Peruvian markets, reflecting the purchasers’ local preferences as well as the artists’ ideas of being up-to-date. There is an incredible diversity and vigor to be heard in this popular music and in the traditional music it has drawn from. This may be the first collection offering Peruvian Criolla music and the black Peruvian traditions which shaped it, along with some superb examples of Andean music.

Discos Smith probably saw Criolla and Andean as two distinct markets. Yet their catalog can also be read as a musical thread following the path of Andean people’s migration from the mountains to the coast. Millions of serranos made this journey starting in small Andean villages, then moving to urban centers in the mountains. From there some went to the coastal industrial cities such as Trujillo and Chimbote where workers were needed in the fish industry and on large sugar plantations. But the great majority travelled directly to the capital city of Lima where they were greeted by an unfriendly world and tried to seek refuge with people from their home regions. In fact, even today, the distribution of Andean groups in Lima reflects their mountain origins with the greatest concentration of Ancash people living north of the city, and Huancayinos living along the central highway which leads back to their part of the Andes. Although the sources of most Smith recordings were from the mountains, most of the recordings were made in Lima by migrant musicians and their largest market was probably among the migrants within Lima.

Little has been written about Criolla music although it had come to be the music preferred by the dominant elite of Peru before becoming popular with the working classes of the coast. Musicologists have chosen to focus on the Andean traditions with special emphasis on the culture preserved in the Indian communities and at festivals. The commercial and popular Andean traditions such as Huaynos (heard on our previous releases of Peruvian music, Arhoolie CDs 320 & 338), Mulizas, and Yaravi have been largely avoided by musicologists who have dismissed these forms as commercial exploitations by business interests. Yet the music preserved by Discos Smith and other small record companies attests to the validity and vigor of Peruvian popular culture, confirming how the commercial marketplace of the twentieth century has become the vehicle for the cultural expression of the people.

In Peru, musical identity can reveal if you are from the coast, a migrant, a resident of a highland town, or if you are an Indian living out in a mountain community. In this way each Peruvian is defined by the music around him. Today, musical orientation still can identify where you are, where you’re coming from and where you’re heading.

Here is how an Andean might view his world, “Being from the village of Huaylas, we have village music: our own local songs and festival music for our Saint’s day celebration. We also have Huaynos done in a distinct Ancash style. Anyone from the department (state) of Ancash can recognize this sound, even when they move to Lima. We can hear it at an Ancash
social club in Lima, or on the radio if the disc jockey is from Ancash."

In the Andes, the Indians who live out in the countryside have their own typical songs (tipicas) as well as customs (costumbrista music). But sometimes ritual music can take over the villages and towns, and it is even played at celebrations in Lima social clubs. When an Andean villager travels to the towns, cafes where they play loudspeakers around the plaza. hot food, the couples dance to it closely together. They move their hips to the tricky rhythms produced by the percussive sounds of drums and sticks banged together. This is very different from the way Andean people dance the Huayno.

In Lima, in the 1960s, street radios blared out Criolla music, tangos, boleros, cumbias. The working people at the markets seemed to prefer the coastal music. They didn't have any feeling for Andean music. In response, migrants from the sierra stayed near places where Andean music was heard. But the children of the migrants liked to dance to Cumbia music which originated in Colombia, and which swept all of Latin America.

**Discos Smith: Popular Music from the Andes to the Coast**

Some of this music from the Smith catalog will have nostalgic appeal to Peruvian emigrants in the U.S. Many of them were from the coast and travelled out of the country, while Andean people from the sierra were migrating to the coast.

In the boom years of copper mining in the 1950s the new Peruvian record industry was directing its releases at very specific groups since there was no single mass market. For the first time Peruvian pressing plants were manufacturing discs of Peruvian music. Earlier they had sold mostly imported music. The initial plan of the larger companies was, as before, to sell to the Peruvian upperclass, but they soon discovered a much bigger market for indigenous vernacular music. It was an expansive period, when small labels started to compete with the larger ones. It was also an exploratory period with no clearly defined audience. This CD offers an accurate snapshot of that period when the big migrations from the Andes to the coast were underway and the main musics of Peru were Huaynos and Criolla, representing two very different traditions.

Since the late 1980s with the surge in popularity of Salsa and Tropical music in the streets of Lima, music from other parts of Latin America has overshadowed popular Peruvian music. Today, much of the Criolla music has disappeared from the airwaves. The once cherished Marinera is rarely performed in Lima, and similar distinctive Peruvian musics have receded into the background behind the force of Latin Pop and Caribbean influences.

Although the Huayno remains popular today, Chicha music has done the same to this popular music of the Andes, making it seem old fashioned. In a way, both Huayno and Criolla have acquired a nostalgic quality in modern Peru. As popular music that has survived from the past, they have become the folk music of Peru in the sense that Moe Asch and Chris Strachwitz have defined it. In their vision, folk music includes popular, commercial, traditional, mestizo, Indian, ritual, ceremonial, topical, protest, political — an inclusive spectrum with room for almost everything but art music, opera, classical, and the music of elite society.

Discos Smith was owned by Mabile Smith, a north American who had worked for the first large record companies in Peru before founding his own label. His recordings were known for the excellence of their sound (done on 1/4" BASF tape at 15 ips, using excellent microphones and probably a professional Ampex recorder) and the roughness and authenticity of much of the music. His musical director was Sr. Sotelo who located the artists and supervised the recordings. It was the raw, authentic sounds on the Smith label that caught my attention initially in 1964. In 1989 I located more than 500 of Smith's original tapes and suggested to Chris Strachwitz, of Arhoolie Records, to purchase them.

Of the approximately 2150 recorded performances Arhoolie acquired from Discos Smith, 947 were listed as Huaynos, and a great many others were distinctly Andean. Discos Smith was active during the years when Huayno records
sold more than all other kinds of music combined in Peru. During that period a generic Huayno style emerged that could be heard from every part of the sierra. It existed as something different from the distinctly local/regional Huaynos which were known prior to the coming of the record industry. This process is similar to the way the Bluegrass style became an overlay on regional country musics throughout the U.S. Beyond regional Huayno groups, there were also Folkloric groups who would present music from a variety of regions. This might explain how the Bolivian Taquirari music (#2) arrived at but one record company of the same period as Smith, called Sono-Radio, divided their new release announcements into four sections: “Nueva Ola” [Julio Iglesias and Diana Ross], “Tropical,” “Criolla,” and “Vernacular” [Andean].

**Music Nametags**

In assigning nametags, Peruvian record labels generally defined coastal music as Criolla, jungle music as Selva, and Andean music as Folklore. It is not certain as to how these terms were arrived at but one record company of the same period as Smith, called Sono-Radio, divided their new release announcements into four sections: “Nueva Ola” [Julio Iglesias and Diana Ross], “Tropical,” “Criolla,” and “Vernacular” [Andean].

**CRIOLLA**

Criolla music blended Spanish and Afro-Caribbean traditions which evolved during 400 years from the colonial era on. Criolla culture produced distinctive musics such as the Marinera and the Vals Criolla. Compared to the Andes, the coastal tradition has always been more receptive to music from Europe and popular Latin American rhythms such as boleros, tangos and cumbias.

In an article for the Geographical Magazine (May 1987), Peter Cloudsley surveys the development of Creole music in Peru. He describes how in the 17th century, “slaves were taken from the Andean mines to work in sugar and cotton plantations on the coast. The Spaniards already had been using blacks as domestic servants, and many of Lima’s artisans were freed slaves. For centuries blacks and whites lived in close contact, resulting in a cultural mix that came to be called criollismo in the present century.

“A ‘creole’ originally meant a Spaniard who was born in the New World, but the creole culture borrowed as much from Africa as it did from Spain. Today, black Peruvians consider themselves to be creoles.” (Cloudsley)

“Black and white musical traditions developed separately: in the grand salons the whites danced European waltzes, mazurkas and jotas while in the alleyways blacks played and danced the zamacueca, panalitio and alcatraz.” (ibid)

“Creole music embraced only a minority of Peruvians who lived on the coast and in the principal departmental capitals of the Sierra. It totally excluded the campesinos. Creole culture was a monopoly of the dominant classes and its official recognition (with the National Day of Creole Song in 1944) concealed old prejudices about Indian and Mestizo cultures.” (ibid)

The Discos Smith catalog contains a good cross section of Criolla music. Criolla is more cosmopolitan and less isolated than the rural music from the Andes which serves the culture of the indigenous population. Criolla music has also been responsive to popular music from Colombia, the Caribbean, and from Spain as well. It was the dominant music in Lima before the Andean migrations of the mid-twentieth century.

**THE MARINERA**

The lines of demarcation between Andean and Criolla were not always a strict separation. For example, the popular Criolla Marinera music had also been well-received in the Andes. You could call it the Andean Marinera. The Marinera has also had great appeal to the upper and middle classes in Lima. At clubs they love to clap along, holding their arms erect in a manner that evokes the clapping done to Spanish Flamenco music. There is a festival devoted to reviving the Marinera held annually in Trujillo (on the coast). Yet the Marinera is also integrated into Andean life, evidenced by many records with a Huayno on one side and a Marinera on the other, performed by the same band. In this collection are several
Marineras with a Huayno fuge at the end.

The name Marinera refers to the sea and many suppose it to be a dance originally done by sailors. The naval reference actually celebrates sea battles from the war between Peru and Chile which Peru lost in 1883. The memory of that war remains vivid in Peruvian culture. In 1983 high in the Andes in the town of Huaylas, I witnessed a festival where a float representing a warship from that battle a hundred years earlier, was carried across the plaza, many miles from the sea.

At local feast days in Huaylas (and throughout the sierra) they dance the Marinera with waving kerchiefs. Selected young people practice this dance so they can perform it when dignitaries visit the town. (A performance of an Andean Marinera is seen in Mountain Music of Peru, [a film by John Cohen—ed.]. Sometimes a young woman will dress as a caballero with a broad brimmed hat and clean white pants to dance the man’s part. The woman’s costume has long flowing skirts like those worn by upperclass women in the 19th century. It is a courtly dance, happy in spirit, and according to Harry Tschopin (Music of Peru, Folkways 1949), “the texts are humorous, often bawdy, filled with double meanings...The dancers strut and stomp, the woman now coquetish and now indifferent to the ardent courtship of her partner.”

HUAYNO STARS

Once Andean musicians began to regularly perform and record for their fellow migrants, the Coliseo tent shows helped to select a number of Huayno artists who became immensely popular with Andean record buyers. They sold hundreds of thousands of their records. Picaflor de los Andes (Gil Mallma) from the Huancayo region (#18) was one of the most popular. José María Arguedas described Picaflor’s performance at the Coliseo:

“Gil Mallma, the hummingbird of the Andes, is short in stature, but in Huanca dress (costume) from his feet on the stage to his hat on high, spinning as he dances, or raising his arms to receive applause—he doesn’t seem much taller but is truly imposing. At the first note of the Huynos and Mulizas and especially the Huaylas—Gil Mallma, the Picaflor de los Andes makes them explode in a kind of triumphal moan (lament). The public applauds like an instantaneous echo of the voice, so sharp, so intense and constrained by conflicting affections: pain, longing and defiance.”

“The women make their children dance in the stalls, lifting them. The young people applaud and clap. Picaflor de los Andes sings along in the noise, cheering, silence and whistling of jubilation. The Coliseo becomes a kind of forge. It isn’t possible to find a better identification between the artist and the public, nor a better reciprocal stimulation. That’s how it is with Picaflor...he spins and stops on the stage, sort of given impulse by the public, of his external and profound vibration. It isn’t possible that there is a public nor interpreter more happy and fulfilled.”

“...Picaflor: go hear and see him. Especially to feel the atmosphere of the Coliseo...the Coliseos are forges, true forges. On the coast and in the sierra a fire is formed, is integrated and given strength.” (from Arguedas’ newspaper column in El Comercio, 1968)

COSTUMBRISTA

Discos Smith recorded only a small amount of music from distinctly Indian rituals, for that type of music remained mainly in the isolated communities. When it did appear on records it would be generally labelled as Costumbrista (#19) rather than by its specific name. The Santiago music associated with the marking of cattle from the Huancayo region is indicative of this. But the dynamic of this ‘costumbrista’ music extends far beyond the isolated communities. Santiago (from the Huancayo region) is a music to accompany a ritual which gives thanks the Andean gods for the fertility of the animals. It is defined by music played on trumpets. These can be long straight wooden tubes, coiled jointed metal tubes, or coiled cow horns known as wacarapunka. There are distinctive songs that go with it. During July, this festival is celebrated by the entire Huancayo population not only in the countryside, but also on farms, in villages, in the highland urban centers, and with the migrants from Huancayo in Lima. #19 is a recording of the utmost ethnographic quality showing indigenous Andean Indian singing.

PERU NEGRO: CRIOULLA AND BLACK MUSIC OF THE COAST

About a third of the catalog of Discos Smith consisted of music from the coast including Marinera, Vals Criolla, Bolero, Cumbia, Rock, Tango, Paseo, Festejo, Alcatraz and Polka. The Festejo and Alcatraz are specific music of black Peruvians, descendents of the slave popula-
Yet the influence of black music is immense. A look at history reveals that as far back as 1613, the Lima census had described an established lower class whose social roles were thoroughly stereotyped...black slaves and free men were described as exponents of a “light-hearted way of life” that featured its own music, forerunner of the Marinera (in Peruvian culture has been both celebrated and excluded at various times. Most recent Huanos, produced by a typical Huancayo orchestra with harp, fiddle, clarinets and saxophones. The singing is done with grand sweeps of the arms and an erect posture held beyond the duration of extended notes. Other clearly Spanish elements are encountered in Andean music: the fancy footwork in Huayno reflects Spanish zapateo dancing. Romantic poetry of the nineteenth century combined with the Andean barari to produce the mournful elegant Yaravi from Ayacucho and Arequipa. And almost all the musical instruments used in popular Andean music—the guitar, fiddle, harp, mandolin, harmonica, saxophone, trumpet & clarinet etc.—are from Europe.

Just as the coastal music didn’t reflect any Andean influence, Afro-Caribbean rhythms were absent in Andean music. Yet in recent years there has been some crossover: the Chicha music blends Huaynos, Cumbias and tropical, and recent Huayno records have more pronounced rhythm sections as well as electrified

**The Vals Criolla & Imported Operas**

From the colonial period, independence, and through the nineteenth century, Peru’s coastal music was also shaped by imported operas and theatrical music from Spain which influenced the upperclass taste, and confirmed its connections to Europe. The Vals Criolla (#4 & 25) was perhaps the most beautiful and refined musical form which evolved in Criolla music. It was a nineteenth century introduction from Spain. It can be extremely sophisticated and smooth, and was of great appeal to Lima’s elite as well as to other middle class urban coastal populations. In 1949 Harry Tschopick (Music of Peru, Folkways record notes) predicted that due to the influence of radio and phonograph, it appears that the Vals Criolla is destined to exert much influence on the folk music of the sierra. This didn’t happen. Instead, radio and phonograph spread the Huayno music across all of Peru. Tschopick noted that the Vals Criolla borrowed characteristics from the Festejo.

**Europe Meets the Andes: The Muliza**

The Andean traditions felt some of the influences from imported European theatrical and musical performers, but adapted them differently. The music of the Muliza (#20) has this theatrical grandness mingled with Andean melodies. The Muliza (its rhythm may derive from the sound of mules walking, according to Flor de Huancayo, the reigning Queen of the Muliza) is usually accompanied by a typical Huancayo orchestra with harp, fiddle, clarinet and saxophone. The singing is done with grand sweeps of the arms and an erect posture held beyond the duration of extended notes. Other clearly Spanish elements are encountered in Andean music: the fancy footwork in Huayno reflects Spanish zapateo dancing. Romantic poetry of the nineteenth century combined with the Andean barari to produce the mournful elegant Yaravi from Ayacucho and Arequipa. And almost all the musical instruments used in popular Andean music—the guitar, fiddle, harp, mandolin, harmonica, saxophone, trumpet & clarinet etc.—are from Europe.

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instruments. However, the Criolla music and the new Salsa include nothing of the Andean sound. Nevertheless, the Andean presence is felt on the coast in Lima today because of the migrations. The majority of Lima is now from the Andes with more than 4 million seranos in a total population of 7 million.

Music reveals the endless combinations and cultural clashes of Peru's history, its stratified society, geographical zones, and religious and seasonal calendars. You come to realize that the music research could go on to construct a map of the entire tangled living cultures of Peru, which would be accurate until some new musical form such as Chicha music enters the scene. Popular music and the mass media have become battlefields in the culture wars of the twentieth century.

John Cohen - 1996 (with some editing by Chris Strachwitz)

Sources quoted:
Peru, a Cultural History, Dobyns & Doughty, Oxford University Press
“From Creole to Chicha,” Peter Cloudsley in The Geographical Magazine 1987
Music of Peru, notes by Harry Tschopin, Folkways Records FE 4415, 1949
“Los Coliseos- Picaflor de los Andes,” José María Arguedas, Mosca Azul

Films:
Mountain Music of Peru, John Cohen - dist. by Univ. California
Dancing With the Incas, Huayno Music of Peru - John Cohen - dist. by University of California

Discography:
Huaynos & Huylas - GlobeStyle, ed. Lucy Duran CDORBD 064
Music of Peru - ed. Harry Tschopin, Folkways Records FE 4415

The Selections:

1. EL CONTRAPUNTO (The Counterpoint) (marinera) - Los Mensajeros de la Libertad (vocal by El Solitario de la Libertad y El Picaflor Del Norte).

The band is from the northern province of Libertad. The singing has harmonies such as those heard in Mexican tios. This type of harmony can also be heard on Peruvian 78s from the 1930s. The trumpet plays a forceful role. This is joyous dance music with mandolin and guitar. The text mentions “cholo” which in Peru refers to an Andean person.

Ya salieron a bailar mi suegro y su mujer.
Que vean que cara ponen al fin del baile, oye hay que ver.
Marinera, han de bailar adivinen quién va ganar.
Pegandose como chicle la gota gorda van a sudar.
(Estribillo) En todo el movimiento la música pa’ acabar.
Pobre mi suegro gordito deshecho se va quedar.
Pobre mi suegro gordito muy débil se va quedar.
(Se repite el estribillo)

Spoken: Que golosos son mis suegros, golosos al turrón,
Echan las canas al aire, y se olvidan del bastón, cholito.
Ya que no quede vacio, o treta para mi tío.

Spoken: My in-laws love to eat sweets, they love to eat almond candy. Their grey hair flies in the wind and they forget about using a cane, cholito.
Don’t let the place get empty, or try to trick my uncle.

My fat father-in-law and his wife have just got up to dance just watch to see their expressions at the end of the dance.
Marinera is what they’ll dance try and guess who will win.
Sticking together like gum they’re gonna break a sweat.

(Chorus) With all this movement they’ll have music until the end.
My poor fat father-in-law will dance himself to pieces.
My poor fat father-in-law he’ll be feeling so weak.

(Repeat chorus)
Ya mi suegro va perder
ya lo hizo acobardar.
La anciana con esas curvas
todo el jugo le va sacar.
(Se repite el estribillo)

My father-in-law is about to lose.
she made him lose his courage.
The old woman with those curves
will dance all the juice out of him.
(Repeat chorus)

2. EL INMENSO ALTIPLANO (The Immense Highland) (Taquirari) - Los Kcollas (vocal; accordion by Alejandro Niñez A.; Director: Felix Loza).

This performance uses a coastal rhythm introduced with the accordion and smooth duet singing, yet the type of music is from Bolivia. The text is about the immense Altiplano, the high plains of the cold mountains. There are references to the Inca past, the zampoñas (panpipes), as well as to the chuspas which are woven bags used in the mountains. Is this a song of a coastal person with a longing for an Andean home or a song from the Bolivian sierra done in a coastal style? Loaded with stereotypes, it is like an old postcard — more sentimental than realistic.

En el inmenso altiplano
los quechuas y los aymaras
son el fulgor de la quena,
su triste evocación.

La triste zampona dice lo que son
del pasado incaico, una gran legión
talla muy humilde, su resignación
de su muerta ilusión.

Las chuspas y los aguayos*
con sus hermosos colores
las chuspas y las vicuñas
conquistan una pasión.
(Guida estrofa se repite dos veces)

*Chuspa—woven sack, or tote bag; Aguayo—a woman’s underskirt or petticoat; Vicuña, an animal found in the highlands that is related to the llama, often used as a metaphor for Andean women.

3. EL PENADO (The Sorrowful One) (bolero) (Teofano Guerrero) - Jorge Barssy (vocal) y Su Conjunto.

Guitar picking and Latin rhythms introduce this bolero, complete with smooth chord transitions which could be as comfortable in an urban bar as in the jukebox of a café by the Pan American highway.

Sufriendo estoy, la negra condena
todo por culpa de una mujer
La quería, la adoraba, la mimaba
pero ella de mí se burló
¡Cuántas veces me juró
que era su único querer!
Mas de pronto quebrantó
la promesa de ser fiel.

Con un amigo la perjuíra, la encontré.
Ansiando así mi amor, también mi honor
que no podiendo soportar tanta vileza
cinco balazos descargué en su corazón.

Sé que me esperan largos años de condena
pero no importa,
tendré resignación.

Sufriendo estoy, esta larga condena
todo por culpa de una mujer.
(Se repite la segunda, tercera, y cuarta estrofa)

I am suffering, this dark condemnation
all because a woman is to blame.
I loved her, I adored her, I cherished her
but she made a mockery of me.

Oh, the times that she swore
I was her one and only love.
Soon enough she broke
her promise of fidelity.

I caught her, the liar, with my friend.
So desiring both my love and my honor,
I could not accept such vile behavior.
Five gunshots I fired into her heart.

I know that long years of punishment
await me, but it does not matter,
I will just be resigned to my fate.
I am suffering, this dark condemnation
all because a woman is to blame.
(Repeat verses 2 through 4)
4. SEPARACION (vals) (Hermanos Castillo) - Los Tupas (vocal by Pablo Náñez, Paco Miranda, & Jose Chinchay).

The waltz became a most favored form of dance music for the middle class in Lima. Here it is done with guitar picked in a technique akin to classical and flamenco, along with accordion and a macho male duo singing in harmony, and a Latin rhythm section.

5. SOY TRUJILIANITA (marinera) - Banda Sinfónica Sunicancha (instrumental).

A brass band plays the Marinera and shifts to a Huayno in the second part. The fugue, or fuga, is tacked on at the end of a piece. It is usually in a faster rhythm, and if there is a text, the subject changes. The title of this Marinera mentions Trujillo, a large coastal city, but the Huayno fugue confirms that this is from the Andes, as does the last part of the band’s name: suni cancha, which is a Quechua name from the sierra.

6. MÁNANA ME VOY (huayno) - Solitaria Andajina (vocal) with Filarmónica Andajina.

The clarinet introduces a Huayno sung by a straightforward Andean female voice. The guitar and mandolin pick out the melody in unison. This is music from Ancash and the clarinet functions differently here than in an orchestra from Huancayo (#18). The fugue at the end suggests that the Huayno was and still is a dance as well as a song. The first description of a Huayno from 1609 defines it as a couple dance done by the Incas. This string band shifts to all brass instruments on the following cut.

7. AYHUALA (pasacalle) (Victor Cordova) - Banda Filarmonica Andajina (instrumental).

A brass band (often labeled as Banda Filarmónica) pumps out this Passacalle. The even 1-1-1 beat identifies this as Andean although the song type means “pass in the street” in Spanish. The Passacalle reflects a Spanish tradition which continued in Peru, as in other Latin countries, where young men would walk in one direction around the plaza, while the young women (accompanied usually by a charperone) would walk in the other. This is how their courting was done. The second part of this Passacalle, the fugue, is a straight Huayno. This is music for outdoors fiestas, with people dancing.

8. TE QUIERO PORQUE ME QUIERES (rock) - Beto Boachet (vocal).

Beto and his electric guitar are heard howling above a rhythm & blues drummer. This is what rock ‘n’ roll sounded like in the Latin 60s. One must always be up to date! Play anything new, and leave your past behind you... you could make a living this way.

9. MI CHINA LOLA (My Darling Lola) (huayno-cumbia) (Hernán Villanueva) - Conjunto Cachicadan (vocal; Hernán Villanueva - director).

The Cumbia comes from Colombia originally but has travelled. The singer says “Let’s go to Lima and dance the cumbia.” The rhythms heard here are also known as “tropical” although they are from Afro-caribbean sources, yet the description on the label suggests an Andean Huayno connection.

Yo vengo desde Trujillo a estar en la Virreinal.
Traigo mi china* Lola para que goze en la capital.
En Lima esté de moda
la música tropical
ahora bailamos cumbia
porque este ritmo es bien sabroso.

Esta es una nueva cumbia
sabrosa para bailar
por eso todos bailamos
porque esta cumbia se va a acabar.

Ahora que tú estas sola
mi China debe gozar
mañana que tú te cases
ya deste ritmo no vas a gozar.

¡A ver, a ver Zacarias!

Yo vengo desde Trujillo
to be in this capital city.
I bring my darling Lola
so she can have fun in the capital.

In Lima tropical music
is the popular fashion
Now we dance to cumbias
because this rhythm is so appealing.

This is a new cumbia
delicious to dance to
That is why everyone dances
for this cumbia is about to end.

Now that you’re on your own,
my darling Lola, have your fun
tomorrow when you marry
you’ll no longer enjoy this rhythm.

Let’s see, let’s see Zacarias.
Mueve, mueve, vamos Espinoza, mueve...
¡Qué gente!

The word "china" in Peruvian Spanish, serves as a term of endearment, but it is also an actual word in Quechua, meaning single woman.

10. EL PELICANO (The Pelican) (festejo son) (Andrés Caballero) - Blackie Coronado (vocal) Y Su Conjunto.

Festejo is an ancient form of black Peruvian music. The layers of different rhythm patterns are more complicated than in any other coastal music, suggesting a strong continuity with African sources. The singer and his group are obviously black and the text plays with the word pelican (pelican), referring to the large bird which is common along the Peruvian coast.

Es un nuevo ritmo que ha invadido la ciudad
lo baila la gente pobre
y también la sociedad.

(Estrillo) Es un ritmo que enloquece
por su gracia original
de mambo, guarcha y conga,
y se llama y que será... El Pelicano.
¿Qué será, qué será, qué será?
El Pelicano.

Venga pa' ca comadre,
ven a bailar este festejo.

Marca tu bien los pasos
que después vas a gozar
con este ritmo que mueve
de cadera hasta los pies. (se repite el estrillo)

This is a new rhythm
that has invaded the city
the poor people dance
and the upper classes do too.

(Chorus) It's a rhythm that drives you crazy
with its original charms
of mambo, guarcha, and conga
and it's named, oh what's it called...... El Pelicano.
What's it called, what's it called?
El Pelicano.

Come here comadre,
let's dance to this festejo, like this.

Clearly mark your steps
and soon you'll be enjoying
this rhythm that moves you
from your hips down to your feet. (repeat chorus)

Ay para gozar, que bonita está
vamos a bailar, el pelicano
ven pa' ca negrita......

Oh to have fun, this one's so lovely,
let's all dance "El Pelicano."
Come here, "negrita"......

11. EL SERRANITO (cumbia) (César Reina) - LOS ASES DELANDE (instrumental with clarinet, electric guitar, and percussion).

This sound with electric guitar and heavy rhythm section contributed greatly to what emerged later as Chicha music during the 70s, when Huayno chords and melodies were added along with electronic instruments, synthesizers etc. Chicha continues as a popular form today among the second generation of migrants. While it is danced to, some of the texts are strongly political in how they describe the oppression felt by Andean people trying to make a living in Lima.

12. EL ALCATRAZ (alkatraz) - Blackie Coronado (vocal) Y Su Conjunto.

This song suggests that it is a new rhythm from the black Peru tradition, but in some texts it is referred to as an old form. Sweet clarinet and complex layers of rhythms locate this on the coast as popular black music. The alcatraz is a sea bird. The lyrics provide a clue that dancing with candles or torches may be involved, and the dancers are cautioned not to allow other dancers to burn them.

13. QUE VIVA EL SANTO (Long Live The Saint) (Sanjuanito) - Conjunto Los Chiroques (Pisfil, Coronado, & Llontrop) (vocal).

The San Juanito is popular music from Ecuador to the north. San Juanitos have a distinct rhythm that resembles the Huayno, and are found in Cajamarca and Loreto in northern Peru as well. This song praises a local saint without specifying which one. Some speculate that hidden within the pronunciation of juanito is the word buaynito — that is, a little Huayno, suggesting that the two have a shared background.
¡Que viva el santo, que viva!
gritemos todos con gusto
por lo que haya brindemos
y que no nos quite el gusto
porque así bailar hace rico humor
e intona un alegre canto.

En esta ocasión con el corazón
festejamos con amor el santo.

Un millón de felicidades
te deseamos las amistades
Que viva el santo
salga a bailar.
pues queremos hoy festejar.

(Spoken):
Con laureles los reunen,
coronas y azucenas.
yo quiero una corona para las personas buenas,
en el día de su santo
come to crown you... Alejandro Cobos.

14. CACHIRPUNTA (huayno) - Conjunto Virgen De Natividad De Cajamarquilla (director: Humberto Ventocilla).

From Ancash. The fiddle, harp and trumpet combined with the penetrating, strong Andean female voice produces a sound which is difficult for the Peruvian upperclasses to accept. This non-polished Andean sound is common in the mountains. Many outsiders on first hearing the upper ranges of Andean singers and the pentatonic Huayno scales, sense a Chinese connection. There is none.

15. INGRATA HUANCAY BAMBINA (Ungrateful Little Girl from Huancayo) (huayno) (Román Portella) Los Canarios del Perú (male vocal).

Voice and guitar. The sincere non-professional male sings about his ungrateful love, and how he suffers for his poverty. This kind of sound shows that you only need a guitar or two to get the song and dance of the Huayno. A live performance with this type of sound is seen in the streets outside a radio station in “Dancing With The Incas,” [a film by John Cohen—ed.].

Beautiful little girl from Huancayo
why have you left me crying!
You know I love you as much
as my own father and mother.
Oh how your rebellious image
did me so much damage
little by little you will pay
the day you belong to someone else.

Ungrateful one!
Every day and every night
I think about our son
I hope he does not share your destiny,
a destiny that’s cruel and traitorous.
From the time we were falling in love
until the time that we lived together.
You made me suffer so very much
treating me badly because I am poor.
Oh my love, don’t cry, don’t suffer anymore.
Find yourself another love and you’ll be so happy.
Don’t search for, don’t hope for
a love that’s bound to leave.
One day you will find your one true love.
16. EL PROLETARIO (The Proletariat) (huayno) (Nolberto Altamirano) - CONJUNTO LOS CONDORES DE PARINACOCHA

The title of this song and its content reveal how Huaynos are used for many types of expression. Although the Andean people are considered isolated, this song shows how they are aware of their place in the world. Andean flutes and fiddle dominate this ensemble which is from Parinacocha, a district of Ayacucho known also for its fabulous charrango players. Jaime Guardia, the leading popular charrango specialist is from here.

17. PRETENCIOSA HUANCAYNITA (huayno) - Trio Los Andes (instrumental featuring harmonica).

Andean harp and harmonicas delineate a Huayno. The harmonica (rondin) has become an expressive personal instrument for Andean people. You often hear someone playing harmonica on the back of a truck or in the street. A special style has emerged to play Huaynos on the harmonica. In this recording the harp rumbles along laying down a bass rhythm. The harp was introduced in colonial times and has become identified with antique Indian music. The song title suggests it is from Huancayo.
21. **AYACUCHANA** (marinera) - **Conjunto Lira Folklorica del Perú** (mostly instrumental - recorded by Radio Central).

The director announces this as a Marinera Folklorica del Peru. Ay Aye Ay!! Clap along if you feel it. Part two is very much like part one. The woman sings a Huayna in Quechua during the fugue at the end...and overloads the recording machine. This melody and the orchestration are almost identical to a recording (marinera ayacuchana) on the Folkways record Music of Peru-from 1949, which was taken from Peruvian 78's from the 1930s.

22. **VICUÑITAS DE ALTAS PUNAS (?)** - **Conjunto San Cristobal de Bishongo** (female duet vocal).

Although the label doesn’t indicate a rhythm or type in this instance, the 1-1-1- beat identifies this as Andean, probably from a festival, definitely not a Huayna (although the fugue is). The young female singers mention “Humangina,” a reference to a province in Ayacucho. The arrangement of flutes here suggests something of the folkloric companías shows with dancers and singers, that dominated the early Lima musical presentations before the popular Huayna took over.

23. **LA ULTIMA COPA** (tango) (Francisco Canaro) - **Alberto Jara** (vocal) y **Su Conjunto**.

Smooth accordion accompanies a smoother urban male singer who sings this tango with bravado bordering on a sneer, about the effects of drinking and champagne. Romantic flourishes fill his voice as he vocalizes about his final cup.

24. **“039”** (paseo) (Alejandro Durán) - **Tito Avila** (vocal) y **Sus Costeños**.

With guitar lead and a strong Caribbean rhythm section, this song is probably about a bus or truck that took the singer’s girl from town.

25. **EL CONSUELO DE LLORAR** (The Consolation Of Crying) (Vals) (Carlos Sebastián) - **Los Yungas** (vocal).

Accordion & guitar, smooth cafe type singers, sophisticated and professional.

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Accordion & guitar, smooth cafe type singers, sophisticated and professional.

When you love so much you believe blindly you fall foolishly you even lose your honor.

When we suffer so much we despise our luck and we look for death in exchange for our pain.

Because you suffer so much and you hide from life the heart forgets its reason for existing.
No seas como tantos que van muriendo en vida y busque en tu caída un consuelo a tu sufrir.

Consuelo es el llorar y desahogar el alma que ha sabido amar, aprender a llorar, tal vez a olvidar.

26. LA PAMPA Y LA PUNA (The Plains And The Highlands) (Bolero) (Carlos Valderrama) - Los Dandys y Su Conjunto (Flores y Jaramillo).

The style is strictly urban: arranged, with modulated chords and three-part harmonies: the dance rhythm of the upperclass and Latin American movies. The text is about an Andean woman, expressed in romantic stereotypes. The group names themself “The Dandys and their Band” yet the song is about the mountains, “La Pampa y La Puna.” Pampa refers to the plains, and Puna is the cold grassy lands high in the mountains where Indians pasture flocks of llamas. Puna also means “cold” in quechua. Musicologist Thomas Turino, using the vocabulary of academia, writes about this song (in “An Overview of Highland music in Lima” from his Ph.D. thesis): “Songs like ‘La Pampa y La Puna’ were part of an urban popular repertory comprised of such hybrid genres as the ‘fox trot incaico’ and ‘jazz inkaico.’ Pieces in these urban-popular genres were perceived to be highland ‘Inca Folklore,’ by Lima audiences at the time. What is significant here is that working/lower class residents of highland background, accepted and perpetuated such simplistic and/or distorted dominant-society stereotypes of themselves and their own culture. This was partially the result of control by music industry entrepreneurs, but hegemony seems to have played its part."

Desde mi pampa querida, salté a la cordillera, linda mujer andina, porque en tu voz divina gime la primavera. From my beloved plains, I ran to the mountain range, beautiful Andean woman, because in your divine voice spring is calling.

Y al ver que así me has vencido con la atracción de tu quena yo amargué mi canto querido más amargo que tu pena. O, Virgen del Sol, Linda rusta del Perú, tienes la virtud de encadenar a tus pies mi corazón. Y en el ritmo cadencioso del canto querido prenda de un llanto divino, la nueva emoción.

27. SOY CRIOLLO (polka) - Los Monarcos (vocal trio: R. Jaramillo, M. Perea, & A. Rosado).

The title declares “I’m a Creole” but the rhythm has undergone a Latin transformation. As in Mexico, many European dances, mazurkas and polkas were introduced through the upper classes and have become absorbed into the popular culture. The instruments, styles and harmonies are all Latino but underneath you can detect the polka.

Note re: discographical data on back cover: The names of the performing artists are followed by the Discos Smith 45 or 78 rpm release number, which is followed by the master number, and finally the “T” number which indicates upon which original tape reel the selection is stored.

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   (vocal) accordion by Alejandro Nuñez A.; director: Felix Loza
3. **EL PENADO** (*bolero*) - Teofano Guerrero - Jorge Barasy (vocal) y su conjunto
4. **SEPARACION** (*vals*) - Hnos. Castillo - Los Tupas
   (vocal) Pablo Nuñez, Paco Miranda, Jose Chinchay
5. **SOY TRUJILLANITA** (*marinera*) - Banda Sinfónica Sunicancha (instrumental)
6. **MAÑANA ME VOY** (*buayno*) - Solitaria Andajina (vocal) with Filarmónica Andajina
7. **AYHUALA** (*pasacalle*) - Victor Cordova - Banda Filarmónica Andajina (instrumental)
8. **TE QUIERO PORQUE ME QUIERES** (*rock*) - Beto Boachet (vocal)
9. **MI CHINA LOLA** (*buayno - cumbia*) - Hernán Villanueva - Conjunto Cachicadan
   (vocal) director: Hernán Villanueva
10. **EL PELICANO** (*festejo son*) - Andrés Caballero - Blackie Coronado (vocal)
11. **EL SERRANITO** (*cumbia*) - César Reina - Los Ases del Ande
   (instrumental with clarinet, el.gtr. and percussion)
12. **EL ALCATRAZ** (*alkatraz*) - Blackie Coronado (vocal) y su conjunto
13. **QUE VIVA EL SANTO** (*sanjuanito*) - Conjunto Los Chiroques
    (vocal) Pisfil, Coronado, & Llontop
14. **CACIRIPUNTA** (*buayno*) - Conjunto Virgen de Natividad de Cajamarquilla,
    director: Humberto Ventocilla
15. **INGRATA HUANCAY BAMBINA** (*buayno*) - Román Portella
    Los Canarios del Peru (male vocal)
16. **EL PROLETARIO** (*buayno*) - Nolberto Altamirano
    Conjunto Los Condores de Parinacocha (male vocalist & director: Nolberto Altamirano)
17. **PRETENCIOSA HUANCAYNITA** (*buayno*) - Trio Los Andes (harmonica instrumental)
18. **GORRIONCITO** (*buayno*) - Victor A. Gil - Picaflor de Los Andes
    (vocal) with Orquesta Lira Tarmena; director: Adrian Solano
19. **VICUÑITA DE ANCAHUASI** (*costumbrita*) - Conjunto Costumbrita
    (with high female voice singing in quechua)
20. **ARDOROSA PASIÓN** (*muliza*) - T. Quintana - Victor Calderon C.
    **Conjunto Alma Jaujina** vocal by Hermanos Bonilla Peña
21. **AYACUCHANA** (*marinera*) - Conjunto Lira Folklorica del Perú
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