mountain music of peru volume II


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2 Women sing at Sacasmarca near Huancavelica 1:13
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6 Guitar, fiddle, man sings at Concurso 2:20
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mountain music of peru volume II introduction

These recordings present the music of Andean people as it is performed within their own communities. Mountain Music of Peru (Smithsonian/Folkways Recordings SF 40020) dealt with folk and popular music, including both commercial and more traditional forms, and gave an in-depth look at a single Quechua-speaking community, Q'eros. This recording documents a single festival from the Mantaro Valley, as well as music of the Aymara in southern Peru as recorded by John Cohen in 1964, released on Folkways FE 4539. To these earlier recordings, ethnomusicologist Thomas Turino has provided additional recordings of panpipe, flute and tarka music from his 1980s research in the Aymara-speaking region. Tracks 1–21 were recorded John Cohen; tracks 22–29 were recorded by Thomas Turino. Each researcher has annotated his own section of this new compilation.


The fiesta of Santiago occurs in the third week of July in the Mantaro Valley around Huancayo, in the Department of Junin in Peru. This fiesta is held in conjunction with the marking of the cattle: cows and sheep, alpacas and llamas. The marcation ceremony is concerned with fertility and birth as well as with the identification of the animals as property. Although "Santiago" is the name of a Catholic saint, the rituals bear little relation to European ceremony.

The Huancas were an Andean nation that preceded the Inca and the Spanish conquest. The names of major centers in this region reflect the Huana presence: Huancavelica and Huancayo. The Santiago festival can be seen as a reaffirmation of Huanca identity for the Mestizo and Indian communities.

Today, Huancayo is one of the most active commercial centers in the highlands. It is a major food supplier for the coastal city of Lima, and serves as trading center for the many small towns along Peru's central valley. At 8,000 feet above sea level, Huancayo is separated from the coast by a high range of snow-capped mountains which are crossed by roadway and railroad (the highest standard-gauge rail road in the world—going up to 16,000 feet). Huancayo's commercial development includes new shops, modern advertising, transitor radios, European- and Japanese-made cars, some suburban development and even one television station.

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Within a few miles of the outskirts of town, the natural landscape returns and life goes on in a rural and agricultural manner, with architecture and farming techniques
The songs of Santiago cover a distinct range of subjects. They are largely sung by women. Specific symbols have power of fertility, the fruit of the chirimoya is always mentioned in the songs of a girl's lament. Other plants give voice to a child who hasn't yet spoken, or to an animal that hasn't yet given birth. Most of the songs find expression in lyrical poetry, and are sung in both Quechua and in Spanish, or a mixture of the two. Each town along the valley has its own specific Santiago songs. In neighboring areas (like Huancavilca) the fiesta takes a somewhat different form—in fact, such celebrations are held seasonal throughout the mountains of Peru. (See Mountain Music of Peru Volume I, tracks 27 and 28.)

All the Santiago music of Huancayo follows the same pattern; it has the recognizable trumpet melody and the regular unaccented drum pattern. The range of sounds, textures, embellishments and harmonies as well as the instrumental accompaniment is extremely diverse. The qualities of musical texture and coloration are crucial to an understanding of Peruvian music. Nearly thirty years after these recordings were made, the Santiago tradition remains strong in Huancayo. There is also an immense Huancayo community within Lima that maintains the festival with its music, and it has witnessed Huancayinos in Lima celebrating and dancing with sheep on a stage in the city. Truly, they love their animals. In the countryside the animals are central to their lives, and in the city they have become emblems of their rural past. Peruvian migrants carry their culture with them, and there are reports of Huancayo Santiago festivals held now within New York City.
departing for Huancayo where there was a concurso (a concert display) that was presented by a radio station that night.

Translation: I have eaten the chirinoya 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 Juan, 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?

4 Wooden tube trumpet, drum and singing at Pucara, Huancayo These singers, tinyi (drum) and wooden tube trumpet players were recorded on a roadside at Pucara.

5 Flutes and singers at Concurso Radio Broadcast, Huancayo

6 Guitar; fiddle, man sings at Concurso

7 Fiddle, young girl sings at Concurso

8 Trumpet, woman sings, fiddles, dancers at Concurso

The concurso recorded on tracks 5-8 took place before an audience of working class people in an enclosed arena with an earth floor and wooden benches, with a raised platform for the performances. This building, which was used for livestock sales, was a fitting site for celebrating the fertility of cattle in songs and dances. The radio station supplied a master of ceremonies, and broadcast the entire affair. More than twenty-five different bands played. 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 that were worn. All were heavily decorated with 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 leaves of bread all string together. At the end of each dance they would hurl the vegetables with full force into the audience.

Although the event was advertised as a contest, it was conducted with the reckless abandon of a celebration. The musicians moved about the stage playing far from the microphones, or with their backs to the audience. Dancers rushed to the microphone to holler out a few words or whistle loudly. Often short skits or monologues preceded the songs, and children acted out harsh caricatures of the drunken adults. One little girl danced with an infant strapped to her back. Many of the bands included a man playing the long wooden trumpet, almost never played in the same pitch or tempo as the other musicians. This unwieldy 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.

Each village group had its own songs and dances, and the audience cheered local favorites. When members of the audience were 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."

9 Fiddle and saxophone at Concurso

This instrumental duet shows different ways of decorating the basic Santiago melody. Note how the saxophone

follows the melodic ornamentations of a singer, while the fiddle makes melodic elaborations that come from Santa- go instrumental tradition.

10 Street Band: Clarinets, saxophones and harps at Huancayo

The following afternoon, musicians arrived in Huancayo with harps, saxophones, clarinets and fiddles. They were semi-professional bands from as far as fifty miles away that had been hired to play at the festival. The distin-

guishing Huancayo sound is centered around saxophones, which are used for every kind of regional music, including Huaynos, Huaylas and Mullazas. For Santiago the bands come to play at private parties at night. Almost everyone, rich and poor, was dressed in the costume of the working class mestizos, with ponchos and shawls. The hosts, how-

ever, made their identity clear to us, explaining that "this was only a costume" and thereby established their own social status to the visitors. Large crowds of uninvited people stood outside in the streets, listening to the music and merrymaking.

Around midnight, the parties moved from indoors to the street. The bands played their music while walking up the streets, and the harp players hold their instrument upside down on their shoulders in order to play while moving. Swarms of dancers snaked around them, doing a shuffle step in rapid time. Within a half hour we encoun-
tered almost thirty such groups winding their way through Huancayo. Most 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 pre-

vious night. None of the bands used the drums; rather, the harp provided the regular beat while fiddles, saxo-
phones and clarinets played the Santiago melodies with sweet harmonies. All the bands had this same sound, and it was difficult for us to differentiate one from the other, although the differences were clear to the local folks.

11 Women and tinyis: Belaunde and Haya de la Torre

Along the edges of the crowds of dancers were a few of the people from the small villages. Some were beating tinyis and singing. The final selection from the 1964 recordings is from these older women who were just outside the Hotel Turista. Their song was a mixture of Span-

ish words with Quechua suffixes. The subject is the 1964 elections in Peru in which Belaunde was elected presi-
dent; Haya de la Torre was the leader of the Apristas, another political party. John Rowe, who translated this, believes that the song could be a modernized version of an older topical song from the Huancayo region. The re-

currence to soldiers' cartridge bags is interesting, for during that time there was no war in Peru, but the grandparents of these women probably were part of the war with Chile, fought in the last century. Several fierce battles were fought in this high central valley.

Señor Belaunde Vive en el palacio/Haya de la Torre!.../Mucha-
chos valientes/ Vamos a la guerra! Lleno las muchachas! En la carrettera

Señor Belaunde/Lives in the palace/Haya de la Torre!.../Brave boys/Go to war/Carry the young girls/In your cartridge

belts.

Later: Brave Apristas, go to the war (etc.)
Aymara and Quechua Music in Puno
Thomas Turino

In 1943, José María Arguedas, the celebrated Peruvian novelist and ethnographer, wrote: "No one knows how many types of indigenous dances there are in the [southern highland] Department of Puno; we only know that it is the richest region in Peru in regard to indigenous dances." In the southern Peruvian highlands rural communities have maintained an especially pronounced social and cultural separatism in relation to the dominant society. People identified as "Indians" by the state and Hispanic-oriented elite have been the targets of exploitation and prejudice. In self-defense, peasant communities in Puno have maintained and continued to create their own distinct social, religious, and musical practices to bolster local community unity and identity. The resulting variety of unique Punoan dances and instrumental traditions—alluded to by Arguedas—was still evident in the 1980s. Since the 1960s, however, integrative processes such as urban migration, agrarian and educational reforms, and the ubiquitous use of transistor radios have changed the fabric of rural Punoan life, especially among young people.

The primary indigenous language of Peru, Quechua, is spoken in most provinces of Puno. Aymara is the second most important Andean language. It is spoken widely in Bolivia and in northern Chile, but in Peru the Aymara-speaking minority is located only in three provinces of Puno: Huancané, on the north side of Lake Titicaca; Chucuito, to the south of the lake; and in the Province of Puno, where both Quechua- and Aymara-speaking communities exist. Most of the Punoan music presented here comes from Aymara-speaking communities that surround Lake Titicaca. They represent some of the most important instrumental traditions of the Peruvian Aymara.

In the Peruvian Titicaca region as in Bolivia, large communal wind-drum ensembles are at the center of musical and ceremonial life. Indigenous communities in the area play a variety of double-row panpipe styles (e.g., aymachi, tikús, chiguanos, sikumorena), different types of vertical duct flutes (torkas and pinkuls) and vertical notched flutes (choquelo), as well as side-blown flutes (pitos). The different wind instruments, associated with specific festivals and times of year, are not mixed in ensemble. Stringed instruments, such as the choroque and guitar, do not accompany panpipes and flutes as they do in urban Andean folk revitalist music that appears on records, in nightclubs, and on the street internationally. In indigenous peasant communities in Huancané, stringed instruments, originally a colonial innovation, are a rarity. To the south of the lake, in the provinces of Puno and Chucuito, the charango is the primary stringed instrument used by rural Aymara musicians. The peasant charango of the region (approximately the size of a ukulele, with between ten and twenty thin metal strings) sometimes accompanies songs and courting dances (e.g., the kh'ajhe), but it tends to be reserved for more informal semi-private occasions (tracks 16, 18, 19). In rural Puno, only men play musical instruments; women join festival performances as dancers and sometimes as singers. In contrast to Quechua-speaking communities throughout Peru, where song traditions are often central to musical life, vocal music is relatively rare during public festivals among the Aymara.

Tracks 12-19: notes by John Cohen

Tracks 12 through 19 were recorded in the villages of Chucuito and Chimo on the edge of Lake Titicaca. Because previous recordings had focused on public ceremonies, we were looking for music from the daily life cycle: lullabies, weddings or work songs. The idea of seeking out music about the lake came from the setting itself where so much of local life is centered. This is the area where anthropologist Harry Tschopik did his work and recordings (Folkways 4415) around 1948. Tschopik reported "Music is one of the chief aesthetic interests of the Aymara. It is used in all festivals and some ceremonies. It is almost invariably accompanied by dancing and drinking. Musical instruments are played only by men. Most music is instrumental, songs being relatively unimportant" (Handbook of South American Indians volume I: 555).

While songs are relatively rare in traditional public Aymara festivals, both Cohen and Turino have found that Aymara speakers, especially women, know locally-based songs and can sing when asked to do so. This and the Aymara songs on this recording suggest that there may be important traditions of domestic singing and other private songs among women that have yet to be well documented because of a former emphasis on male instrumental traditions and public occasions in Andean research. One well-known Aymara song tradition in the Peruvian region south of Lake Titicaca, however, is the kh'ajhe. The kh'ajhe is a courting song-dance accompanied by charango and performed in semi-private occasions by young men and women in ways similar to the kashwa songs among Quechua youth in Canas, Cuzco (see Felix Paniguia, "el kh'ajhe," Toro 6; and Thomas Turino, "The Charango and the Sirens: Music, Magic, and Power of Love" Latin American Music Review 4/1 1983).

12 Music from Carnival: Three flutes and drum

13 Song of Lake Titicaca: Three Women

The women sing "Coming out the Lake, cutting torses, and the waves are almost turning us over." Totoro are reeds that grow in the water and are used for building boats and making mats. The tender roots are also eaten.

14 Music from the Choqueiyo ceremony: Flutes and voices

The Choqueiyo ceremony represents the ritual hunt of the vicuña. 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. This singing was recorded from two old people who knew it from memory (For a description of this Aymara ceremonial see Tschopik in Handbook of South American Indians Volume 2, Smithsonian Institution, page 567.)

15 Los jilacatas: Panpipes from Chimo

Panpipe orchestra at rehearsal in Chucuito. The style of melody and playing resembles sikumoreno panpipe style from the Aymara, south of the lake. This is not a complete ensemble—it is without the snare drum. You can clearly hear how the musicians divide the melody between different instruments, playing in unison. The panpipes used are arranged in double rows. Jilacatas represent the village authorities. Compare this recording to Harry Tschopik's Music of Peru (Folkways 4415), side 2.
track 2, for another panpipe performance of this name as played in this same village before 1949. The melody is different.

16 Love song of the animals: Chorang and men

Love song to the animals, titled “Alpaca” in Aymara, imitates the songs of snakes, llamas, frogs, birds, alpacas and vicuñas. The chorang that accompanies the song is a mandolin-like instrument created in the Andes, and is popular with the Aymara.

17 Lullaby: One woman

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 weva is the word for baby.

18 Song for a dead baby: Chorang, man and woman

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.

19 Que vamos al lago: Chorang, woman and man

The text is: “Let’s go to the lake to cut totora reeds, which will be fed to the animals.” It is sung with chorang accompaniment. Notice the sense of harmony introduced with the man’s/voice, which stresses intervals of parallel fourths and fifths.

20 Choqueta ceremony: At Mukaraya, Acora

A recording of an actual Choqueta performance (edited to show the two musical parts) in 1983, in the village of Mukaraya near Chucuito. At a hill nearby, the entire community gathers, forming a large circle. Within it the male musicians play flutes and drum, while the women, swirling in place, sing the long text of the vicuña hunt. They hold tall decorated poles representing the fence used to trap the vicuña. The men, disguised as choqueta (hunters) with animal masks, crack long whips and speak in high animal-like voices. They run around the circle, chasing the vicuña (a stuffed animal carried by one man), and finally trap it in ropes, and (symbolically) cut it open. They throw the entrails up to the wind. Then the vicuña runs off. After this, the second part of the melody with the ai, ai is sung. The Aymara text can be translated in different ways, for the song exists on several metaphorical levels. Yolanda Lopez, Aymara instructor at the University of Florida, states, “The Choqueta is a very old dance and the exact meaning of many of the phrases are unknown to the present generation. This recording contains place names whose significance is known only to the participants or perhaps only to their ancestors.”

21 Singing, flutes and drums at lakeshore, Chimo

This music accompanies women as they dance by the lake.

Panpipes and Flutes from Conima, Huanacán and Acora (Aymara)

Tracks 22-29 annotated by Thomas Turino

22 Qhantati Ururi: Easter Music

Qhantati Ururi of Conima, performing a choque piece in the sikuri panpipe style, recorded during the Easter festival, 1985, in the plaza of Conima, Province of Huanacán. Fifty-two panpipe players performed while moving in three concentric circles accompanied by western snare and bass drums (located in the center of the circles).

The term sikuri refers to one of the most important panpipe (siku) styles of Puno, as well as to a specific genre played by these ensembles. Depending on the specific region, an ensemble’s consort of instruments is comprised of different sized panpipes that are played in parallel polyphony (corresponding tubes on the different instruments produce harmonic intervals). Sikuri groups may use three different sizes of sikus tuned in parallel octaves, or six different sizes tuned in parallel fourths, fifths and octaves. The Conimeto style differs in that there are nine potential panpipe voices (three parallel octave groups of three voices each, tuned in thirds). This style with parallel thirds apparently dates from the 1920s in Conima; the use of thirds creates a sound relatively familiar to Western listeners. (See Thomas Turino, Moving away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration, University of Chicago Press, 1993.)

As in all double-row panpipe performance in Puno (e.g., the ayarachi, chinguano, sikuri, and jilacato performances on this recording), the pitches of a single instrument are divided (and systematically alternated) between two rows of tubes (the ina and inca rows) and between two players who interlock their pitches to create a melody. Ideally, the ina and inca players overlap their pitches slightly so that there will be no “holes” in the melody. Conimeños say that a siku cannot be performed correctly as a solo instrument, and this is in keeping with their basic orientation toward musical performance as a collective activity. As in many places in the Andes, Conimeto articulate the aesthetic preference for a dense, rich ensemble sound produced by the multiple overlapping of instrumental parts; this is well illustrated in Qhantatis’s performance.

In Conima and generally, sikuri ensembles are usually accompanied by three to eight large double-headed drums known as bombos or wachoras. The Easter celebration is the only occasion in Conima when a bass and a snare drum are used to accompany sikus, and it is the use of these drums that distinguishes the choque genre from ligeres, another genre of fast sikuri dance pieces. The same piece may be designated as a choque or a liger depending on the drum accompaniment and context. As illustrated on this recording, chocos, like ligeres, end with a faster rendition of the melody. This rapid concluding section is known as the fuga section in Puno (elsewhere in Peru fugas are concluding sections that have melodies and texts that are distinct from the main body of the piece).

In the 1985 Easter celebration, sikuri ensembles representing various villages from the District of Conima came to the town plaza to play for dancing until dawn. As in other Conimeño festivals where a number of com-
munity groups perform side by side around the plaza, competitions emerged to establish the best performers. Ensemble size, energy, and volume are important for winning in these informal competitions. Village ensembles, based on voluntary participation, are somewhat ad hoc but typically they have around eighteen to twenty-four players. During Easter 1985, however, Qhatani Uruiri was particularly large, with fifty-two players, and the group was considered very successful by the people of the district. Ensembles also gain prestige for the quality of their original compositions. The best groups compose two or three new panpipe pieces for every important festival and there is a fairly rapid turnover of repertory. Frequently pieces do not have names, but they are remembered by the year and festival for which they were composed. Conimeoño ensembles sometimes compose collectively, but the ochocu piece heard here was created independently by Filiberto Calderón Villasante of Qhatani Uruiri, one of the best siku players, makers, and composers in Puno.

23 Qhatani Uruiri: Social dance Qhatani Uruiri of Conima performing a piece in the lento or siku genre in siku style. The recording was made in a rehearsal in Conima, May, 1986 as the group prepared for a dramatized performance for a mestizo-organized fiesta in a neighboring district. Here, twenty-two siku players performed all but the largest two panpipe voices (because of a shortage of cane of sufficient length, see the diagram of panpipe voicing in Turino 1989), and four of the siku players accompanied the group on bombos.

The lento genre (literally, slow; also called sikuri or calmado) is considered the most emotionally profound and important type of piece played by sikuri groups. In fiesta performances they are typically alternated with ligeru (fast pieces) for social dancing. These two genres differ in tempo and genre-specific formulas. For example, in ligeru (as in the ochocu on this recording) a melodic motive that rapidly alternates pitches between the two (ina and inco) panpipe rows is used for the introduction, conclusion, and systematically at the end of each of the three sections of the piece (the vast majority of Conimeño music is in AABBCC form). This melodic formula (known in Conima as Chuto Chuto), however, is replaced in lento by the long sustained chord heard as the introduction, at section cadences, and at the conclusion; fugue sections are not used for the lento genre. In both lento and ligeru a scale with six or seven pitches (often with an initial minor third, and a flatted seventh) is most common. The overlapping of the various panpipe voices can be heard clearly on this recording as can the wide tuning variance that characterizes the locally preferred quality of a panpipe consort—i.e., corresponding pitches on different instruments are tuned slightly sharp and flat from "perfect" unisons so as to create a relatively wide pitch area and a dense sound.

24 Tarkas de Putina: Carnival music Tarkas de Putina (District of Conima) performing a piece in the carnival or tarkaada genre in their village celebration during Carnival, 1985. The fourteen tarka players, and the snare and bass drummers, are from Putina (many of the same musicians play in Qhatani during occasions when panpipes are called for). This composition was created by Tarkas de Putina collectively in 1985.

The tarka is a wooden duct flute (with a whistle mouthpiece). The mouthpiece is made so that forceful blowing partially splits the tones creating the instrument's dense, reedy timbre. A consort is ideally comprised of three sizes with the middle size tarka (ankuta) playing a fifth above the largest tarka (tayka), and the smallest instrument (suli) playing an octave above the tayka. In this recording, however, only ankutas and taykas are played.

Tarka music is performed throughout the week-long celebration of Carnival; the instrument is only played during Carnival. During the first two and last two days of the festival, community ensembles from all over Conima come to the district capital's plaza to celebrate, compete and play for dancers. The dancers, either in pairs or in a single chain, move with a forward shuffling step in a circle around the ensemble of their choice—the ensemble that draws the most dancers and onlookers "wins" the informal competition, according to local consensus.

During the central days of Carnival each community celebrates in its own village. The musical ensemble is invited to a number of homes where it performs and officiates at a "linka ceremony with coca, alcohol and prayers. This is an act of reciprocity with the local spiritual forces (e.g., certain mountain divinities, the Earth, and the ancestors) to ensure health and a good harvest. The rainy season (November-March) is an important time for earth fertility and ripening rituals in many places in the Andes and, as in Conima, the Carnival celebration often assumes this significance.

25 Putis de Cambia: Festival de la Cruz Putis de Cambia (pito ensemble from the community of Cambia in the District of Conima) performing the music for the ochach k'umu dance on twelve putis (side-blown flutes), snare and bass drum. This piece is in the public domain in Conima and, unlike the other examples from the district presented here, it is not associated with specific composers, community ensembles, or a particular year.

Achach k'umu (hunchbacked old man) is a costumed dance-drama tradition in which the male dancers simultaneously represent the ochchilbas (local mountain divinities), and parody (through costume and choreography) the colonial Spanish. In Conima achach k'umu is performed for the Fiesta de la Cruz (May 3) and is always accompanied by pito ensembles. There are a number of different pieces that can be used for the main body of the dance—parts of which resemble European line dances, other parts are in circle formations—but each piece ends with the same distinct concluding section that is heard at the end of this performance. As with most music in Conima, different ochach k'umu pieces closely resemble each other because of the ubiquitous use of genre specific formulas (e.g., compare the section cadence motives in the main body of this piece and the cadences in concluding section). Putis are played in parallel fourths, fifths, and octaves (again, ideally, three different sizes of flutes comprise a consort); the flutes are consistently overblown to create a dense, breathy timbre and the high pitched sound that is so central to Andean musical aesthetics.
In performance, the two community groups run side by side in a single pack, playing their own separate, although similar, tunes simultaneously. This recording was made while running on one side of an ensemble, hence the tune played by the community on my side of the pack is heard most clearly. As is still somewhat evident on this recording, however, the resulting sound of a chiriguanó performance is like a panpipe ensemble out of phase with itself, and at times, like a piece played as a round (because of the similarity of the two tunes). The chiriguanos run from their rural villages into the provincial capital town of Huancañé on the morning of May 3. Periodically, when an ensemble comes to an open space along the road, the two community groups begin to run in close swirling circles around each other. At this point in the "dance" each group plays its tune as loudly as possible, trying to make the musicians of the opposing group lose their place in their piece. During lunch hour the two halves of an ensemble split up to eat separately with the people of their communities before coming together again to play.

Anthropologists and ethnomusicologists working in the Andes have frequently commented on social practices involving symbolic patterns of binary complementarity and opposition, as well as ritualized acts of cooperation and competition among related social groups. For example, competition between neighboring communities' musical ensembles is common during fiestas throughout the region, and the very manner of performing double-row panpipes, with paired players interlocking their ings and arcos to create a melody, is an obvious example of binary complementarity and social cooperation. In chiriguanó performance social relations of cooperation and competition, opposition and complementarity, are simultaneously articulated in a unique fashion. The musicians state that an ensemble is not complete unless it consists of two community groups to form the whole. These two groups play different, yet closely related, tunes and are in open competition with each other during performance; they are one ensemble yet eat and socialize separately during lunch.

Pinkillus de Acora: Carnival music
A community ensemble from Acora (Province of Puno) performing Carnival music. The ensemble consisted of eight six-hole panpipe players, fourteen women singers, a musician who played a metal horn, and snare and bass drummers. This recording was made as the group rehearsed for a formal concourse (performance contest) in the district capital town of Acora during the Fiesta de la Virgen de la Candelaria (February 1, 1985). This performance features two contrasting sections played AABB, and hence differs from the basic AABCCC musical structure commonly used in Conima, Moho, and elsewhere in the Province of Huancañé. One of the most moving aspects of this performance is the manner in which the timbres of the voices and flutes contrast during the main phrases of the piece and then blend together at the endings of each section. This is not a song; the women are singing vocables (syllables without semantic meaning) to compliment the men's flutes.
played an important role in strengthening the presence of highland music in Lima—a city which only decades ago was the stronghold of an elite, European-oriented society and culture.

Centro Social Conima performs torkus and five-hole pinkillas in Lima for the same occasions in which these instruments are used in the home district (Carnival and Todos los Santos, respectively). But because Conima is famous for its sikuri music, and because sikuri performance has become more acceptable in Lima in contrast to other indigenous instruments, Centro Social tends to specialize in this tradition. Centro Social Conima specifically models its performance and repertory on Qhantati Ururi of Conima. Their success in imitating the famous hometown group (which they do through the use of cassettes recorded in Conima) may be ascertained by comparing this performance with those of Qhantati on this recording.

Thomas Turino is Associate Professor of Music at the University of Illinois, Champaign/Urbana. More information about music in Perú, in Conima, and about the musical activities of Conimeño migrants in Lima may be found in the book Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration by Thomas Turino (University of Chicago Press, 1993), and in “The Coherence of Social Style and Musical Creation Among the Aymara of Southern Peru” (Ethnomusicology 33(1), 1989), by the same author. More information about the music from the Mantaro Valley around Huancayo, Junín is available in “Musical Change and Cultural Resistance in the Central Andes of Peru” by Raul Romero (Latin American Music Review 11(1), 1990).

John Cohen is a musician, photographer and filmmaker who teaches at the State University of New York at Purchase. His films include: Mountain Music of Peru, distributed by Cinema Guild, New York, which contains scenes of a panpipe orchestra from Chimo, near Lake Titicaca. Further examples of altopiano music can be seen in seven short films of Peruvian dance and music by John Cohen (video only) available to the public at the New York Public Library dance collection at Lincoln Center. These include large panpipe orchestras from Lampa, Chiru and the Island of Taquile, where you can hear the distinct parts of a panpipe ensemble as well as see the different sizes of panpipes played in a festival context. Chaquea: Only Interpretation. A film by John Cohen, Cinema Guild. Carnival In Q’srsas. A film by John Cohen, University of California Media Extension. Dancing with the Incas: Huayna Music of Peru. A film by John Cohen.
short discography

note on the recordings
The 1964 recordings were made on a Nagra tape recorder, with a AKCD-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. We recorded 347 performances in Peru (1964) of which about 61 are used on Mountain Music of Peru 1 and 2.

Many people helped to make these recordings possible. John Cohen would like to thank the Casa de la Cultura in Lima, Peru, for their cooperation, especially Dr. Roel Pineda and Dr. Jose Maria Arguedas. Thanks also to Jose Maros, Chavez Ballon, Morote Best, Jorge Flores and Achilleas. Thanks to Francisco Mayer of Huanayo, and Sr. Otto de Barry and Deward de Barry of hacienda Ocapara in Ocongate. Thanks to the Peace Corps in Peru; Paul Doughghey, Karen Bundy, Jerry and Carolyn Kinsman and Peter Lara. Through the Pension Maras in Lima, thanks to Bob Bird, Pat Lyons and Dr. John Rowe. Moses Asch provided much of the tape used, and Alan Lomax gave invaluable letters of introduction. Perhaps the greatest help of all came from Bill Hutchison of the Peace Corps, who accompanied us on most of the trips, and contributed his translations and knowledge and enthusiasm for the music. 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. Additional recordings from 1983 were assisted by Richard Rogers, Rufus Cohen and Raul Romero.

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credits
Tracks 1-21 recorded, compiled and annotated by John Cohen. Tracks 22-29 recorded, compiled and annotated by Thomas Turino
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Map based on Turino (1993): 17

About Smithsonian/Folkways
Folkways Records was founded by Moses Asch and Marian Distler in 1947 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are now available on high-quality audio cassettes, each packed in a special box along with the original LP liner notes.

Smithsonian/Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes, recordings to accompany published books, and a variety of other educational projects.

The Smithsonian/Folkways, Folkways, Cook, and Paredon record labels are administered by the Smithsonian Institution's Center for Folklife Programs and Cultural Studies. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.
mountain music of peru volume II

Santiago Music from Huancayo, Junin: Quechua and Spanish
1 Corneta de cachu (cowhorn trumpet) and metal trumpet 0:49
2 Women sing at Sacsamarca near Huancavelica 1:13
3 Women sing Chirimoya at Sacsamarca 2:22
4 Wooden tube trumpet, drum and singing at Pucara, Huancayo 1:10
5 Flutes and singers at Concurso Radio Broadcast, Huancayo 3:08
6 Guitar, fiddle, man sings at Concurso 2:20
7 Fiddle, young girl sings at Concurso 2:56
8 Trumpet, woman sings, fiddles, dancers at Concurso 3:43
9 Fiddle and saxophone at Concurso 1:13
10 Street Band: Clarinets, saxophones and harps at Huancayo 2:06
11 Women and tinya: Belaunde and Haya de la Torre 3:41

Music from Chueuito and Chimo, Puno: Aymara and Spanish
12 Music from Carnival: Three flutes and drum 0:59
13 Song of Lake Titicaca: Three women 1:24
14 Music from Choque: ceremony: Flutes and voices 2:15
15 Los jilacatas: Panpipes from Chimo 2:42
16 Love song of the animals: Charango and men 3:22
17 Lullaby: One woman 0:40
18 Song for a dead baby: Charango, man and woman 1:21
19 Que vamos al lago: Charango, woman and man 2:02
20 Choque ceremony: At Mukaraya, Acora 2:56
21 Singing, flutes and drums at lake shore, Chimo 1:08

Panpipes and Flutes from Conima, Huancané and Acora, Puno (Aymara)
22 Qhantati Ururi, sikuri ensemble: Easter music 6:01
   Music by Filiberto Calderón Villasante 1986
23 Qhantati Ururi: Social dance 3:12
24 Tarkas de Putina, tarka ensemble: Carnival music 2:26
   Music by Tarkas de Putina 1986
25 Pitus de Cambria, pitu ensemble: Fiesta de la Cruz 2:30
26 Pinkillus de Lloquesani, pinkillu ensemble: Carnival music 4:46
27 Chiriguano de Huancané, Chiriguano panpipe ensemble: Fiesta de la Cruz 2:32
28 Pinkillus de Acora, pinkillu ensemble: Carnival music 2:33
29 Centro Social Conima, siku ensemble, recorded in Lima, 1986 4:47


This Folkways reissue contains 74 minutes of music, features 10 previously unreleased selections, and presents the music of the Andean people as it is performed within their own communities. Although best known for its stunning panpipe ensembles, which are well represented here, the Andean region's music collected on this disc contains a wide variety of vocal and instrumental styles.

This is a companion release to Mountain Music of Peru (SF 40020).

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