MOUNTAIN MUSIC OF PERU, VOLUME I

1. "Paloma Blanca" 2:17
2. "Cancion de Matrimonio" 2:55
3. "Saya" Mass song in Quechua 2:40
4. Huayno from Ayacucho 2:17
5. "Yaravi" and "Pacá" "Garciá" 5:31
6. "Rondón" 1:32
7. "Flute and Guitar" 1:29
8. "La Tragedia del Estudiante" (Tragedy in the Student) Ayacucho 2:41
10. "Andina" Huayno 2:18
11. "Bella Andalucía" 2:20

(Perus: Music and related songs of the "Pina Puculca"—4 hole notched, vertical flute
12. 2 Flutes "Ukula" 0:29
13. Flute "Turpa" 0:26
14. Flute and song, man and wife "Wallata" 0:30
15. Old Woman sings "Wallata" 1:00
16. Three men sing "Wallata" 0:49
17. 2 Flutes "Wallata" 0:30

Chunchu music on the Pina 6 hole, transverse flute:
18. Chunchu, 1 flute 0:50
19. Chunchu, 1 flute 0:42
20. Chunchu, 1 flute 0:49
21. Chunchu, 2 flutes 0:53

Music and related songs of the Canchis—Pampas 7 pipes (double rows)
22. Music for Cochas, pipes 0:39
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45. "Piruwqari" 1:24

This diverse compilation runs from the ceremonial music of inland mountain herding villages to the mountain-influenced popular music of industrial Lima. These remastered high-quality recordings capture the various songs and styles, including: baile, marimbas, drums, brass bands, and folk songs of Peruvian music.

Recorded in Peru, compiled, and mastered by Smithsonian Folkways Records. John Cohen, this recording is still considered the best anthology of Peruvian Andean music ever issued. This release includes over 15 minutes of new material and revised notes.

Cover photograph: Domingo Chumpí of Kiku in Qeros, playing his panpipes. Photograph by John Cohen

Cover design by Daphne Shultes
Mastered by Disc Mastering, Nashville, Tenn.

Parts of this recording were previously issued in 1966 as Folkways FE 4539.

-Smithsonian Folkways Records

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Office of Folk Life Programs
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Smithsonian Institution
Washington DC 20560

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SMITHSONIAN/FOLKWAYS CD SF-40020 AAB
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<td>&quot;Paloma Blanca&quot;</td>
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<td>8</td>
<td>&quot;La Tragedia Del Estadio&quot; (Tragedy in the Stadium)</td>
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<td>Q'eros: Music and related songs of the &quot;Pina Pincu-&quot;</td>
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<td>Q'eros: Music and related songs of the &quot;Pina Pincu&quot;</td>
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<td>Music and related songs of the Cauchis Sipas—Panpipes 7 pipes (double rows)</td>
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<td>Corresponding song for Cows</td>
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<td>Music for Alpacas</td>
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<td>25</td>
<td>Corresponding song for Alpacas</td>
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<td>26</td>
<td>Music and song for Sheep</td>
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<td>27</td>
<td>Chants and Narrative at Ceremony for Marking of llamas, August</td>
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<td>28</td>
<td>Woman with bells</td>
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<td>Songs from Q'eros</td>
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<td>30</td>
<td>Song of Last Year's Carnaval (1963)</td>
<td>0:42</td>
<td>Old Woman</td>
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<td>&quot;Pauchu-Cachui-Taiki&quot;</td>
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<td>32</td>
<td>Love Song</td>
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<td>Lullaby</td>
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<td>&quot;Watu&quot;</td>
<td>0:53</td>
<td>woman and flute</td>
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<td>36</td>
<td>Flute</td>
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<td>37</td>
<td>Flute</td>
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<td>Palcha ritual in the corral</td>
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<td>Coch shell trumpets</td>
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<td>40</td>
<td>Carnaval at plaza of Hautun Q'eros, singing &quot;Serena&quot;</td>
<td>3:23</td>
<td>Music from the village of Colla, near Q'eros</td>
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<td>43</td>
<td>&quot;Cashua&quot;</td>
<td>1:35</td>
<td>Two women</td>
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<td>44</td>
<td>Marriage song &quot;Compadre Punuchi&quot;</td>
<td>0:56</td>
<td>man and woman</td>
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<tr>
<td>45</td>
<td>&quot;Piruvani&quot;</td>
<td>1:24</td>
<td>Flutes (plus) and hand drums (drums and triangle)</td>
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Cover photograph: Domingo Chompi of Kiku in Q'eros, playing his panpipes. Photograph by John Cohen.
Mountain Music of Peru

Notes by John Cohen

An Overview of Peruvian Music

Peru is divided between the coast, the mountains and the jungle. From the Andes people have migrated to all over Peru, and have brought their music with them. Today Quechua speakers and bilingual mestizos continue to populate the Sierra, but the greatest concentration of Andinos is on the coast in Lima, where recent immigrants from the mountains make up two thirds of the population in a city of 7 million. Most of these recordings were made in the mountains in July and August 1964; others were made in 1976, 1984 and 1989.

This album is organized to show the variety of musical forms in the mountains regions of Peru. Items 1-11 present recent aspects of highland music, showing string bands, harp music and contemporary huaynos as well as church and folk singing. Items 12-45 present the music of the Quechua with an emphasis on the isolated regions of Qeros which should not be considered as typical of the highland Quechua, but suggests a preserved folk aspect. Mountain Music of Peru Volume 1 will present music of the festive of Santiago and music of the Ayacucho and Queshuan villages from the Apurimac.

Many of the distinctive sounds on these recordings derive from these traditions. However 400 years of colonialism have integrated Andino and Spanish cultures, particularly in thehuayno music. Yet among the separate communities of the Andes, distinct indigenous elements remain, reflecting regional differences that existed even prior to the Incas.

In Peru, all Andean music (both mestizo and Indian) is referred to as "Andino," and is distinguished from coastal Criollo music. Percussion includes popular rhythms such as the huayno, as well as regional and seasonal music which is called Castilleria or "tipico." Western musical ideas introduced since the Spanish Conquest are evident in Andean music such as the marimba, the guitar and the huayno. In the nineteenth and early twentieth centuries, the Andean movement consciously made European arrangements of Andean music in the hope of bringing dignity to the Indian and creating a Peruvian national identity. This Romantic style of music produced songs such as "El Condor Pasa." Since 1962, the second generation of Andino emigres in Lima have created Chaichuna, which combines huayno with electronic instruments and "tropical" pop rhythms from Lima. In Europe and the United States, recent immigrants from Peru have constructed another sound to represent the Andes as a whole. This Pan-Andean style combines many Andean traditions, and they are present in concert halls, on the streets and subways and at folk festivals.

Since my first recording trip in 1964, portable radio and cassette recorders have made their way into every corner of the Sierra. Despite these technological introductions, the traditional Chancay festival of Santiago is still celebrated in the coastline, and in Lima. Huaynu music has changed the structure of local ownership in the Andes. The revolutionary Sendero Luminoso has become a political reality in the mountains.

Peruvian record companies have issued huaynos and Castilleria music on 45s and LPs since 1949. Most of these recordings were made in studios within Lima. Peru has undergone the same kind of mass communications developments that have affected most of the world. However, local aspects of isolated communities have not given way to a single unified culture. People from the previously isolated Andes are in contact with the coast and the jungles through work and migration, but have not abandoned their regional identity. Road building has linked the coast with the Sierra, while compulsory education in Spanish, and national radio programs have made all sectors of the country aware of each other. Yet Peru today maintains many of its old traditions.

The music on this album can be categorized as indigenous, folk, and also popular. The popular music changes rapidly with contemporary trends, the folk music reflects and preserves popular forms from the past, and the indigenous music maintains a more enduring quality. The mountain music of Peru is distinctly national in character although it shares an indigenous heritage with Bolivia and Ecuador, and other similar environments and cultures exist.

Distinctions between Indian and Mestizo are few. Andino music is the product of Peru's diversified society, and only reinforces the basically feudal class system that has been in effect since Colonial times. Peru is a rural society in which these social definitions and boundaries cannot be disregarded. The term "Indian" and "mestizo" are also misleading in their current usage, since mestizo means "half-breed" or "hybrid," which is not an accurate description for that social caste in Peru. Although the term "Indian" is used in the Peruvian census, the Quechua-speaking "Indio" refer to themselves as the Ruma, which means "the people." Since the land reform, the word "Indian" has been replaced by campesino or peasant.

The Musical Setting

It would be impossible to document fully the folk music of Peru, for it changes from place to place and also changes seasonally. Along with traditional aspects that have persisted over the centuries, new songs are created every year in conjunction with local events.

During planting season no one thinks about the songs of harvest. The significance of such festivals occupy people's minds, so that music from another season scarcely exists in their consciousness. Many seasonal agricultural festivals are also celebrated within Lima.

Most of these recordings were made in July and August 1964, during the Piruwani festival, and normal rural and urban, Quechua and Aymara, Huas and Mestizo music.
travel literary was designed to interest a sampling of social layers, feasts and locals where music occurred during that time period. A dynamic process was revealed as we observed it from many various points along the route.

The purpose of this study was to understand an old tradition at work. The portable tape recorder made it possible to go to remote areas in the mountains as well as to people's homes. Earlier recordings of Peruvian music had been made away from their traditional contexts, either as re-creations or as performances by the musicologists themselves. We used the field recordings of musical patterns and performances to constitute the singing styles. In the past, one hears regional musical traditions that have been transmitted into instrumental styles.

Early studies of Peruvian music were dominated by Harms's work on the subject. (La Musique des Jours et des Sourires, Paris, F. Gourdon, 1952.) It should be noted that this collection was made entirely on the coast, in Lima, from recordings on mountain ranges as well as in parts of Lima. The fact that he had a仅 a few cylinders recorded from the mountains to transcribe the music from them by night and then transcribe them for recording the next day. In this way he was able to transcribe several hundred tunes, but missed many rhythmic elements heard in other performance styles.

One intention of this present study is to isolate basic rhythmic directions that may be followed in the music of Peru, both secular and modern. In this case, we also noted that the music was in some cases difficult to hear or to record. Not that this collection was made entirely on the coast, in Lima. The fact that he had a few cylinders recorded from the mountains to transcribe the music from them by night and then transcribe them for recording the next day. In this way he was able to transcribe several hundred tunes, but missed many rhythmic elements heard in other performance styles.

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Music of Q'ero, Items 12-40

Q'ero is a culturally isolated region situated beyond the towns of Pataquitambo and Ocongate (Dept. Cusco), on the eastern slopes of the Andes which drop down towards the jungle. The high mountains build up to more than 15,000 feet (4.6 km) and create a geographic barrier. Only a few foot paths cross the mountain passes, used by the Q'ero and traveled by subsistence farmers. Slums and barrios located with meadows for trade pass through. A regional dialect of Quechua is the only language spoken here. The Q'ero people are one of the few Indian groups that still live in the high mountains. Q'ero music is a mixture of their own tradition and that of the Q'ero culture. Their music is rich in complexity and diversity, with intricate rhythms and polyphonic structures. It is performed by a variety of instruments, including flutes, drums, and various types of whistles.

Q'ero Musical Instruments

Some of the Q'ero music instruments and instruments are related to the cultures of the Andes, while others are more traditional. The music played by the Q'ero people is known for its rhythmic complexity and its use of traditional instruments, such as the flute and the drum. The flute is played by the Q'ero people during religious ceremonies and is often accompanied by singing and dancing. The drum is played by the Q'ero people during religious ceremonies and is often accompanied by singing and dancing.

Q'ero (flute) is played in the Q'ero region, and is made from a variety of materials. The Q'ero people use the flute to convey their cultural identity and to communicate with each other. The flute is an important instrument in Q'ero music and is often used in religious ceremonies.

Q'ero (drum) is played in the Q'ero region, and is made from a variety of materials. The Q'ero people use the drum to convey their cultural identity and to communicate with each other. The drum is an important instrument in Q'ero music and is often used in religious ceremonies.

Flute (flute) is a traditional instrument of the Q'ero people. It is made from a variety of materials, including wood, bone, and metal. The Q'ero people use the flute to convey their cultural identity and to communicate with each other. The flute is an important instrument in Q'ero music and is often used in religious ceremonies.

Drum (drum) is a traditional instrument of the Q'ero people. It is made from a variety of materials, including wood, bone, and metal. The Q'ero people use the drum to convey their cultural identity and to communicate with each other. The drum is an important instrument in Q'ero music and is often used in religious ceremonies.

23. The Q'eros address the animal, in this case the cow, as "little mother." Lusita Sura sings: "Let's go back and walk with our flashlight. We'll meet you at the plaza." Later: "Now, what are we going to do?" The cows cost thousands of dollars (money). How are we going to do it?"


25. Corresponding Song for Alpaca.


Vertical 6-note flute. A vertical 6-note flute of either reed or plastic pipe played by shepherds is used for melodies heard throughout the mountains. Music associated with the twelveprivate vertical pipes, and the music associated with the double set reed paspasis, called conchita, is unique to Q'eros. These paspasis and alpaca are connected to the herding cycle, used in festivals for the llamas (Humahuaca-Santos) and the alpaca (Paltara-Carnaval).

29. Song of last year's Carnaval. sung by an old woman. Although the tune is composed for the festival by the new mayor, it is sung all year long.

30. "Pulchco"—or "cashu tika." Field means "song." It is from a log family party, sung at Easter time.

31. Love song sung by Lusita Sura: "To the palm tree, give me shade. That my love should grow. Is it a different tree? I cry for you. That my love might grow."

32. "Ox, old, cholo mean (Talky) That you might learn to work the premises, young one."

33. Song of matrimony.

34. "Mata." Lusita Sura and flute.

35. Flute.

36. Two young girls at Wususamirushan, an unidentified type of Q'eros song.

37. Chuscha flute with bass drum and snare drum. This is the kind of music heard at the festival in Colca.

38. Pulcha song from the ceremony for alpacas in the control. These are three segments of a longer performance. In the final section the singer becomes very emotional and slow; while another woman continues the song for her (a complete translation of this performance appears in R. de la Jolla's book, Andean Ethnomusicology). In fact, the performance appears in John Colman's film, Mountain Music of Peru. "Scare the patcha flower, Huaman (intoxicates) to Apus mountains spirit (Intoxicate) What suffering you leave me, my brother (refers to alpaca)/You leave me sleeping (without sleep) Huaman, my brother come (the Apus) The red flower "I gather/You all shall remember (You may make blemishes). Come here my mother (come to alpaca)/and In my sleep with the intoxicating Huaman/you sleep with the intoxicating Huaman/the Huaman/you drink to the earth/you give me flowers, Huaman."


40. Sound of entire community at Carnaval dance in the plaza at Humahuaca (Q'eros), woman singing "serra."

Music from the village of Colca, just over the mountain from Q'ero, but part of a different community. The neighboring Sierra Indians to the Q'eros are the Callacolla who live just on the other side of the mountain—less than five miles further down the mountain. Referred to contact with the Q'eros. We played their recordings of the Q'eros songs and I recorded them immediately recognized them and related somewhat distantly at the limited melodious and low pitched singing. Then we recorded the Q'eros music, and the difference is apparent.

41. "Pana." Sheep dance on flute. Played at Carnaval, and while herding the animals.

42. "Sepa."

43. "Cachua." Sung by women with flutes and drums. This music is from a secret rite, sort of an annual ritual where the young men and women of the community go up onto the mountain during the night, and have a type of orgy, from which the marriage ceremonies are made for the coming year. Among most of the Indians, this marriage is common, and an official ceremony doesn't occur until a year later, when a priest comes by.

44. Marriage song sung by man and woman. Earlier, these two performed the song separately, but together, they sang in this unusual harmonic relationship of parallel 4ths.

45. "Paima." The name of a large mountain town. This band consisted of 2 flutes, 2 drums (tube and tambour) and a triangle. Indian women live in Colca, and eight of them came to play music for us. In the band, the triangle tries to keep the rhythm of the melody, while the tambour tries to keep a steady rhythm. Usually the tambour is played by the other instruments.

Acknowledgements

These recordings were made on a Nagra tape recorder, with a AKG-24 microphone, borrowed from the Newport Folk Foundation. Preliminary copying and editing was done with a Nagra borrowed from the Friends of Old Time Music. Later recordings were done with this Nagra. Final tape editing was done by Peter Bartok.

I recorded 347 performances in Peru, of which about 61 were used in the original LP recordings in 1966. 16 additional minutes of music were added in making this 1973 LP, with recordings from later trips and from Peruvian phonograph records.

Many people helped to make these recordings possible. I would like to thank the Casa de Cultura in Lima, Peru for their cooperation, especially Dr. Real Pineda and Dr. Jose Maria Aragones. Thanks also to Jose Manue, Claudio Balken, Manuel Bart, Jorge Herrera and Achilles and Rod Romero. Thanks to Francisco Moyer de Huaynas, and Dr. Olo De Barry and Edward De Barry of Incas Bocas in Ocoagana.

Thanks to the Peace Corps in Peru; Paul Doughty, Karin Brand, Larry and Carolyn Kleinman and Peter Petersen, through the Peace Corps, and to the Bird, Paul Petersen, and Dr. John Ross. Music records provided much of the tape used, and Alan Legum provided letters of introduction. Perhaps the greatest help of all came from R. William Macken of the Peace Corps, who accompanied me on most of the trips, and contributed his translations and knowledge and enthusiasm for these for music. Emilio Rodriguez, in Cusco, helped with the later records in Q'eros. Finally, this project could not have been accomplished without the help of my wife, Penny, who did everything from transporting and running the tape recorder, to making notations and typing the notes.

Cover photograph: Domingo Chepuy of Kiku in Q'eros, playing his panpipes.

Photograph by John Cohen

Cover Design by Dwight Shurtleff

Mastered by Dain Mastering, Nashville, Tenn.

Reissue production supervised by Anthony Swoger and Matt Watters.

About the composer: John Cohen is a musician, record producer, filmmaker, photographer. He is well known for his performances as a member of the New Lost City Ramblers, and as a film maker for his work on American and English folk music as well as more recent series of films on Peruvian music. He is Professor of Visual Arts at the State University of New York at Purchase.
Band 1. "Paloma Blanca" (White Dove). Played by part of the band of Sacsamarca. This tiny village, about three miles above Huancavelica, has its own string band for festivals, public occasions, etc. There is clear parallel between them and the small Hillbilly string bands of the United States, playing local music, largely for dancing. (The guitar is tuned EGBEAC.)

Band 2. Song of Marriage (in Quechua-Inca) sung by a young girl, a student in a handicraft and weaving center, supervised by Karen Bundy of the Peace Corps, Huancavelica.

You took me to have a bath because you thought I was dirty, (chorus): (girl says about herself) Fool stupid.
You took me to church on Sunday; I thought it was time for Mass,
Fool, stupid.
The band played, I thought it was your birthday,
Fool, stupid.
When we lit the candles, I thought it was because it was dark,
Fool, stupid.
When the rice fell on my head I thought it was rainning,
Fool, stupid.
When your house was filled with people, I thought it was my birthday,
Fool, stupid.
When we got into bed I thought it was because I was afraid
You were comforting me,
Fool, stupid.

Band 3. Catholic Mass sung in Quechua (Inca), in the church of Ocongate on the day of their patron saint, the Virgin of Ascension. In the back of the church, small bands of Indians from Laurnarca are also playing their music for this holiday. The microphone is carried from the front to the back of the church.

Band 4. Huayno from Ayacucho with charanga and guitar. This recording was made at a small wedding reception held in a backyard. The tuning for the charanga is given at the outset. There are several different ways of tuning and playing this instrument. Compare this performance to the ones from the Ayamara (side 4, bands 6, 11).

Band 5. "Garatia", yaravi and its fugue, played on the harp by Antonio Silca, known as "SunKal Suna". The yaravi is a form of music which has been popular in Peru for several hundred years. It is sad music, with accompanying lyrics. In recent years, its popularity is on the decline, while huaynos are on the upsurge. Antonio Silca is a blind harpist who has a small band around Ayacucho. It was an incredible experience to hear this stately and complex music played so masterfully in the darkness of his poor home.

Band 6. Music from a tent show at the Coliseo Nacional in Lima. A great many bands from the mountains are presented during the course of a performance which may run from 2 in the afternoon until 10 at night. There are competitions, comic skits, and exhibitionistic folk-dances, which attract huge crowds. The situation is comparable to that of the Hillbilly population in Detroit coming out to hear music from the mountains, which is associated with home for them.

Since the musicians are separated from the singer, these recordings present only the instrumental parts of the music.

A) Band from Huaras, with mandolin, guitars and fiddles.
B) Band from Chambullicas (Cuzco), with flute and guitar.

Band 7. These last three recordings are from 45 rpm records purchased at the Indian market (Marcada Mayorista) in Lima. They are also sold at similar markets throughout the mountains. Only the sophisticated record stores don't carry this type of record. Again, the parallel development to American country music may be seen. These recordings are giving voice to local musicians, and although there is no one national market for them, there is, apparently, sufficient audience to keep production going.

"La Tragedia Del Estadio" refers to the tragic deaths of several hundred people as the outcome of a stampede after a soccer game, May, 1944, where the police used tear gas and locked the gates as the people rushed to get out. A state of mourning was proclaimed in Peru and this song tells the story, using a typical huayno melody.

Band 8. "Andina" huayno, Tipicas Ronconadoras. These musicians probably come from the northern central valley, where, I am told, flute and drum music is replacing other types of music. A single musician can play a flute and drum simultaneously, although I do not believe this to be the case here. However, it is interesting to see this music labeled as huayno, and sold alongside of rock and roll records.

Band 9. "Bella Andaluzia", Banda Filarmonica. In this recording we can hear how what is essentially string band music has been picked up and translated onto brass wind instruments. Filarmonica refers to any such brass band, and there are many recording at present.

Q'EROS - SIDE II

The region of Q'eros is situated between the towns of Pucarácambo, Ocongate and Lauramarca. This region is one of the most inaccessible and isolated in the department of Cuzco. It is located on the eastern slopes of the Andes which then drop down towards the jungle. The high mountains build up to the snow covered Huayllapata (19,000 feet) and form a barrier which has kept the residents of Q'eros cut off from general contact with the majority of Inca groups around the Cuzco area. There are no roads which lead over the mountain passes into Q'eros, and only a few foot paths exist which are infrequently traveled by salesmen who carry their goods on their backs or loaded on llamas.
The land occupied by these Indians ranges from 16,000 feet above sea level, where they graze their animals and grow potatoes, down to below 8,000 feet where they cultivate corn. They chose to live in the higher altitudes, yet will travel down to work their crops or to meet at a central village (Huatán Q’eros – Big Q’eros) for one of the community fiestas. A single family will have three houses, one in each level of altitude. Someone always remains to herd the flocks of llamas, alpacas and sheep. The majority of the population lives in small clusters of houses consisting of from ten to twenty families, which are scattered throughout the high valleys and convolutions of the mountains. In the high altitudes no trees grow and houses are made of rocks, mud and grass thatch; the roof is framed with ragged branches brought up from below. To an outsider, the landscape is fantastic - with clouds rising from the jungles during the day, covering and revealing huge rocky mountains. During August, the ground is frequently covered with snow. To the inhabitants, life is hard and they are aware of it. Much of their activity centers around the animals: they use the wool for weaving their clothing, the dung as fuel for their cooking fires, the llamas as beasts of burden to transport potatoes for barter. Sometimes, after the animal has died, the flesh is eaten. A few cows and chickens are kept, but these are in a minority. Guinea pigs live in the houses and provide a source of food as well.

There is no conception of work as something separate from life. Even little children are scarcely treated differently from adults. There seem to be no games or special roles for the children, rather, they begin very young to contribute to family subsistence by helping in the fields or caring for animals and the younger children.

Although the inhabitants of Q’eros must be seen as part of the general cultural community of the Sierra Indians, their outstanding feature is in their isolation from their neighbors just on the other side of the mountain. It seems worthy of consideration to suppose that their geographical separation has always kept them apart from the center of Inca culture emanating from Cuzco. It is conceivable that in pre-conquest times they were isolated from the Inca center although of the same stock and tribe of people. Today, amongst students of anthropology there has been conjecture around tales about the Q’eros which imply that they represent an element of the ancient Inca structure which had been banished for incest. Another tale concerns banishment to the jungle.

1 Conversation with Pat Lyons, Univ. of Calif. at Berkeley, and anthropology instructor at Univ. of Cuzco. She has done field work with the Wachipeiri - jungle Indians who inhabit the jungles below the mountain ranges of the Q’eros.

In the Handbook of South American Indians, in the section on Inca culture by John Rowe, p. 207, it is stated that after 1471, “To the Incas first expedition after the installation ceremonies was an invasion of the eastern forests of the Upper Madre de Dios, through Paucartambo, and the country now occupied by the Wachipeiri…”

The tales of connections with the jungle tribes may bear important relationship to Q’eros, for elements within Q’eros culture imply just that. Their songs and flute tunes are different from the main body of Sierra music, and their language has certain elements of difference as well. Only recently have linguistic investigations of the Q’eros been started.

In examining the music of Q’eros, two sets of possibilities should be kept in mind: 1) the connections with the jungle cultures, and 2) the preservation of earlier sierra cultural forms.

One factor that musically separates the Q’eros from the other sierra groups is that they have no stringed instruments. There are at least three distinct types of music to be heard which are marked by three types of flutes.

Songs and tunes played on a four hole vertical notched flute of cane (band 1) are the most common, and show the greatest range of song subjects. These songs are mostly poetic, usually about wild birds and flowers encountered on the mountainside.

“Wallata, black and white, with scalloped wings
Why do you come to our mountainsides?” (wild goose)

“Panti Turpa, why have you come
To these desolate ravines?”

In these melody types, one also finds some of a ceremonial nature, songs of marriage and burial. (There are two types of burial songs, one for young babies, and another for the death of a grown person.)

This four hole vertical flute, called “Pina Pinchuca” or Cuna, is made in a variety of sizes ranging from six inches to over twenty four inches. In the smaller lengths, it is easily portable - and easily slipped under a belt. This is the flute which is played while mining the flocks, and is therefore played often as a solitary and solo instrument. This flute differs from similar flutes encountered throughout the sierra in several respects; it has but four holes, and these are rectangular or square cut, as is the notch where the player’s lips go. In other parts of the mountains the holes are commonly round or oval. The spacing of the four holes is always measured from the bottom of the instrument, and they group always towards the end of the flute - not distributed over the total length as in other sierra flutes. It is reported that flutes of this description have not been encountered in other parts of the mountains, nor are they seen in Harcourt’s collections, nor in ancient graves, with the exception of some from the Paracas culture (reported by Raol Pineda).

The majority of tunes from these flutes have but 3 or 4 notes, but these do not correspond to the individual notes or scale, which are produced by uncovering the holes in sequence. Rather, all the fingering is done in groupings of two, that is, two fingers acting together cover two holes at a time making a possibility of 4 notes from this flute: 1) all four holes covered, 2) the bottom two covered, 3) the upper two covered, 4) all four holes uncovered. This is the only way the flute is used.
This fingering in groups lends an element of question to the archaeological-musicological practice of reconstructing ancient music from the note intervals produced on flutes from ancient graves. How is one to know whether finger groups were used or not to establish the scale?

In Q'eros, coloration is given to this flute music by overblowing on the mouth notch, producing short and high overtones or octaves. A frequently used technique in transitions from one note to another is to rapidly touch down two fingers, covering and uncovering two holes, producing a sound akin to a trill. In the low register, intermediate notes are accessible by breathing with reduced force; these notes are used as passing notes, not as melodic terminal points. A particular song may have more notes in the sung version than when played on the flute. The impression is given that the flute presents an outline of the essentials of a melody. Several of these flutes will be heard playing the same tune together although not in the same key.

During the fiesta of Carnival, the office of alcalde (mayor) is assumed by a new member of the community, and one of his functions upon taking office is to compose a new tune for this flute. In this manner, last year’s tune is set aside and is seldom heard again, while the new tune predominates for the following year. Although there are other services at which this flute is used, we did not have the opportunity to record them. But we were told that there are songs of harvesting as well as of planting.

A transverse six-hole flute called “piru” (band 2) is used in conjunction with drums during the fiesta of Corpus Christi which is celebrated in the lower altitudes. Here only one type of music is played, called “Chanchos”, representing the jungle Indians. The dancers of the Chanchos are dressed in brightly colored feather headdresses, and carry long pieces of jungle wood (from a bow) festooned with short feathers. A brightly colored mantle of expensive, imported “castille” wool is also worn and seems to be made in imitation of a poncho of feathers. The Chancho figure in the weaving of Q’eros ponchos and llamas (shawls worn by women) is one of the major decorative characters. The dance of the Chancho is done by Indians all throughout the sierra, and the music is similar in all places, with local variations. This melody is far richer than that of the four note flutes, and always ends with a strange sequence of notes, which doesn't use the total resources of the melody. There appear to be no songs associated with this music.

Panpipes (band 3) are also used by the Q’eros. This instrument consists of a double row of seven tubes of reed, roughly one inch in diameter, ranging from 6 to 14 inches long. It is played only during the fiesta of Santiago which is closely concerned with fertility rites and marking of the cattle. There are only three melodies played on the pipes and these have verses about the alpacas, the cows, and the sheep. There is a great amount of superstitious attached to this instrument. The second row of pipes is never played. Each individual pipe represents a different area of life. The Q’eros name for these pipes is “seven years an unmarried woman”. Dr. Roal Pineda who visited Q'eros in 1955 reported that superstitious beliefs about this instrument were so strong that no one would play it for him. Apparently that outlook has lost some ground in the past 10 years, as is evidenced by its inclusion in this album. It was reported that many of these instruments are played together during the festival.

We were not in Q’eros during any of their major festivals but did have the opportunity to witness the “marcation” ceremony for the flock of one family, and to record the sound and music of parts of the ceremony. (Band 4)

In the afternoon of the day, while most of the village was away on the mountainsides with the llamas, we went to the house. Outside, 15 llamas were being kept from grazing or from wandering off by a small boy of less than six years. Inside the house, the few people there were drinking chicha (homemade beer from corn), chewing coca, and twining yarns into ropes and tassels. The men sat in a row at one end of the room while the women moved about, pouring the chicha and keeping the fire alive. There was much drunken and argumentative talk amongst the men (probably about our being there) and the father of the family was singing in a low, growling voice, more of a chant than a song. Eventually one woman at a time would take up the chant - so that all day and night, the music never stopped. A young man came in and played his shepherd flute - a tune that was entirely different from the chant which continued throughout. As more and more people from the community came in the ceremonial aspects became more clearly defined; the men remained seated, and different women, one at a time, would take up the bundle of ropes, tassels and bells in her arms and would sing the chant while swaying from side to side - from a standing position before the men. The ropes and bells were later used to tie the animals. Through translations we learned that the chants told stories of the ancient history of Q’eros - which extolled the role of the llamas in battles against an enemy. Also, the gods (Aukis) of the mountains nearby were asked to keep the animals fertile and safe during the coming year. Before it was drunk, a little of the chicha was often poured on the ground and on the ropes in a ceremony (‘thinka) of offering drink to the earth and to the four directions of the land.

Later in the afternoon, the father of the family and owner of the flock came out of the house alone with a clay bowl full of burning embers. He set them down before the llamas and knelt on a rock while mumbling some kind of incantation, and then he returned to the house. Around everyone came out of the house and the men caught the llamas with ropes, and by holding them lightly around the neck while pulling their heads back by the ears, they forced the llamas to drink the chicha. They sewed a number of colored tassels through the ear of the lead llama, and lesser yarns to the others. Then they chased the llamas free by throwing chicha at them, and returned to the house to continue drinking. By evening, everyone in the community was there drinking and dancing - all through the night. There were over 25 men, women and children in a small stone house not more than 30 feet long and 10 feet wide. The children neither drank chicha nor chewed coca.
The nearest neighboring Sierra Indians are the Jajaculla who live just on the other side of the mountain - less than five miles distance, but closer to Pucarámba and Ocongate, therefore more easily in contact with Cuzco. We played them recordings of the Q'eros songs and flutes and they immediately recognized them and laughed somewhat derisively at the limited melodies and low pitched singing. Then we recorded the Jajaculla music, and the difference is apparent. (Band 6)

Band 1. Music and songs associated with pinculu, 4 hole vertical flute.

A) "Ukuku" is a dance where the men, or children in some cases, dress in a poncho of shaggy brown wool, and imitate a bear, doing tricks, scaring people. It warns the children of evil spirits.

B) "Turpa" is an herb that grows on the mountain. The words to this melody say: "Panti Turpa, why have you come to these desolate ravines?"

C) "Wallata" are the wild geese that fly in pairs throughout the high mountains in Q'eros. The male and female remain together. (I once witnessed the shooting of one, and the ensuing death of the other who would not leave its mate.)

"Wallata, black and white, with eyes of pearls"
"Wallata, black and white, with scalloped wings.
The running waters which you drink in the highlands."

This selection and several others on this record are performed by Domingo and Louis Sera Chompi, from the village of Kiku in Q'eros. Not many non-Indians get to Q'eros, and in 1937 when I first visited there, they asked me to be their compadre - a person of power/wealth who would watch over them. The customary way for the Q'eros to address white men is as "Viracocha", a name reserved in ancient times for the gods.

D) Another song about the wallata, sung by an old woman.

E) Wallata as sung by three men. This low, growling style of singing is also heard in the marcation ceremony.

F) Wallata played by 2 flutes. They say that the high flute is feminine.

Band 2. Chunchu music on the piti, 6 hole, transverse flute.

Band 3. Music and songs of the panpipes (Kan chi si pas)

A) For cows.

B) The Q'eros address the animal, in this case the cow, as "little mother". Louis Sera sings,

"Let's go walking, let's go out my little mother.
Let's go to the fiesta,
We'll spend the night together."

C) for Alpacas

D) Louisa sings:

"Let's go to the mountains
Where we can pasture our alpacas, little mother,
We are sad because we have no clothing."

E) for Sheep

Band 4. Marcation Ceremony

A) Man singing (this is a short segment of a longer chant.)

B) Woman, recorded as she swayed and rattled the ropes and bells. An approximate translation of one of the stories:

The story of a final battle with the Spaniards. At night
the moon shines and there is a whole army of Spaniards,
while on the mountain there is one Indian and his llama
loaded with metal cans. As they descend by moonlight
the Spaniards mistake the metal cans for an army, so
they run away. Thus the llama wins the battle.

Later the woman chants of the time when the Q'eros had
to travel to Cuzco to work for the haciendas (a distance
of over 75 miles).

Band 5. Songs from Q'eros

A) Song of last year's Carnival, sung by an old woman. Although the tune is composed for the festival by the new mayor, it is sung all year long.

B) "Fallcha" - or "Cashua Taiki". Taiki means "song". This is from a big family party, sung at Easter time.

C) Love song sung by Louis Sera:

"To the palm tree - 'give me shade,
That my love should grow."

D) Lullaby.

"Chì, chì, chì wawa (baby)
That you might learn to work the potatoes, young one."

E) Song of matrimony.

F) "Waihu", Louis Sera and flute.

G) Flute.
Band 6. Music from the village of Colla, just over the mountain from Q’eros, but part of a different community.

A) "Paras". Shepherd tune on flute. Played at carnival, and while herding the animals.

B) "Serejente". Sung by 2 women with flutes and drum. This is music from a secret rite, sort of an annual ritual where the young men and women of the community go up onto the mountain during the night, and have a type of orgy, from which the marriage compromises are made for the coming year. Among many of the Indians, trial marriage is common, and an official ceremony doesn’t come until a year later, when a priest might come by.

C) "Cashua". Sung by 2 women. This is always performed at the T’inka, or offering of libations, for the animals. Notice the unusual breathing style which produces such a forced sound.

D) Marriage song sung by man and woman. Earlier, these two performed the song separately, but when together, they sang in this unusual harmonic relationship of parallel 4ths.

E) "Piruwani" is the name of a large mountain nearby. This band consisted of 2 flutes (pitas), 2 drums (bomba and tambor) and a triangle. Sixteen families live in Colla, and eight of them came to play music for us. In the band, the triangle tries to keep the rhythm of the melody, while the bomba tries to keep a steady rhythm. Usually the flutes get ahead of everybody.

SANTIAGO MUSIC - SIDE III

The fiesta of Santiago occurs in the third week of July around Huancayo, in the central valley of Peru, Department of Junin. This fiesta is in conjunction with the marking of the cattle (llamas, cows, etc.), a ceremony more concerned with fertility and rebirth (this is the start of the spring season) than with identification of property. The traditions involved are of an ancient nature, and they bear little relation to Catholic ceremony. The church seems to have no connection with this affair.

Huancayo is one of the most active commercial centers in the highlands. It is the trading center for the many small towns along the central valley, which is about 6,000 feet above sea level. It is separated from the coast by a high range of snow mountains, but is connected to Lima by a roadway and railroad (the highest standard gauge railroad in the world – going up to 16,000 feet.) Over the past 10 years the population of Huancayo has increased to more than that of Cuzco. The development is towards new shops, modern advertising, transistor radios, European and Japanese-made cars, a wealthy suburban development and even one television station.

But within minutes of the outskirts of town, the natural landscape returns and life goes on in a rural and agricultural manner, with architecture and farming techniques more reminiscent of 17th century Spain. The people live in adobe houses with tiled or thatched roofs. They plow with oxen and thresh grain with horses. On the hills and mountains on either side of the valley, agriculture gives way to shepherding and the more ancient ways of Inca life are still in effect. The highlands or "puna" area is an altitude where nothing can grow but a few potatoes. It is around the llamas, alpacas and sheep that the fiesta of Santiago is centered. Most of this mountain land is owned by wealthy people who have homes in Huancayo – and operate the haciendas from a distance. But the real significance of the fiesta is to the people in the rural areas. Their energy spills over into Huancayo, and at least for this weekend the town is converted into a display of primitive forces - reflecting the activities which occur in the "punas". Out on the haciendas in the mountains, there is drinking and revelry; in the town, the wealthy people have private parties. In the morning, the animals which have been rounded up for the occasion, are forced to chew coca leaves and drink chicha, then are held with their heads pulled back, as colored tassles are sewn into their ears.

For several weeks now, all the music to be heard has been Santiago. It seems to be based around a set of notes which are produced by blowing through a tuba of a fixed length. These are the 3 or 4 notes of any trumpet-like instrument - very different from the pentatonic melodies usually associated with Peruvian music.

Today one can observe this music played on a variety of instruments ranging from primitive to modern. The most primitive trumpet used is a hollow tube of wood about 1-1/2 to 2 inches in diameter and from 6 to 10 feet long. (Band 4.) Instruments similar to this are played in the mountains of Tibet, Switzerland and the Balkans.

Coiled trumpets (band 1) made from cow horns (joined narrow to wide end) are common, and a recent version of this is made of sheet metal, joined in short cylinders, complete with a trumpet-like bell at one end and a conventional modern mouthpiece at the other.

This music is also played on the saxophone, clarinet, fiddle, mandolin, flute, guitar and harp. In fact, on any instrument available - but always limited to the simple 4 note melodies.

The rhythm of the Santiago music is the unaccented, regular one-one-beat. Usually it is produced by a small drum played only by women, but in modern bands, a harp substitutes. Although this beat is regular, the singers and instrumentalists often disregard it - starting their measures wherever they see fit, with no seeming regard for symmetrical or regular constructions.

The drum is from 8 to 12 inches in diameter, about 4 inches thick, covered with hide held in place with a thong. Sometimes a stave effect is achieved by tying several strings across one surface of the drum head. The drum alone often serves as accompaniment to a song or to the trumpet.

The songs of Santiago cover a large range of subjects, both
ancient as well as modern in character. There are a definite set of symbols associated with these songs. Specific flowers have power of fertility, the fruit of the plant "cherimoya" is always heard in the songs of a girl's lament. Other plants give voice to a child who hasn't yet spoken, or to an animal which hasn't yet given birth. Most of the songs find expression in a lyrical kind of poetry, and they exist in both Quechua (Inca) and in Spanish, or a mixture of the two. Each town along the valley seems to have its own specific Santiago songs, and in neighboring areas (like Huancavilca) the fiesta takes a somewhat different form.

All the Santiago music follows the same pattern; the trumpet melody and the regular even rhythm. But the range of sounds, textures, embellishments and harmonies as well as the instrumental accompaniment is somewhat fantastic in its diversity. This quality of musical coloration is crucial to an understanding of Peruvian music.

Band 1. This record starts with the salesmen in the market-place demonstrating their trumpets - "coroneta" - which are for sale, a week before the fiesta. Two types are heard; one of coiled cow horns ("waca caupa"), and the second a long straight metal tube. At the market, women were selling the drums, and on the decorated gourds one could see depictions of the ceremonies and dancing.

Bands 2 and 3. Recorded in Sacasamaca, a town above Huancavilca. School children and women from the village are the singers. Similar Santiago songs were collected in Pucara, a few miles from Huancayo. By Thursday evening, people from the small towns were seen loading their long wooden trumpets on top of busses and departing for Huancayo where there was a "concurso" - a sort of concert display - which was presented by a radio station that night.

Translation of band 3. "Cherimola"

I have eaten the Cherimola and the seeds I have spit out

Verse 2 in Quechua

I have come from a long way off, asking for your name. This you don't consider, pretentious countryman Mama Juana, give me a drink, and don't tell me there isn't any. Have I arrived or haven't I arrived at the house at which I wanted to arrive? Or am I confusing myself with the dust of the road?

Bands 5 to 9. This gathering of local musicians took place before an audience of working class people in a large arena, complete with an earth floor and wooden benches, and a raised platform of planks for the performances. This building is designed for livestock sales, but was nonetheless fitting for the occasion. The radio station supplied a master of ceremonies, and broadcast the entire affair. It was not clear whether there was a prize given or if judges were there, but the nature of the evening was more festive than competitive. More than 25 different bands played in a most unselfconscious way. Each group was from a different small town, and there were no professional musicians. Farmer-performers were dressed in their everyday clothes and the dancers' basic costume was of the same nature, with the exception of large plain ponchos which were worn. Everyone was heavily decorated with fresh flowers stuck in their hair and hats. Many of the women wore garlands of fresh vegetables around their necks, consisting of cabbages, carrots and little loaves of bread all strung together. At the end of each dance they would hurl the vegetables full force into the audience.

Although this was nominally a performance, it was conducted with an abandon which was more like a celebration. The musicians would move about the stage playing far from the microphones, or with their backs to the audience. Members of the dancers would rush at the microphone to holler out a few words or whistle loudly. Often short skits or monologues would precede a song, and children would act out caricatures of the drunken adults. One little girl was seen dancing with an infant strapped to her back. A great number of these bands would include a man who would play the long wooden trumpet, almost never in tune or time with the other musicians. This upstarty instrument would get in the way of the dancers and singers. One band performed with several trumpets of cow horns which were played in tune and in time together. Such musical accord can be achieved with this instrument although not often.

Each village group had its own songs and dances, and audience reaction differed greatly. When the audience was displeased they would whistle loudly and drown out the performer. Few of the songs and tunes had any formal ending except in the rare cases where a small group had something "worked out".

On the following afternoon, musicians were seen arriving in Huancayo with harps, saxophones, clarinets and fiddles. They were semi-professional bands from as far as 50 miles away who had been hired to play at the private parties that night. These parties were strictly by invitation, where the owner of a store or business would invite his friends and employees. Almost everyone, the rich and poor, were dressed in the costume of the working class mestizos, with ponchos and shawls. However, the hosts made their identity clear to us, explaining that "this was only a costume" and thus establishing their own social position in the eyes of visitors. Large crowds of uninvited people stood outside in the streets, listening to the music and merrymaking. Everyone got thoroughly drunk.

Band 10. Around midnight, the parties moved from indoors to the street. The band played its music while walking up the streets and a swarm of dancers snaked around them, doing a shuffle step in rapid time. Within a half hour we encountered almost thirty such groups winding their way through Huancayo. Almost all automobile transport was brought to a standstill. As the night progressed the drunkenness and shouting increased,
This music was more arranged than that of the previous night. None of the bands used the drum - rather, the harp kept the regular beat while fiddles, saxophones and clarinets played the same melody and sweet harmonies all night long. All the bands sounded the same, and it would have been difficult to differentiate one from the other. In this sameness there was a more modern sound, as if they felt that this was the only way to properly play such music.

Band 11. Along the edges of the crowds of dancers were a few of the people from the small villages. Some were beating their drums and singing. The final selection on this record is from a group of these older women who were just outside the Hotel Tourista. Their song is a mixture of Spanish words with Inca endings and the subject is the recent elections in Peru where Belaunde is the new president and Haya De La Torre is the leader of the Aprista Party. John Rowe, who translated this, believes that the song could be a modernization of an older topical song from this Huanca region. At present there is no war in Peru, but the grandparents of these women probably were part of the war with Chile, fought in the last century, with several fierce battles in this high central valley.

Senior Belaunde
Viva palacio
Haya De La Torre
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Muchachos valientes
Vamos a la guerra
Llevo las muchachas
En la cartuchera

later: Brave Apristas, go to the war (etc.)

MUSIC OF THE AYMARA - SD.IV

The Aymara are the second largest indigenous group in the Peruvian highlands, and they occupy much of Bolivia as well as the south shores of Lake Titicaca. Much of this land is the altiplano, at an altitude of 13,000 feet above sea level. A comprehensive study of the Aymara is available in the Handbook of South American Indians, pages 561-573, by Harry Tschopik.

These recordings were made in the villages of Chucuito and Chimo on the edge of Lake Titicaca. The idea to seek out music about the lake came from the setting itself, and the fact that so much of their life is centered about it. A full description of Aymara festivals, superstition, etc. is covered in the Tschopik article. One of the factors involved in these recordings was to go over the same territory where he had done his recordings around 1948. The Jilacatas and Coquella music are the results for comparison.


Band 2. Wedding song. "I've come to hear the Huayno; I've heard my sister has gotten married and I'm going to dance as is the custom. I'm happy that she's married."

Band 3. "Coming out of the Lake, cutting totora, and the waves are almost turning us over." Totora are reeds which grow in the water. They are used for building boats, making mats, and the tender roots are eaten.

Band 4. The Coquella ceremony represents the ritual hunt of the vicuna. The community walks from the village by the lake, up into the hills, singing all day long. The ceremony is held high on a mountain. It takes place after the harvest and is designed to produce large crops the following year. For a thorough description of this Aymara ceremonial see Tschopik in the Handbook, Vol. 2, page 567.

Band 5. Los Jilacatas. Compare this recording to Harry Tschopik's "Music of Peru", (Folkways FE 4415), side 2, band 2, for another panpipe performance of this tune as played in this same village before 1949. The tune has changed somewhat.

Band 6. Love song of the animals, titled "Alpaca" in Aymara, imitates the songs of snakes, llamas, frogs, birds, alpacas and vicunas. The charanga is a modified type of mandolin, and is most popular with the Aymara.

Band 7. Lullaby. This chant says, "If your father is getting drunk he'll come and beat us up, so go to sleep, my little girl. I'll cover you with my blanket. Go to sleep." Another similar lullaby says, "Demons are pursuing the babies and the women try to put them to sleep." Chi, chi, chi is a comforting sound, and wawa is the word for baby.

Band 8. Song for a dead baby. The death of a baby is looked on as different from that of a grown person. In some ways it is joyful that the child has gone directly to heaven without enduring the troubles of life.

Band 9. "Let's go to the lake to cut totora reeds, which will be fed to the animals."

Band 10. "Palomita," played on panpipes. The microphone is intentionally held close to a single musician so that his part might be heard in relation to the whole band.

Band 11. "Borrachito Antigua" is about happenings at the "esquina tienda," or drinking at the corner store. It is in a more modern style of Huayno music.

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JOHN COHEN-JUANCAJO

These recordings were made on a Nagra tape recorder, with a AKG D-24 microphone, borrowed from the Newport Folk Foundation. Preliminary copying and editing was done with a Nagra borrowed from the Friends of Old Time Music. Final tape editing was done by Peter Bartok.

There were 347 performances recorded in Peru, of which about 61 are used on these records.

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On the cover of the record is a photograph of Domingo Chomphi of Ticu in Q'eros, playing his panpipes.