traditional music of peru 2
the mantaro valley
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Produced in collaboration with the Archives of Traditional Andean Music
Previously released in Peru by the Pontificia Universidad Católica del Perú in 1985
Series compiled and edited by Raúl R. Romero

music for agricultural labor
1. For Potato-growing: Pasacalle (1:25) Pincullo and tinya
2. For Reaping Barley: Cebada en Pampa (0:51)
   Pincullo and tinya
3. For Threshing Wheat or Barley at Night:
   Quillaway (1:15) Male and female singers

music for building houses
4. Song of the Pirkansa (1:32) Three female singers

funeral song
5. Funerary Response (2:46) Male singer

music for marking cattle
6. Paseo (10:46) Female singer, tinya, violin and wak'rapuku
7. Luci-Luci (1:57) Female singer, tinya, violin and wak'rapuku
8. Coca Kintu (1:25) Female singer, tinya, violin and wak'rapuku
9. Tangra of the Cow (3:05) Female singer, tinya, violin and wak'rapuku

music for marking sheep and goats
10. Ram’s brand (2:34) Female singer, tinya, violin and wak'rapuku

traditional dances
11. The Auquines (1:02) Pito and tinya
12. The Huaylilija (1:58) 4 flautas, violin and harp
13. The Corcovados (2:23) 2 violins and harp
14. The Chacranegro (2:24) 3 violins, drum and bass drum
15. The Pachahuara (2:45) Brass band
16. Marqueño carnival (1:14) 2 clarinets, 2 violins, tinya and wak'rapuku
17. The Jiya (2:24) 2 clarinets, 2 violins, harp and tinya
18. The Shapis (1:25) Orquesta típica: saxophones, clarinets, harp and violins
19. The Chonguinada (1:38) Orquesta típica
20. The Tunantada (1:40) Orquesta típica
21. Huaylas (1:25) Orquesta típica

The Mantaro valley in Peru is famous for its saxophone and clarinet ensembles, but there is much more to be heard there. These spectacular 1985 recordings from the Peruvian Archives of Traditional Andean Music range from remarkable multi-voice work songs to solemn funeral dirges to pastoral ritual songs, to lively instrumental dance music featuring saxophones, clarinets, violins, harps and drums that recall some of the sounds of American Jazz and Klezmer music, but with a distinctive Andean development.
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Curator's Introduction to the Series
One of the objectives of Smithsonian/Folkways Recordings is to bring to the U.S. and international public the recordings and research of scholars in other countries. In addition to working closely with musicians and scholars in many places ourselves, we have established institutional collaborations with the Japan Victor Company (JVC Video Anthology of World Music and Dance and JVC/Smithsonian Folkways Video Anthology of Music and Dance of the Americas), the Indonesian Society for the performing Arts (Music of Indonesia series), the International Institute for Traditional Music in Berlin (The World's Musical Traditions series), and the Archivo de Musica Tradicional Andina in Peru (Traditional Music of Peru series) of which this release is a part. Although this series was previously released in Peru, international distribution was virtually non-existent.

The Archive of Andean Traditional Music is a marvelous repository of field recordings from many parts of the country, carefully catalogued and preserved. This institution, like many other cultural institutions around the world, has benefitted from the support of the Ford Foundation. We are grateful to that foundation, also, for helping to underwrite the presentation of this series outside of Peru.

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

Anthony Seeger, Ph.D.
Curator, The Folkways Collection
Director, Smithsonian/Folkways Recordings
Introduction to the Recording
Raúl R. Romero
Translated by Benjamin Liu

The music of the Mantaro Valley is often associated with the sounds of saxophones and clarinets, European instruments that became immensely popular in the central region of the Peruvian Andes starting in the 1920s. These instruments became part of the main orchestral ensemble of the Mantaro Valley: the orquesta típica, as it is called, which until then had consisted of quenas, mandolins, violins, harp and tinoya. Over time, the new instruments pushed aside the popular use of the now-forgotten quenas and mandolins. The ubiquity of the orquesta típica is noticeable not only in the Mantaro Valley but also in the entire region of Junín, as well as in the areas that border neighboring provinces. Since the late 1940s, when the first commercial records and radio programs of Andean music appeared in Lima, the popularity of these orquestas has gone beyond regional limits.

Nevertheless, the diversity of musical activities in the Mantaro Valley goes beyond the orquesta típica as the sole medium of expression. There is also the brass band, composed of trumpets, trombones, tubas, drums (tambores), bass drums (bombos) and cymbals, which has been the most widespread instrumental ensemble in the entire Andean area, since the turn of the century. In the Mantaro Valley, this band shares with the orquesta típica the central role in public festivals, generally to accompany the traditional dances.

Besides these relatively recent instrumental ensembles, there are other coexisting musical groups. These are older and are associated with other instruments, such as the transverse flute (pin-cullo) and the small drum (tinoya), an ensemble that is widely popular in the whole of the central mountains and the north of Peru, but which in the Mantaro Valley is used exclusively in the context of communal agricultural labor. In addition, the wakapuku, or ox-horn trumpet is used along with the violin and the drum (tinoya) in rituals of animal fertility. The harp and violins now only appear during certain Christmas festivals (in some dances, as in the case of the Huayllía, small flutes—pin-cullos—are added). Vocal expressions—songs tied to ritual, work, and life-cycle contexts continue to resist cultural change, although many of them are ceasing to be practiced in a traditional manner.

The Mantaro Valley, located in the region of Junín, comprises, strictly speaking, the fringe bordering the Mantaro river, including the provinces of Jauja, Concepción and Huancayo. It is one of the Andean regions that has most profoundly undergone the socio-economic and cultural transformations that were a result of its effective incorporation into the national society and economy. Since the turn of the century, completion of the railroad and the central highway has permitted fluid and rapid communication with the country's capital, Lima. This has
served to develop the commercialization of agriculture and consolidate the economic prosperity of the Valley's inhabitants, who are generally small and medium landowners. The consequent urbanization experienced by its principal cities and districts has been, and still is, extremely intense.

The popular arts in the Valley, far from being destroyed by this urban and commercial rise, in fact flourished and expanded beyond regional borders, even taking advantage of modern communication media to achieve this. It is true, however, that the mestizo styles have met with the most success, while those styles most faithful to Andean tradition tended to disappear in more urbanized areas (usually located by highways and railroads), retreating into the highland localities that generally overlook the tributaries of the Mantaro river. Tracks 1-10 of this recording present rarely performed traditions from the more rural regions. By contrast, the traditional dances (tracks 11-21) are widely performed during the annual cycle of public festivals, and so maintain a remarkable freshness and dynamism in urban areas as well.

The music on this album has been selected from a total of 80 hours of recordings gathered in the Mantaro Valley. The project team made a total of ten trips to the region during the calendar year of 1985, covering the most important dates of the festival cycle, as well as other contexts in which music plays an important role: the livestock-marking rituals, the work of communal farming and of construction, and ceremonial phases of the individual's life cycle. The complete recordings and photographic negatives are deposited in the Archive of Traditional Andean Music of the Instituto Riva Agüero of the Pontificia Universidad del Perú, along with many recordings of traditional music from other parts of the country.

It was impossible to include all the music we recorded here for lack of space, and it has also been necessary to shorten the length of the selections in order to include the maximum possible number of examples. In preparing this release, we have respected the complex structure and division into parts and movements of the musical styles chosen for this anthology. In every case, we have been careful to specify which section or movement has been selected, and what other parts compose the whole.

An Orquesta Típica, Huanchar, Concepción.
Photo by Raúl R. Romero.
About the Musical Selections

music for agricultural labor

On certain occasions farm work in the Mantaro Valley is done in a community-based and festive manner. In these instances music, dance and the work itself form an inseparable whole. Today, the ceremonial character of agricultural labor is found in certain districts during the different phases of potato-growing and during the reaping of wheat or barley. In general, this practice lives on in communities that maintain a high degree of common landholding.

Music for communal labor is provided by a three-hole pincullo (vertical cane flute) and the tina (small Andean drum). One single musician plays both instruments simultaneously. Communal labor, or faena, is in the field lasts all day. It begins with a general meeting at the central plaza of the village, after which workers walk to the land where they work. The musicians play during the whole faena and during the rest periods. Drinking chicha (made of fermented corn) and dancing is sometimes part of this event, during the resting periods.

Different musical pieces, tenadas, are used during the ceremonial community labor day. They have different names in each village, but the repertoire follows a similar structure. There is a tune to congregate the villagers early in the morning and another—generally named pasacalle—performed while the workers walk to the field. For the labor day itself there are several tunes, varying between faster and slower tempos according to the type of labor required. Each of these tunes has a descriptive name given by the performer. At the end of the day, there is a farewell tune or despedida.

1. For Potato Growing: Pasacalle
This is the first tune played during the communal work, corresponding to the moment in which the members of the community proceed to the farm to begin the day's labor. Here the musician, Leonicio Miranda from the district of Huanchar, province of Concepción, simultaneously plays the pincullo and tina. The tune is called pasacalle, as those sections of Andean dances that accompany the participants' processions are generally named. Afterwards, during the actual fieldwork, members of the community continue the job of potato farming in close connection to the music. The music is changed in accordance with the tasks being undertaken and the effort of the laborers.

2. For Reaping Barley: Cebada en Pampa
This is played in the field while reaping barley. Nicolás Pérez, from the district of Paccha, province of Jauja, performs on the pincullo and the tina. In this recording it is possible to hear a rustling background noise produced by the action of cutting and bundling the barley.

3. For Threshing At Night: Quillaway
The threshing of cereals such as wheat, barley, beans
and peas used to be held in festive contexts in which unmarried youths gathered during the clear nights of a full moon to sing and dance on the threshing floor, with the support of the families that owned the harvest. This custom, also known as the woychar, has been disappearing in recent decades. Nevertheless, the middle-aged members of the community still clearly remember the songs and games that made up this festive and working event. In this example, Alberto Mayta and Felipa Mayta, from the community of Huanchar, recall the song—called Quillaway—that began the threshing. The lyrics run more or less as follows: "Quillaway qui il lla way / We shall spill over like the snowfall / We shall cover the field like the snowfall / We shall measure with a yardstick / On the thirteenth / We shall have a party on July 13 / We shall measure with a velvet yardstick / With velvet we shall have a party in July / As the tumult twirls, so shall we swirl / As the tumult grows, so shall we grow / As the apple takes on color, so shall we be painting."

**music for building houses**

4. Song of the Pirkanza

The pirkanza is the process by which houses are built through the mutual participation of relatives and neighbors. It is another type of communal labor with a festive character that continues to be practiced in the Mantaro Valley. In this case, in the district of Huamankaka, province of Huancayo, a family calls its nearest kin together in order to collaborate in building the eldest son’s home. The music that accompanies this type of work is generally played on the flute (pincullo) and the small drum (tintoy). In this example, at the end of the evening three women improvise a song with lyrics that refer to the occasion. The interaction of their voices here is particularly notable. An approximate translation would read as follows: "Here I am, Gonzáles, here I am, Salazar / Where will the baby live? / We shall just put the son in his place / Now we have indeed put him in his place, on his piece of land / So now make yourself at home, now you should be happy / Mr. Kurala is at home/happy / He was a person who used to cry, Now he will be the one to shout, he needs good people... You are happy with your piece of land / He used to be bored / You are happy with your piece of land—he used to curse / Now indeed you have a place / So that he will settle down / We must help him, mother, all of us in this community (allyu)."

**funeral music**

5. Funerary response

Wakes and burials are generally accompanied by funerary responses, performed by specialized singers, the responderos, who offer their services during the entire year for funerals, but perform especially on November 2, the “Day of the Dead.” Their repertoire consists of a variety of songs. In many of them one can hear the influence of Catholic liturgical chants. Their texts are in Quechua, Spanish or even Latin.

In Jauja, the blind singer Adolfo Palacios performs one of these responses in Quechua. The rich timbre of his voice and the solemnity of the occasion well represented in this recording. The lyrics can be translated as follows: "Oh great María, beautiful golden star / You are my mother, remember me and love me / I am alone, ay, don’t be ashamed of me / Ay, forgive me great Jesus Christ / Ay, in your little cross. I ask to see you / Ay, it is you, mother of God / Ay, don’t forget me, ay, remember me / That is why we come, because you are the mother of God / Ay, don’t forget me, ay, remember me / Ay, it is hard for me to leave, guide me, dove / Ay, don’t leave me, give me to nurse / Ay, bless me mother ay, until I reach heaven...[a section is not translated...]

Saint Gregory has 10 masses, there are three masses / Let them say many masses, amen, Lord."

**music for marking cattle**

The ritual of marking cattle in the Mantaro Valley is a private ceremony celebrated by the families who own livestock, and is associated with animal fertility and with the woman, an Andean deity identified with the mountains.

The cattle marking ritual is held once a year, around July 25th, the day that—according to the Christian calendar—celebrates the apostle Santiago, or St. James. As an alternative, some communities normally celebrate this ritual a week later, on August 1st. The marking, also called the sontogo or herraña, is performed by the cattle-owning families with the participation of their close kin and relations.

Strictly speaking, the ceremony begins a few days before the central date, when the patron, or owner of the animals, pays tribute to the Wamaní, the tutelary Andean deity who, according to traditional belief, inhabits the nearby mountains. This preliminary step is becoming less and less frequent in the Valley’s more urban zones, as it disappears along with the belief in the Wamaní. It is still found only in some highland locations. The remaining steps, however, are practiced in all areas of the Valley. The ritual of the herraña, even without belief in the wamaní, persists as a reproductive ritual for cattle, performed and dedicated to the animals.

The events begin on the evening preceding the central date, the vespers, and last into the early morning hours of the central day. After a brief respite, the ceremony begins again and culminates in the act of marking the animals. During this period, many successive events occur in specific stages, each one of which has a particular name that also refers to the song (tono) that accompanies it, since each stage of the livestock-branding ritual has its own music. We have chosen five examples from the ceremony’s most important stages.

The instrumental group of the herraña consists of one or two wakrapuks (spiral-shaped horn trumpets based on an indigenous design from the colonial period), a violin, and a tinte (a drum of pre-colombian origin smaller than the one used in labor music). The singer is always a woman, and the instru-
mentalists are always men. The participation of this
group is mandatory for the ritual and this music is
performed only in this context. In no other context
or event in the year can the traditional herraña
music be heard. Each section of the herraña has a
specific tonada, but there are several melodies for
each tonada in the repertoir of the musicians.

The herraña musicians are generally from the
communities in the higher elevations of the valley. In
the districts of the lower valley the ritual persists but
few musicians know how to perform the music.
These families therefore hire musicians form the
communities of higher altitudes to perform in their
own ceremony.

6. Paseo (Stroll)
This is performed during the strolls that the owners
of the cattle and their guests take through the streets
of the town to pay ritual visits to their relatives and
friends. These visits are performed on the evening
before the ceremony of the marking of animals. In
other towns of the Mantaro Valley, tunes that per-
form the same function are called vistacho and
pasacalle. The performers are Natalia Cunyas (voice
and tinta), Maximo Cunyas (violin) and Hilarion
Rivera (wak'opuku). This is a complete musical per-
formance, without edits, and gives an idea of how
long many of the examples on this disc can be. A
passage of the lyrics says: "Come, come on, we have
to walk together / Let us run away / Reach me, look
for me, take my arm / If you mean something for me,"

7. Luci Luci
This is performed early in the morning of the cen-
tral day as the culmination of the previous evening's
events, including laying out the "table" (a cloth that
can be placed on the ground, on which are placed
the objects to be used—usually arranged around the
figure of the apostle Santiago, or Tayta Shanti), danc-
ing, and visiting family and friends. The Luci Luci con-
sists of using straw torches to frighten the animals
with fire. At times the participants themselves
engage in ritual playing with fire. The music in this
example is played by the same ensemble as on track
6, musicians from the district of Pariahuanca, in the
annex of Baltaruna, a highland locale in the province
of Huancayo. The singer, Natalia Cunyas, also plays
the tinta. The violinist, Maximino Cunyas, plays the
same melody as the singer. The wak'opuku, played by
Hilarion Rivera, comes in during the singer's
pauses. The lyrics, sung in Quechua, run more or
less as follows: "The one who pulls, the one who
ties, / Pull the new flesh, / The one who pulls, the
one who ties, / Pull the new flesh, / Maybe, mother,
that may be / Little animal, I always pulled you / Lit-
tle animal, my meat!"

8. Coca Kintu
After the Luci Luci, the participants rest for a few
hours. When the activities begin again, now on the
central day, the Coca Kintu is performed. Handfuls of
coca leaves are given out to those present, so that
they can select the leaves that are most healthy and
whole. These they give to the steward, who is in
charge of interpreting the leaves' meaning for the live-
stock's behavior in the year to come. The performers
of this tune are the same who played the previous
example. The lyrics do not refer directly to the event,
but are sung as it occurs. One of its passages is the
following: "With the ornament we must tie it up / Lit-
tle mother, patron, parent / We shall all say that we
are happy."

9. Tangro of the Cow
At the close of the central day, the animals are
marked by placing ribbons of various colors in the
chosen animals' ears, which have been pierced before-
hand. This tune, specifically for marking the cow, is
played by musicians from the district of Masma,
province of Jaupa: Olga Caballero (voice and tinta),
Hugo Casa Ramirez (violin), Maximo Nuñez
(wak'opuku) and Maciste Nuñez (wak'opuku). The
lyrics run more or less as follows: "Little cow, you are
well off, you will go on as always, with little ribbons / Good little cow, just pull little hand / My cow already
has a calf, my cow has a calf / My little cow is wild / Just pull little hand / You were always to my liking."

music for marking sheep and goats
This is performed principally during the carnival sea-
son, a movable date preceding Lent that can come in
February or March. The rituals are usually less com-
plex than those involving cattle and can even take
place during the public carnival celebration. Never-
theless, they always remain a family ritual, except in
the case of communal farms, where the entire com-

munity takes part in the marking. The music is
played by the same instrumental ensemble, only on
this occasion they play tunes specifically for sheep
and goats.

10. Ram's Mark
A tune played while the ribbons are placed on the
ram. Played by the musicians from Masma men-
tioned above (track 9). The lyrics may be translated
approximately as follows: "Ram, feet made of dry
corn / Lamb, feet made of dry corn / Ram, feet
made of dry corn / Lamb, flea's feet / Lamb, stick
feet / I raised these / And now I've counted them / On my lucky farm / I've already counted them / The
ones with young / Let them drink some of this
wine."

traditional instrumental dance music

The Fiesta system is one of the most important per-
formance contexts for traditional music in the Man-
taro valley, specially for the dance-drama and its
musical counterparts. The annual fiesta calendar in
the Mantaro valley is evenly distributed throughout
the year among the numerous districts and villages.
The diversity and relatively high frequency of fiesta
activity in the valley has created the material condi-
tions for the professionalization of musicians. The
mestizo peasantry of the valley now considers the
music profession to be a profitable one and the
number of orchestras and brass bands steadily increases.

While there are two fundamental instrumental groups in the fiesta system—the orquesta típica and the brass band—there are other ensembles as well that feature a variety of harp and violin combinations as well as the use of flutes (especially the piccolo). The presence of these latter ensembles is rare, however, and they are slowly being supplanted by the orquesta típica and the brass band. The former includes saxophones, clarinets, violins, and a diatonic harp. The violin and the harp were introduced to the Andes during the colonial period, but the first saxophones and clarinets arrived in the valley at the turn of the twentieth century. The brass band includes brass instruments such as trumpets, trombones, tubas, drums, and cymbals. The brass band was introduced in the Peruvian Andes around the second decade of the twentieth century as a direct result of mandatory military service which affected principally the peasant sectors of the country. It was in the military musical bands that young Andean conscripts from the mantaro valley learned to master brass instruments, later to introduce them to their native villages.

The dance-drama is a single unit that consists of choreographic movement, on the one hand, and musical sounds related to those movements on the other. In the Mantaro valley the dance drama always consists of between two and six different sections. Each section presents differentiated and sometime contrasting musical features with its own tempo, rhythm, form, and structure. While the music of some dances are ideally expected to remain unchanged year after year, the tunes for other dances are supposed to be composed during the vespres of the central day of the fiesta. For that occasion the musicians of the orchestra, or the brass band, are supposed to collectively compose new tunes each year the fiesta is celebrated.

11. The Auquines
This piece represents the clash between locals and invaders (Spaniards or Chileans). Its main characters are the Auquin and his partner, la Chaguana. The instruments heard are a whistle (pito), a piccolo with six holes in front and one in back, and a small drum (tina), along with the dancers’ percussions. This dance, like the others, has several parts: Pasacalle, Wachucalla o Alegria, and the Adoration or Offering, which is heard on this track. This was recorded in Matahuasi, province of Concepción, during the Christmas festivities.

12. The Huayllia
This is a dance linked to Christmas, performed by shepherds or woquis. The characters are shepherds and shepherdesses who have arrived from the puna, or arid highlands. Its parts are: Pasacalle, Huachicolpa, Passion, and Caramujo. On Christmas eve, the Adoration is performed. Here we listen to an excerpt from the section called Huachicolpa. In this instance, it is performed by four flutes (flautas, piccolos with six holes in front and one in back), a violin, and a harp, along with the dancers’ percussions. Recorded in Marco, province of Jauja, during the Christmas season.

13. The Corcovados
This is a parody of elderly Spaniards who exhibit an agility and vitality characteristic of the young. At least one version connects them to the rebelliousness of a group of Spaniards during the colonial period. Here we listen to the Adoration section, which gradually turns into a huyno, the most popular song genre of the Andean region. It is performed by two violins and a harp; the dancers’ percussion can also be heard. Recorded in the district of San Agustín de Campo, province of Huancayo, during the Christmas season.

14. The Chocanegro
This genre of dances represents the enslaved Africans who, according to tradition, had a few days off during Christmas to worship the Child Jesus. One version identifies this dance with the emancipation of the slaves ordered by President Ramón Castilla in the 19th century. The main characters are: the leader or Mayu, who commands and maintains order; the Black slaves and the Black women or moquis. The so-called "proper Blacks" (negros decentes) also habitually appear, dressed up in imitation of their masters’ attire. Performed by three violins, a drum, and a bass drum. Recorded in Muquiyuyo, province of Jauja, during the Christmas season.

15. The Pachahuara
The explanations given of this dance, also about slavery, are similar to the previous one, with the addition of a version of a coastal uprising by slaves who later fled to the Mantaro Valley. It has two main parts. The Passion, very slow, according to oral tradition suggests slavery and the slaves’ suffering. The second part, the Pasacalle, with its rapid rhythm, suggests their emancipation. It is performed by a brass band. Recorded in Acolla, province of Jauja, during the Christmas season.

16. Marquesó Carnival
This is a carnival dance peculiar to the district of Marco, in Jauja, performed by couples wearing regional costumes. The inhabitants of Marco are usually quite proud of this dance, citing it as a symbol of local identity. Performed by two violins, a drum, (tina) and a horn (wak’ihpuku).

17. The Jía
This is a dance that represents reapers at work in the field. Its parts are: Surge, Passion, and the Mudanzas, which are a series of huynos. Here we listen to the Passion, which gradually turns into a huyno. It is played by two clarinets, two violins, a harp and a tina. Recorded in Paccha, province of
Jauja, during the festival of the Cross.

18. The Shapis
A dance that represents warriors in jungle garb. Its parts are Patocalle, Escaramuza or skirmish, Chimaychu and Cauchu or conclusion. Here we listen to the first two parts performed by the orquesta típica, made up of two saxophones, clarinets, a harp and a violin. Recorded in the district of San Pedro de Safa, province of Huancayo, during the festival of Saint Peter.

19. The Chonguinado
This dance satirizes the Spaniards or the landholders by imitating their elaborate colonial attire. Its main characters are the Chonguin, the Chupaquina, and the Chutos. These last two are characters who, though ironic and humorous, direct the dance's itinerary. Recorded in the district of San Agustín de Cajas, province of Huancayo, during the patron saint's festival, August 20, 1985.

20. The Tunantado
A dance whose original sources and characters are nearly the same as those of the previous dance. The Tunantado is danced only in the province of Jauja, while the Chonguinado is from Huancayo. It is distinguished from the latter mostly by its freer choreography. The differences in the music and dance are more subtle. Its characters are the Tunante, the Chupaquina, and the Chuto or Hualtrile. Occasionally, the Argentine appears, representing the old Argentine mule-driver. Performed by an orquesta típica. Recorded in Acollá, Jauja, during the festival of San Juan.

21. Huaylas
This is a free dance for couples that generally appears in carnivals in the Huancayo region, but that also surfaces in other contexts, such as the festival of San Juan in Huanchac, province of Concepción, where this example was recorded. Its steps imitate workers in the fields. According to the oral tradition, its origins go back to farm work, out of which it evolved into an independent dance form. The Huaylas is one of the genres that has spread most widely outside the Valley. It is performed, as usual, by an orquesta típica.

The Huaylas, Huanchac, Concepción.
Photo by Raul R. Romero
Acknowledgements

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Selected Glossary of Musical Terms

Huayno. An indigenous musical genre of great popularity

Orquesta típica. An ensemble consisting of saxophones, clarinets, (formerly quenas and mandolins), harp, violins, and tina

Pasacalle. A melody performed for the sections of Andean dances that accompany walking through the streets.

Pincullo. An Andean transverse flute with two holes in the front and one in the back

Pito (whistle). A pincullo with six holes in front and one in back

Flauta (flute). A pincullo with six holes in front and one in back

Quena. A longitudinal flute with a notch in the mouthpiece, with 6 holes in front and one in back

Tina. A small Andean drum of pre-Columbian origin

Wakrapuku. A trumpet of ox horns joined together in a spiral, an indigenous design dating from the colonial period

Recommended Bibliography

General sources:


On the Mantaro Valley:


Recommended Discography from Mantaro Valley

John Cohen’s recordings from the Mantaro Valley in Mountain Music of Peru Volume 2 (Smithsonian/Folkways SF 40406) on CD and cassette.
About the Archives of Traditional Andean Music
Catholic University of Peru—Riva-Aguero Institute

The Archives of Traditional Andean Music was founded in 1985 at the Riva-Aguero Institute of the Catholic University of Peru with support from the Ford Foundation. Its main purpose is to centralize and preserve audio visual documents of Andean musical traditions, to document them within the original context of their performance by conducting field research in specific Andean regions, and to publish and disseminate its holdings.

The core of the Archives of Traditional Andean Music consists of field recordings collected by its own research team, although it also holds private and public audio collections deposited by individuals and institutions. In 1986 the Archives began publishing a series of LP recordings and to date six have been released. These are now being released in an English edition by Smithsonian/Folkways Recordings.

In 1993 the Archives also published the results of its research in several regions of the Peruvian Andes in the book titled: Musica, Danzas y Máscaras en los Andes, and in 1994 it began producing a video series, of which four programs on music and ritual have been released in Spanish and English.

Recordings in the Traditional Music of Peru Series

Traditional Music of Peru 1: Festivals of Cusco
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Traditional Music of Peru 5: Andean Music Peru (SF 40471, forthcoming, 1997)

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Folkways Records was founded by Moses Asch and Marian Distler in 1948 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.

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