ameridian music of chile

aymara qaqaqashqar mapuche
In Chile today there are three indigenous groups who are direct descendants from pre-Hispanic dwellers of America: the Aymara, the Quechua (also called Alakalui), and the Mapuche (also called Araucanian). A fourth non-Hispanic group inhabits the Chilean territory of Easter Island or Rapa-Vui.

The Aymara

The Aymara inhabit the Andean mountains and Altiplano located in Chile's two most northern provinces, Tarapacá and Antofagasta. Ranging in altitude from 5,000 to 5,000 meters (approx. 9,000 to 15,000 feet) above sea level, it is a region marked by extreme temperature changes, rough winds, hard torrential rains and hailstorms. The soil is rocky and supports mainly the vegetation (night blooming cereus, Venus and llareta). Irrigation is impeded by a general scarcity of water and the difficulties involved in controlling it. Dangerously narrow and unpaved roads, often inaccessible during the summer months due to floods further limit communication with the outside world. With the exception of a small number of Chilean public employees, the Aymara are the sole inhabitants of this area. Numbering between 15,000 to 20,000 persons, they are completely isolated from Western civilization and have continued to lead their traditional way of life.

The Aymara are farmers and herdsmen. They cultivate the typical crops found in the Andean zone; corn, quinoa, potatoes, garlic, chilli peppers, and quinoa, with the aid of the Andes’ hoe. Their herds consist mainly of llamas, with the existence of diminutive for mother because cattle is considered the mythical chief, malyko the male and t’alya the female. Their herds consist mainly of quequenides (llamas and alpacas) and occasionally sheep and goats. Their animals supply them not only with food, and fertilizer for their fields but with wool, which they use to make their clothing and ornaments. They lead a way of life that can be called “cyclical nomadism.” They sow their fields on the Altiplano during the very short spring season. The summer rains irrigate their fields and allow their herds to graze on pastures called “bofadas.” They keep their herds in stone-fenced yards where their dung is accumulated. They harvest their crops at the end of summer. With the onset of winter, the pasture lands become dry and frozen. They leave their homes for the gorges and ravines of the Cordillera Andes which have stored the summer rains and can provide pasture for their herds. Meanwhile their lands on the Altiplano are fertilized by the collected dung of their herds. They are ready to be sowed when the Aymara return in the spring.

The most important aspect is its base Community projects, such as irrigation are carried out by the whole community. When an individual family needs help (house building, shepherding, planting) it is provided by the community through the traditional method of the mingaco.

One of the major community functions is the organization and performance of religious and patron saint festivals. Officials for the festivals are generally chosen from the “principales” (those with social prestige) of the community. These festivals can last from several days to weeks.

The Aymara belong to the Catholic Church. They practice liturgical rites that closely resemble Spanish Catholic rural rituals of the XIV-XV centuries, for their Christianity is that imposed on them by the Spanish conquistadors and which became frozen in the isolated Altiplano. However they still maintain much of their traditional religious beliefs, which are based on the existence of forces and spirits present in nature which man must honor and often placate.

One of the most important festivals for the Aymara is the “Floreo.” It is held during the summer months. Animals of the herd are adorned with ornaments. “Floreo” comes from the word “Flor” which means flower. However there are no flowers on the Altiplano, so the ornaments are made with multicoloured wool. The festival is a cheerful celebration of their herds.

Traditional Aymara musical instruments are the pinagalo or pinquilo, a wind instrument made from a reed with an inverted block. It resembles a recorder. The lichiwaya, a reed flute; the tara or tarka, a kind of trumpets made from wood with an inverted block and six holes; the bandola, a small sized guitar with from 8 to 12 strings; the charango, a string instrument whose resonance chamber is made from the shell of the armadillo. The Aymara also use the rondador, a series of pipes of different lengths tied together, and a large drum made from a long cylinder of wood and covered with skin membranes at both ends.

Songs are generally dedicated to animals, or to saints. There is also a kind of dancing music called waynito.

The chants are based on the free accentuation of the words. Improvisation occurs by taking away or changing words. The texts contain many repetitions and often the meaning of some words are unknown to the performers due to obsolescence. There is also the use of nonsense song words and syllables. Rhythmic structure results from the phonetic possibilities of uttering long or short vowels. Melodic patterns do not exist independent of the words. In order to repeat a song, the Quechua must know its subject. Often the chants end abruptly. Sometimes they are ended through a monotonous repetition of a syllable.

Several chants are based on one note alone. It has been observed that many of these chants use words that have primarily the vowel a and diphthongs like aa and ai. Among this kind of chants is the various versions of cachilli which is melodically the most developed song, there is a complete garut of structures using two notes (generally major second), three (the major triad), four (the fourth), the pentatonic scale, and the hexachord. While the intervals are not always sung with absolute precision, their intension is very clear.

Jose Emperaire observed that the majority of the chants concerning the imitation of animals were accompanied by physical movement and pantomime. This has not been able to be verified. Despite the short time that has passed since he made his observations (1946-48) all kinds of movement accompanying the chants have disappeared. The singers stayed absolutely still while performing. It would seem that the chants have completely lost their former furtiveness and are now merely reminiscences of the past.

The chants are sung without any accompaniment.

The recordings

Piece Side A1 0:40
1) Solo on the pinagalo. It is played during shepherding.
Recorded at Carawano, Los Cóndores District, Province of Tarapacá, May, 1974.
Performer: Francisco Challapa Chanaca, aged 42.

Piece Side A2 0:53
2) Sumirumansania. (Laudatory song of bucolic content about the cattle.) The flock of llamas is so enormous and runs so fast that only a cloud of dust can be seen. There are llamas of different colours, white, brown, and some of them with spots on their heads. The flock actually overflows the corral. There are cattle from everywhere, from Kastilyuma, from Lopewano, from Osinka, from Talarane. Most of the verses are addressed to Mamala which is a kind of diminutive for mother because cattle is considered the mother who gives everything to the Aymara. The saying sumirumansania is untranslatable although we can synthesize its meaning as the appreciation and admiration a shepherd feels for his llamas. The song ends by making the traditional greetings to the sacred mountains which personify mythical chiefs, malyko the male and t’alya the female.
urpum urpum mamalay a big cloud like camanchaca ("thick low-lying fog")
sumirumansanisay
kaukir Kaukir urpt'itay everywhere it appears like camanchaca
sumirumansanisay
timlarharay mamalay pretty and white (llamas), mamala!
sumirumansanisay
kuyparharay mamalay brown (llamas), mamala!
sumirumansanisay
kanchey lyump'ey mamalay (the flock) it overflows the corral, mamala!
sumirumansanisay
urpum urpum urpt'itay a big cloud-it appears like camanchaca
sumirumansanisay
kastilyumeno mamalay (cattle) from kastilyuma ("clear water"), mamala!
sumirumansanisay
lupewalyeno mamalay (cattle) from Lupewano ("sun's heat"), mamala!
sumirumansanisay
oskanincoy mamalay (cattle) from Oskana, mamala!
sumirumansanisay
talaraney mamalay (cattle) from Talarane, mamala!
sumirumansanisay
wachharharay mamalay (cattle) (with) many supernumerary hoofs, mamala!
sumirumansanisay
halyaly hail!
uyvir malyko (greeting to the male sacred mountain)
uyvir t'alya (greeting to the female sacred mountain)

Recorded at Carawano, Los Cóndores District, Province of Tarapacá, May 1974.
Performer: Francisco Challapa Chamanca, aged 42.

Piece Side A3 0:60
3) Solo on the bandola. It is played during the celebration called floreo (see Introduction).

Recorded at Villablanca, Los Cóndores District, Province of Tarapacá, May, 1974.
Performer: Juan Segundo Mamani, aged 14.

Piece Side A4 0:43
4) Romero, Romero. Song devoted to the female llama. It is sung during the celebration of the floreo. Romero is a proper name for an animal, in this case the llama to which the song is dedicated. The word taikalya, which is a diminutive for mother, also refers to the animal. This celebration is held during January and February each year.

hach'a okhos humankama big fenced-in pasture lands (they're) all yours
Romero, Romero
hach'a qolyos humankama big mountains (they're) all yours
Romero, Romero
delantero taikalya in front (of everything) mother
Romero, Romero
kauki halsuris humankama any watershed (they're) all yours
Romero, Romero
Piece Side A6  1:10
6) Solo on the tara (or tarha). Dancing music called wayño is played (diminutive for wayño). Held during the floreo celebration.

Recorded at Caravano, Los Cóndores District, Province of Tarapacá, May, 1974.
Performer: Francisco Challapa Chamaca, aged 42.

thanthant'arpitaly sahsalye
sumasahsalyeyatavat
plchundasiri sahsalye
t'arvangarita sahsalye
hanch'ünur kasur sahsalye
sahsarapitaly sahsalye
humaray suma ikinha
humaray suma havayo
sahsarapitaly sahsalye
halaly

shake yourself (before me) as an old woollen
you (are) a good little woolly llama
you know how to bind yourself, woolly llama!
you (are) burdened with wool, woolly llama!
you don't care about cold weather, woolly llama!
you (are, mean) also a good bed
you (are, mean) also a good poncho
shake yourself, woolly llama!
hail!

7) Tata San Juan. Song and dance called sikura which is performed in the town of Cariquima during a religious festival on the 24th of November before the image of San Juan. The group of dancers is also called sikura. The word Tata denotes any person who deserves respect and/or esteem, in this case, Saint.

tata sa huanaru kongortasiri a...
humas nayas wawanahatan hiasan
aka karikima (ma)rkasaruh a...
suma ch'ach'e turulyanahaly
churchistan tata sa huana
hiasash suma urup loktatan ukah a...

where (he is) Tata San Juan to kneel
you (and) I his babies (are)
here in our town Cariquima
well-coloured little male lambs
Tata San Juan will give us
where Tata san Juan with his dance sikura

Piece Side A7  1:48

sumasikur vailind aka
markar hiwasah purhtan
tata sa huanaru kongortasiri a...
humas nayas wawanahatan hiasan
aka karikima (ma)rkasaruh a...
suma ch'ach'e turulyanahaly
churchistan tata sa huana
hiwasah suma urup loktatan ukah a...

with good dance sikura here
to this town we come
where (he is) Tata San Juan to kneel
you (and) I his babies (are)
here in our town Cariquima
well-coloured little male lambs
Tata San Juan will give us
where Tata san Juan with his dance sikura
The Qawashaqr

The Qawashaq are one of the oldest of the original inhabitants of the southernmost region of this planet, the Tierra del Fuego (land of fire), known as the Fuegian Indians. The Fuegians were divided into two groups. The first included the Selk'nam, the Tehuelche, and the Haush. They inhabited the wet grasslands of Oriental Patagonia. The second group included the Yamana, the Chono, and the Qawashaq. They inhabited the Fuegian archipelagos stretching from the island of Chiloe in the north to Navarino island in the south; a desolate wilderness of rocky terrain, scrub vegetation and tundra, glaciers and ice-sheets, where rain falls two thirds of the year.

In previous times, the Qawashaq were a nomadic sea-faring people, whose way of life was dictated by their constant struggle with the harshness of their physical environment. They travelled by canoe, built from the trunk of a tree. Their only form of social organization was the small family group. Decisions were made by the head of the family. There were no leaders or allegiances outside of this family group.

The Qawashaq were hunters and fishermen. Besides sea-wolves, otter, penguins and foxes, they caught the whales that beached in island channels. They had only a limited use for the gathering and consumption of wild plants and fruits. The sea-wolf was especially important to them. From it, they obtained not only meat and oil, but the skins

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Recorded at Valparaiso with an informant from Cariquima, Los Cóndores District, Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Chállapa, aged 32.

Piece Side A8 0:42
8) Tatasulya. Song dedicated to the male llama kept for breeding. The word tatasulya is the diminutive for father applied to the animal with great love and appreciation. All the verses end addressed to tatala, which is another kind of diminutive for father

hutam hutam tatasulyay
tatalay
urpum urpum tatasulyay
tatalay	timlarharay tatasulyay
tatalay
wanggarharay tatasulyay
tatalay
altopeñay tatasulyay
tatalay
hach'a wayluy hisq'a wayluy
tatalay
uyvir malyko q'oymir malyko
tatalay
arindika pukindika
tatalay
ch'ohlyut malyko ch'ohlyut t'alyay
tatalay
ingamalyko andatay
tatalay
halyaly

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Recorded at Valparaiso, Los Cóndores District, Province of Tarapacá, May, 1974.
Performer: Francisco Challapa Charapa, aged 42.

Piece Side A9 1:55
9) Chulyumoe. A song that is performed in different festivities at the Altiplano, especially during the floreo.

Recorded at Valparaiso, Los Cóndores District, Province of Tarapacá, May, 1974.
Performer: Juan Segundo Nenani, aged 14.

a big flock of tatasulya run

the tatasulya (are) like a big cloud of / camanchaca

white and pretty tatasulya

two-coloured fringe tatasulya

tatasulya from Altopeñá ("high rocks")

(they herd) over big and small roads

sacred mountains that nourish (cattle)

arindika, Fukindika (names of mountains / where cattle abounds)

(greetings to sacred mountains)

the powerful Inka chief (personified by /a mountain) is also reminded

hail!
besides some nonsense song words which could menace it, it is on the edge of a hill; standing it is eating, it is walking, etc. yepchal "a kind of stag", yetanaq "it is running", yepchastawan "standing it is defecating", yetanatas "it is looking about", agsettawan "it is on the edge of a hill", yepchastawan "standing it is eating", agsettawan "it is walking", aqaxana "nonsense song words".

Performer: José López, aged 52, February, 1971.

Piece Side A19 0:37

10) Kuncher. Song of the fox. It consists in only one sentence that is repeated and that means "the fox's tail is small", probably in a roguish sense.

Performer: José López, aged 52, February, 1971.

Piece Side A20 0:20

11) The smoking pipe. It is a relatively new song (compare Emperaire). It consists in a person who reigns trying to light a pipe with a burning flint.

Performer: José López, aged 52, February, 1971.

Piece Side A21 0:18

12) Carancho. It consists in the repetition of the words herquraq "beach" and cherqwartarap "it is digging" and nonsense song words. Although the name of the bird is not mentioned in the song, the song is clearly about a bird called the Carancho. It refers to the activity of the bird when it digs looking for worms on the beach.

Performer: José López, aged 52, February, 1971.

Piece Side A22 0:25

13) Chichili (III) See above.

Performer: José López, aged 52, February, 1971.

Piece Side A23 0:33

14) Toyaga. Lullaby. Among the onomatopoeic repetition a ma ma ma ma...the words toyaga "baby" and antalaygar "he is crying" are inserted.


Piece Side A24 0:33

15) The sea wolf. Fundamentally it consists in two words besides some nonsense song words. We could get the meaning of only one word chefarajar "it is cleaning". The meaning of kestastawan is unknown. It is called the song of the sea wolf because it is supposed to be about someone cleaning the animal's entrails.


Piece Side A25 0:27

16) Awavaryna. The game of the spark. Awavaryna "spark" is the word that basically constitutes the song. "When there was storm we used to go out with firebrands and rubbing then together they sparkled!" The high and fast tones by the end of the song mean the shouts they uttered when burning their hands trying to extinguish the sparks.


17) Chichili (IV) See above. The most complex version of this song. Nonsense song words are most part of the song. Chichili "desire to keep, to maintain", yapashguna goles woman's proper name and woman in the dialect of the "Atqashap" people, yapashguna goles warlay yetenag achal "the lover hugs a woman".


Piece Side A26 1:15

18) The belly. Children's game. It is so called because it is played with a sea wolf's belly which is inflated like a small ball and then thrown between people. It is the only example we could get which shows the practice mentioned by Emperaire by which while one person begins to sing, others join him little by little. Here an almost singing dialogue is kept up between Margarita and José.

Performers: Margarita Molinari, aged 50, and José López, aged 52, February, 1971.

Piece Side A27 0:55

19) Myth of Atqashap. We have included the narration of the Atqashap Myth following the peculiar Qawashaq concept by which they call a song what would be a recitation for us. We could decipher it with the help of our best informant, linguistically speaking and friend, José Tonko.

Atqashap means a mouse but at the same time it is identified with the people of the tribe. "Man, the same as I, but a mouse. They are the first men" told us Margarita Molinari.

The story consists in a number of episodes involving Atqashap through which his virtues are pointed out. They reflect in the qualities, life and "origin-story" of the Qawashqa people. The narrator speaks in a special rhythm adapted to the semantic content of what is being said and employs a language full of archaisms, most of them incomprehensible for the present generation. This language constitutes an improvised ceremonial manifestation, perhaps the only one still preserved nowadays.

The central idea of the myth is the fight between Atqashap and Silum "the evil", that geographically is located in the north. This may be an allusion to the white and non-white invaders that have always come from the north. Through the episodes cunning, speed and courage are pointed out as fundamental virtues among others. Silum comes from the north to kill Atqashap but the latter derives his enemy by disguising himself and then hiding a dolphin's head so that Silum beats the head believing he has killed Atqashap. In another episode Silum raises his stick to kill him but Atqashap being a mouse, runs on top of the stick saving himself (the speed with which he runs is imitated in the song).
A proof of Atagashap's speed is the episode where after putting some sea urchins to cook in the fire, he climbs the highest hill. When he comes back the sea urchins are still not cooked. He is also a good worker. He gets up early in the morning to look for mussels. He has got water hidden in a little well, so that Silum does not find it; he has to drink fast and hide it again.

The present recording was made during the filming of a sequence for a documentary on the Patagonia and the Qawaashgar tribe by Jacques Yves Cousteau with our collaboration.


The Mapuche

The Mapuche ("people of the land") live mainly in the region called "the Frontier" or the "Araucania" in central Chile, located in the provinces of Ifal and Cautín. With a population of about 400,000, they constitute 20% of the rural population and 2% of the total population of this area. They are the largest indigenous group in Chile, and one of the largest in South America.

After almost 300 years of fighting to defend their land, they were finally defeated by the Chilean army in the years 1850-1852. After their final defeat, the Chilean government resettled them on small estates called "reduciones" which were grouped together to form "comunidades." Each estate was given to a patrilineal kin group in accordance with traditional Mapuche social organization. Since this time many of the traditional patterns of Mapuche society have been replaced. Others have been transformed to accommodate their new situation. The polygamous patrilineal kin group has for the most part been replaced by the monogamous nuclear family. The traditional kidnapping of the bride-(real or pretended) and the subsequent payment of a bride-price has largely disappeared. Sororate, and Levirate still exist in cases where one of the marriage partners dies.

The Mapuche are primarily farmers. Their main activity is the cultivation of wheat. They use the rice or wooden plow drawn by oxen. They also keep some livestock (cattle, sheep, pigs) and grow small vegetable gardens. While most of what they produce is for family consumption, they often produce a small surplus which they take to urban centers to sell.

Their material culture is fairly simple. Their house is a rectangular hut made of cane and straw, and sometimes of wooden planks. It generally has a central open fire that serves as a cooking stove and a source of heat. Most of their utensils are homemade from stone, clay, straw, wood and wool. Tables and chairs are cut out of logs or made of wooden planks sawed by hand. The beds are made of straw, wool and sheep skins. The general vehicle for freight and transportation is the homemade cart pulled by oxen. Weaving is done with the use of a horizontal loom with a box shuttle. While the men have completely abandoned traditional dress, the women still guard the older styles, especially the wearing of jewelry, made of silver or nickel. The language of the Mapuche is of the Mapudungun ("language of the land") and is for the most part retained by the Mapuche, for linguistic skill and oratory ability are admired qualities.

While Christianity has increased among the Mapuche, the traditional beliefs still survive. They believe in the existence of a god (ngenenechun, ngenemapun) who is the creator of the natural universe, and who punishes or rewards man through natural forces. His benevolence can be invoked through a ritual ceremony (ngilyatun) performed by a female shaman (machi). The universe is also inhabited by floating forces of evil (wekuru) that can be employed by wizards (machis) against people and animals to cause harm and even death. However the machi can use her forces to cure the ill effects caused by the kalko, through the ceremony called the machitun.

They believe in an after life and bury their dead surrounded by their belongings, supplied with food and beverages, lying in a canoe, in which they will travel to the land of the dead on the other side of the sea. The sons of particularly good and prestigious people go inside the big volcanoes of the Andes, and act as the pillen, or one of the forces of good in the universe.

There are two types of Mapuche musical instruments, wind instruments, and percussion instruments. The wind instruments include the Kulykuly, made from the horn of a goat or sheep, the trutruka, made from a hollow cane 3-4 meters (9-12 feet) long, wrapped with bowels and having an ox's horn at one end; the lorkula, a thin hollow log about 150 cm long with the horn of a goat or sheep at the end; the pinkuluvwe, a whistle, similar to the lichiways of the Aymara, and the pifulyka a whistle carved from a short, thick piece of wood. Among the percussion instruments are the kultrun, a drum, consisting of a skin membrane strung on a wooden dish, which is beaten with two canes wrapped with wool. It is the official instrument of the machi. The kathkawilya, is a rattle consisting of spheres of silver, bronze or nickel, tied with a wool string or sewed to a leather bracelet. The wathna is a dry pumpkin full of seeds. It is used to accompany the besting of the Kultrun. Besides their own instruments, the Mapuche also use the Jew's harp (trompe), the Spanish guitar and the harmonica.

Music plays an important part in Mapuche ritual and social life. The machi uses songs in the ngilyatun and machitun with accomplishment by the kultrun and kathkawilya. In the ngilyatun, participants play the trutruka, the pifulyka and the kulykuly. More profane dances like the choke purun, the "dance of the ostrich" are also accompanied with music and songs.

Songs are often improvised at parties to fit a particular situation. The songs presented here were spontaneously sung during two parties. One was the celebration of the ending of a course of the technical training at the indigenous Institute of Temuco, patronized by the Catholic Church of Temuco. The other was a celebration to close the mission in a small village, Rengallín, in the province of Cautín. The participants of the party at the Institute were all girls of about the same age, and wanted to leave an allen environment. While their songs concern the themes of farewell and return to their native reducciones. The celebration in Rengallín, located in the Mapuche environment was more informal. Men and women of different ages were present. "Thus the themes and style of the songs vary more.

(These recording were made with the purpose of keeping a private remembrance of the parties. Their technical quality is not the best and information concerning the singers is not always complete.)
The recordings

Piece Side B1 1:10

Farewell Song.

Performer: Young woman, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B2 0:55

Joyful song of picaresque theme

Performer: Juan Melinao, male adult. Recorded in December, 1969, at the party of closure of the period of missions in Rengalil, Province of Cautín.

Amutuan, amutuan
fey chi antü kay nga ñi
ruka meo kay.
Peputuan, peputuan
ta ñi kümeke pu che kay.
Elkunun kay nga ñi ñuke.
Alun nga ñi mamita kay.
Chumlelu chey, chumlelu chey?
Ulechi antü welu kay
peputuafin ñem kay nga
nga ñi küme ñuke kay nga.

That day I'll go back home again
I'll see my good family again
I'll see my mother again
I left my mother a long time ago
I left my mammy
Is she well?

But tomorrow I'll see my good
mother again
I'll go back (home) again
I came here a long time ago
I haven't had a bad time, but
I'll go back (home) again
I'm a sad-poor-lonely man
I'm a funny-libertine
That's all!

The song expresses the anxiety to learn. The learning referred to here is basically mastering the Western-European cultural ways of Chilean society. The song is abruptly interrupted by a blackout (a breakdown in the electric system).

Performer: Young woman, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Chum rumeli
l'a rumeli nga
l'a rumeli
maria nga maria
chum rumeli
ngüaaafuyi eymi?

Kunifaly nga wentro inche.
Itrokom thomo
itrokom kuse
ngüamayetua feneo.

Temuko nga puuli
ngüuamafuy nga
pu thomo.

Inche an'ay inche
kunifaly wentro fel inche.

Elkunun kay nga
ni nuke
kuyfi nga
ni.

Temuko nga puuli
ngüamafuy nga
pu thomo.

Inche eya pichi thomongelu
muna ayin ñi kimael.

Entren thungu
ayin ñi kimael,
welu kimûn.

Muna kunifalyen inche.

I'm a sad-poor-lonely man
All women, all old-women will
cry for me

When I arrive at Temuco (to be
buried there) all women will cry
I'm a sad-poor-lonely man
I'm a funny-libertine
where don't they know who I am?

I'm a sad-poor-lonely man
I'm very sad-poor-lonely, but I
have a little knowledge

Would you cry if something bad happened
to me, if I died suddenly, Maria, Maria?
Ny mottler taught me many things. I have sisters and I want them to have this knowledge too, but some day, when they have it (they will owe it) to my mother. If we don’t know anything, we will be very unhappy people. I wanted to learn these things and I learnt them.

When I was a little girl, I was very fond of learning. I attended school for many, many years. My mother gave me my learning. I learnt for this reason. When I work come day all sort of things.

You are starting out, choyke! You are carrying out your dancing very well! Shake and shake (like a choyke) your head! You are doing it very well! Your feet are very well! Your head is very well! You are dancing, choyke! You are doing your dancing very well, choyke!

That’s going very well! I’ll go back (home) again, just like a choyke. I’ll go back (home) again, I’ll start out again, just like a choyke.

Amutuan, tripatuan, tripatuan choyke reke. I’ll arrive home. If I go back (home) again, I’ll go back (home) again, just like a choyke.

My ribs will be peeled; for this reason, I’ll go back (home) again.

The singer addresses his love to prevent her against proud men. The translation “proud” offered here for the Mapuche word malyma is not sufficient. Malyma refers to an arrogant, good-looking man who conquers women easily. The vocative ūke, literally “mother”, is used by the man addressing a matrilateral cross-cousin, who in the Mapuche society is his potential mate.
Performers: Armando Melinao, male adult. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautín.

**Piece Side B6 0:47**

**Song about interpretation of dreams: the turtle announces the arrival of a lover.** The vocative lamngen is literally "sister" but it is the word used by young men to address single women of the same age.

Maykoño pewman.
Chem thoaampen chey?
pifi ngai kine kuse.
Kume pewma t’at’ey
pieneo nga pieneo.
Amuaymi nga
kine nagun meo.
Feymeo nga feypleaymi
Kume lamngen
lamngen an’ay lamngen
feypingeaymi.
Kiñe kawcho feypleaymeo
lamngen an’ay lamngen.

I dream of a turtledove
What does it mean?
I asked an old-woman
It's a good dream,
she told me
Go to a little valley
There someone will say to you
"beloved girl"
A young man will say to you
"beloved girl"

Performers: Young women, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

**Piece Side B7 2:45**

**Farewell song.** Father Eugene mentioned in the text is Revd. Eugene Theisen, of the Maryknoll Order, Director of the Indigenous Institute, who invited María Paillalef to attend the course.

Iñche, iñche, iñche, iñche an’ay
kedu meo kay nga amunmutuan nga.
Iñche, iñche, iñche, iñche an’ay.

Iñche, iñche, iñche, iñche an’ay
Tomorrow in the morning I’ll go back (home) again
I’ll go my good way
I’ll arrive at my good house again

Iñche, iñche, iñche, iñche an’ay
But, I came here
But, I haven’t had a bad time here
But, here I found good sisters
Here I found a good father
Here I found a good mother
Where am I going to find a place to learn how to do things? I told myself

For this reason, I'm staying here in this city

I wonder how much she is, your daughter, lady

Very charming (is) your daughter, lady

I would love her dearly, your daughter, lady, if you gave me her, lady, if you pushed her to me, lady, old lady

I would buy her, lady, if you told me how much is she, lady

I would take your daughter, lady

If you pushed your good darling daughter to me, lady, I would give you a brooch, lady

I would give you two thousand

Amuaymi may nga
pimeeneo key nga
pagre euknio kay nga
feyimeeneo nga ruka meo
Feymee, feyymee lye may nga
kiplan kay nga, inche.
Kiñe feyymee lye may nga
kiñe feyymee lye may
femyaopatun nga
tufa chi welyin meo nga.
Kuyyi meo nga
kupan kay nga, inche nga
tufa chi welyin meo nga.
Weu, weu, weu
chumul kay nga, kay nga
akufel nga
atametwetalu, un nga.
Kutrankawtulyen kay nga
inche, inche, inche.
Akun, akun
tufa chi ruka meo.
Fey!
Inche purentuwun!
Maria Paylyalef!

Priest Eugene told me in my house: "Go there (to Temuco)"

Then, I'll learn there (I thought)

For this reason, I came here, to this house

I had been in this house a long time ago

But, the other day, when I arrived, I hardly recognized it (the house)

I was suffering

I came to this house

That's all!

I'm from Purén (a city of the Araucanía)

Maria Paillalef (is my name)
The woman mentioned in the previous song gives an evasive answer to the marriage proposal done for her daughter.

Inche üikatuan
eymi tami thungu meo
an'ay chao.
Akuakungelü ngar nga
katruwe mapu eymi
t'at'ay an'ay t'at'ay.
Piaeyu
mlawuleneo
choe tuuchi wentro
(escudos, Chilean currency) and
t'at'ay an'ay t'at'ay?
Akuymi nga akuymi
tüfa chi nga mapu meo
(......)
akuakungeyi an'ay t'at'ay
Inche nga hi końi meo.
Inche nga hi püneń meo
witrawitrangepaymi
an'ay t'at'ay
t'at'ay an'ay t'at'ay
Fay ka müten!
That's all!

Performer: Rosa Melivilo, old female. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautín.

Piece Side B11 0:45
Song with pantomime of the bird called choyke (Rhea americana albescens). The singer gives instructions to a dancer about the imitative movements he has to make.

Ya ya ya ya!
yekalyonge may choyke yem.
Choyke, choyke yem.
Kuthénkuthēntunge
choyke yem.
Kupūmpūtunge
choyke, choyke yem.
Ůtrūtrūțūtungebra
choyke, choyke yem.
Makalyonge may
choyke yem.
Kuthēnkuthēntunge
choyke yem
choyke, choyke yem.
for my daughter)
You came and came to this land
You are coming and coming here for my daughter
You keep standing (near my house) for my daughter young man

Performer: Rosa Melivilo, old female. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautín.

Piece Side B9 0:30
The woman mentioned in the previous song gives an evasive answer to the marriage proposal done for her daughter.

Inche üikatuan
eymi tami thungu meo
an'ay chao.
Akuakungelü kay nga
katruwe mapu eymi
t'at'ay an'ay t'at'ay.
Piaeyu
mlawuleneo
choe tuuchi wentro
(escudos, Chilean currency) and
if you want (to give me your
darling good daughter, lady, lady
Chem pīyaen, papa? Tu pīyaen, papa?
Chem pūtokoaymi, papa?
Pūtokoan pilam, papa
ipirokom nga
mülefuy papa
mülemeli
choe ruηan końi.
Irokom nga
tripayafuy
an'ay papa
pūtokoan pilam
nä papa
papa, an'ay, papa.
what will you answer me, lady?
what will you drink, lady?
If you say "I will drink" there
would be all sort (of beverages),
lady, when I go and get into
(the cellar)
All sort (of beverages) would
come (from the cellar to this
place), lady, if you say "I will
drink", lady}
Performer: Old female, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco

**Piece Side B12 1:03**

The text of this song is rather obscure: a man offers to find a second wife for his wife's brother (ngilyan) who is already married. This second wife is his first wife's sister (kurum). Until a relatively recent past, sororal polygamy was a systematic marriage practice among Mapuche.

Ngilyänkuno yem an'ay
ngilyänkuno an'ay ngilyänkuno
lyathkuley, lyathkuley tami
theya müt en
lyathkuley, lyathkuley tami
ngilyänkuno an'ay
ngilyänkuno yem.

Inche ka Inche
kurÜntulafeyu
ngilyänkuno an'ay
kurÜntulafeyu
ngilyänkuno yem.

lyathkuley tami
theya müt en.

Brother-in-law, your sister is sad-an-gry.

I would get your sister-in-law for you, brother-in-law.

Your sister is sad-an-gry.

Kintulaeyu, kintulaeyu
kisU kintukunofeyu
ngilyänkuno yem.
Lyathkuley tami
theya müt en.
Kintulaeyu, kintulaeyu
kisU kintukunofeyu
ngilyänkuno an'ay
ngilyänkuno yem.
Lyathkuley tami
theya müt en.
Kintulaeyu, kintulaeyu
kisU kintukunofeyu
ngilyänkuno an'ay
ngilyänkuno yem.

I'll fetch her (your sister-in-law) for you; I myself would fetch her for you, brother-in-law.

Your sister is sad-an-gry.

I would fetch her (your sister-in-law) for you; I myself would fetch her for you, brother-in-law.

Your sister is sad-an-gry.

I would fetch her (your sister-in-law) for you; I myself would fetch her for you, brother-in-law.

Performer: Male adult, unidentified. Recorded in December, 1969, at the party held to close the period of missions in Rengalil, Province of Cautin.

**Piece Side B13 1:45**

Farewell song.


**Piece Side B14 1:10**

Song which parodies a marriage quarrel.

**Eya ya ya ...**

How was it that I loved you so much, wife?

Elyaka meo an't'a
chumweiu meo an't'a
fente ayerkeeyu kure?
Fente nga mi ayefiel
felinta, felinta
kay nomgre ka üy nga
tukutukuyeltueyu kure.

I loved you so much, Felinda, that
I called you another name.
Chumwelu meo an'ay kure?
Why then do you keep scolding me for your jealousy?

Chumalu an't'a trokituen nga kure yem?
What do you think about me, wife?

Chumwelu meo an't'a mūritukantuymi?
Why then did you allow me (to have a second), wife?

Chumafuymi an'ay kure?
There is already somebody who loves me

Chumafuymi an'ay kure?
What are you going to do, wife?

Cnumael an't'a elueluyerkeen kay
There is already somebody who loves me

permisio an'ay kure?
If you don't cut it out, I'll surely break your head ninety times, wicked woman!

The day after tomorrow, I'll go back (home) again

Theo ayengen kay
I'll leave this house

~elu kay nga welu afelkanomî!
I'll go back (home) by bus

aylya mari konay tami wethon an'ay wetha ñâna!

There is already somebody who loves me

I'm already somebody who loves me

H you don't cut it out, I'll surely break your head ninety times, wicked woman!

I'll miss my father

~puwe may, epuwe may amutuan iñche.

The day after tomorrow, I'll go back (home) again

Tüfa chi ruka meo tripatulean, tripatulean.
I'll leave this house

Amutuan yem kay ta chi makina meo.
I'll go back (home) by bus

Üyeo kay, üyeo kay tânî chao, tânî chao ngunenkatueneo.
There my father will fondle me

Amutuli nga iñche kay tüfa chi ruka meo ngewepatulan iñche kay.
I will not stay here anymore

Épu ùlkatu mulean ta ñi ruka ta ñi ruka meo
When I go back (home) again,

tripatuli nga tripatuli nga may.
I'll remain through two songs

Amutuan ta iñche kay.
I'll go back (home) again

Cheo rumeaymì eymì kay thoy fuchalmì eymì kay?
what will you do when you will be an old man?

I'll go back (home) again

Amutuan ta iñche kay.
I'll miss my father

Schademenuafiñ
I'll miss my father

tânî chao.

Mûne kûme yeo ayelkatukeeneo kay.

I'll go back (home) again

Schademeno
I'll miss my father

echademeno-fiñ

tânî chao.

Schademenuafiñ

The day after tomorrow, I'll go back (home) again

Theo ayengen kay

~elu kay nga welu afelkanomî!

aylya mari konay tami wethon an'ay wetha ñâna!

There is already somebody who loves me

H you don't cut it out, I'll surely break your head ninety times, wicked woman!

I'll go back (home) again

I'll go back (home) again

I'll go back (home) again

I'll miss my father

Mûne kûme yeo ayelkatukeeneo kay.

I'll go back (home) again

I'll miss my father

The day after tomorrow, I'll go back (home) again

There is already somebody who loves me

I'll remain through two songs

I'll go back (home) again

I'll miss my father
Tūfa chi ruka
weŋangkùlean
ta iñchiŋ
Tūfa chi ruka meo.
Tripatuli, tripatuli
waŋankùlean
tañi piwke.
Amutuli, amutuli
tripatuli, tripatuli
kùpatulayan, kùpatulayan
Tūfa chi mapu
iñche kay.
Amutuli, amutuli
(.....)
Amutuli, amutuli
ka pelayafiŋ
ka pelayafiŋ müten
iñche may.

Amutuli, amutuli
amutuli pelayafiŋ.
Chuchi ken antù pewuliŋ
mùna trepetuaeyu
eymi kay.

We had a very good time in this house
When I leave, I'll be sad; my heart (will be sad)
When I leave, I'll not return here, to this place
When I leave...
When I leave, I'll not see him (or her) anymore

Chuchi ken antù pewuliŋ
mùna trepetuaeyu
eymi kay.

When I leave, I'll not see him (or her)
When we meet once again, I'll welcome you

Performer: Young female, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Cover Photo:
Aymara (4). Old woman with her granddaughter, dressed with typical Atipiano costumes, weaving behind a héra ("stone fence placed in the desert to protect against wind").
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