traditional music of peru 4: lambayeque

Series compiled and edited by Raúl R. Romero. Produced in collaboration with the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University of Peru. Researched, recorded, and produced with the support of the Ford Foundation.

These twenty-two tracks, recorded in 1990–1991 in the three cultural regions (Creole, Afro-Peruvian, and Andean) of the Department of Lambayeque in northern Peru, feature music of festival dances, songs accompanied by a variety of instruments, and Christmas carols sung by children. Extensive liner notes by Leonidas Casas Roque.

Previously released in Peru by the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University of Peru in 1992.

1. Chimo (dance) (3:52)
2. Chirimía and Caja (1:35)
3. Taki I (1:43)
4. Taki II (4:12)
5. Triste con Fuga de Huayno (1:27)
6. Marinera con Fuga de Huayno (5:00)
7. Diablicos (dance) (3:42)
8. Toque de Negritos (0:39)
9. Negritos (dance) (2:48)
10. Pastoras de Mórrope (2:37)
11. Pastoras (accompaniment) (1:08)
12. Pastoras de Jayanca (1:09)
13. Ingléses o Margaros (1:29)
14. Marinera con Fuga de Huayno (4:27)
15. Marinera “300 Pounds of Gold/300 Libras de Oro” (3:46)
17. Limpieza de Caucés (0:41)
18. Los Reyes Magos (2:28)
19. Triste (1:04)
20. Coplas I (1:24)
21. Coplas II (1:18)
22. Marinera (1:22)

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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 of the Catholic University of Peru (Traditional Music of Peru series) of which this release is a part. Although this series was previously published in Peru, international distribution was virtually non-existent.

The Archives of Andean Traditional Music is a marvelous repository of field recordings from many parts of Peru, carefully catalogued and preserved. This institution, like many other cultural institutions around the world, has benefited 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 to 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

Cover photo: Harpist in rural Mórope
Introduction
by Leonidas Casas Roque
Translated by Benjamin Liu and Carmen Wesson

The examples chosen for this anthology of music from Lambayeque are the final result of field research and recordings carried out by a team from the Archives of Traditional Music during the years 1990 and 1991 in the Department of Lambayeque, Peru, which includes the provinces of Chiclayo, Lambayeque, and Ferreñafe. Recordings were made in the districts of Monseñor, Illimo, Jayanca, Lambayeque, Mochumí, Morrope, San José, Túcume, Ferreñafe, Zaña, Cafaris, and Incahuasi, all of which lie inside the provinces under study.

The region whose music is presented here includes geographical and cultural environments that comprise three basic areas: Moche, Black and Criollo, and Andean.

The Moche area comprises the Department's coastal zone, including the villages that are found along the Pan-American Highway as well as the ones in the valleys that intersect the highway and those on the shore. This area was once inhabited by the ancient Mochica culture, the persistence of which is evident to this day in the physical characteristics of the people who now live there, as well as in their family names and place names.

The Black and Criollo cultural enclave is largely found in the coastal district of Zaña, in the province of Lambayeque. The music in these communities is quite different from that in the rest of the depart-

ment. These communities have exerted considerable influence on the neighboring Departments of Nueva Arica and Oyón, to such an extent that the mestizo population there has adopted this musical tradition as their own.

Finally, the Andean area has as its main centers the mountain districts of Cafaris and Incahuasi, located at around 3,000 meters above sea level along the borders of the Department of Lambayeque with Piura and Cajamarca (see Traditional Music of Peru 3). This area has ongoing commercial ties with nearby towns but so far has maintained its own cultural identity.

The coastal regions included in this collection are easily accessible to visitors; since the distances separating one from another are short; they are, moreover, connected by paved roads, mainly the Pan-American Highway. Due to improved communication systems, foreign influence is a significant factor. However, one can still find dances and instruments whose origins can be traced back decades or even centuries, as in the case of the dance of the diablos, documented as early as the 18th century by Bishop Baltazar Martínez Compañón.

In the high-altitude districts the situation is quite different, especially because of the difficult access to the area. On a road from Incahuasi one can arrive at the department's capital in eight hours. To reach Cafaris from Chiclayo, one must take the Pan-American Highway north to Olmos, then continue east on the roadway to Pucará, in the Department of Cajamarca, which takes about five or six
hours. Then one must cross the Huancabamba River on a huato (a wooden box suspended on a cable) and after that walk for approximately nine hours. The region's inaccessibility has helped its inhabitants maintain their traditional culture as revealed in such varied customs as their clothing, music, and the musical instruments that they make and use. In recent years, the music of the province of Chota, in the Department of Cajamarca, has also exerted an obvious influence, with its "typical band" formed by quenas (end-notched flute), tambor (drum), bombo (bass drum), and platillo (cymbal).

The music tied to seasonal events and life cycles has practically disappeared from the coast. The last surviving example is the riverbed or ditch cleaning (limpieza de cauces) included in this antholoy (track 17). In the mountains the situation is very similar despite the persistence of traditional customs among inhabitants there; no songs or music have been recorded that relate specifically to these contexts.

**Patron Saint Fiestas**

In each village the patron saint fiestas, or celebrations, are the most important dates of the yearly calendar. During the fiestas collective feelings are expressed through devotion to diverse elements of the Catholic pantheon (Virgen de las Mercedes, San Juan, Cruz de Pañalá, among others). Each fiesta is an occasion to reaffirm one's identity as a group constituting a concrete geographical space. In Lambayeque this is particularly true, since the genres associated with ritual customs have virtually disappeared, leaving these fiestas as the only means of collective expression for cultural customs. These are expressed in the music as well as the traditional dances, which continue to be performed despite the strong influence of foreign genres and instruments that have been introduced and spread mainly through the mass media.

The patron saint fiestas are also important as a means of expression for individual feelings. Each member of the community, or village, has an opportunity to express his religious faith—in the same manner that he may eat, drink, dance, or enjoy himself—this one time during the year. His participation as a member of a dance group reinforces his ties with the community to which he belongs, while the community in turn grants him recognition and concedes him prestige within it. In Lambayeque, especially on the coast, the prestige achieved through collaboration in organizing the fiesta extends to a large percentage of the population through a system of cargos characterized precisely by being neither restrictive nor elitist but rather by involving all social classes.

This system does not depart substantially from the temporal structure followed in other regions of the country. There is a period of preparation, in which people designated as "devotees" will help pay for the expenses of the fiesta. The preparation time and the duration of the fiesta vary according to its degree of importance in the yearly calendar as well as to the organizing town's size and economic resources.

On the coast, the day before the major fiestas (like the fiesta of the Virgen de la Purisima Concepción in Túcume or the fiesta of the Cruz de Pañalá in Mórrope) begins with a dawn alba (jaz) that wakes up the village with firecrackers and explosions, bell-ringing, and music played by bands hired for the fiesta. In some fiestas there is a morning mass, after which these bands, or other musicians or musical groups, play all day long in the streets to herald the upcoming start of festivities. The fiestas formally begin with the entrada, or entrance into town, of the icon (for example, a statue) that represents the religious figure in whose honor the fiesta is celebrated. The icon is then set down in the church. During the year, many icons travel throughout different towns and village homes, sometimes located in the countryside.

The core of the fiesta is the "central day," which generally starts off with an alba. After the "breakfast" that the devotees offer to the musicians, there follows the retreta; an outdoor concert in the town square that becomes a contest (contrapunto) between two bands or, less often, between a band and a duo of chirimia (shawn) and cajo (drum). Afterwards, a "central day" mass is heavily attended by the townspeople, usually followed by a corresponding procession that traverses the town for several hours. The procession may pause in front of small, covered altars (pozas), which are made in the street by some families or even neighborhoods. After this, there is a lunch for the musicians and for the fiesta officials. In the afternoon activities are held that are not directly related to the religious festivities (such as sporting events), and the musicians and dancers again take to the streets. The "central day" ends with another contrapunto, fireworks, and parties with musical groups from other towns.

In some of the more important fiestas, a "second day" is celebrated, more or less following the same program as the previous day, though with considerably diminished enthusiasm and participation on the part of the populace. Finally, the fiesta ends with the "day of farewell." After a morning mass the revered icon is carried off and returned to its place of permanent residence.

In the Andean zone the temporal structure of the fiesta includes the "vespers," "central day," and "final day." During the afternoon of the "vespers," the women dress up and adorn the icon with clothes made especially for that occasion, with native flowers, bells, and special cloth. For the "central day" a priest comes to celebrate a mass, which is followed by its corresponding procession accom-
panied by "typical bands," chimias, and the dance of the chimo (fiesta of San Juan in Cañaris and the Virgen de las Mercedes in Incahuasi). The participation is high, and the people who live in country homes come not only for the festivities but also to exchange goods from their respective locales. Once the mass is over, the icon is undressed and is returned to its place in the church, where it will remain until the following year.

The Cargo System and the Festival Organization

The cargos or festival positions have always been used by individuals, families, and groups to establish or to increase their prestige within their community. The social recognition they gain is directly related to their success at fulfilling their responsibilities and usually has to do with the amount of money invested in doing so. The greater the material resources devoted to the fiesta, the higher the quality and quantity of the hired musical bands, the dancers, and the fireworks.

In the coastal zone there is a system called mayordomía, or stewardship. The mayordomo (steward) is the central authority of the fiesta. He organizes and finances the fiesta, and holds this post for a period ranging from one to five years. He underwrites the major expenses with his own money: the contracts with the musicians and dancers, including their transportation, full board, and accommodations, the fireworks, decorations, and souvenirs, and his own banner that goes in front of the procession. His family also takes responsibility for the fiesta and contributes to it, because if the celebration is not as magnificent as expected, the whole family will share in the disgrace.

There is also, however, a system that incorporates the rest of the populace in organizing the fiesta. Several months before the fiesta the devotees commit themselves to participating in covering a variety of expenses, ranging from providing food for the musicians and dancers to donations of rockets and souvenirs, or sometimes even of cash. The mayordomo keeps a ledger in which he writes down what each devotee has committed to pay over the course of the year. He will visit them with a gift of liquor to ask them for help. Two months before the celebration he visits them one more time to remind them of the promise they have made. The daily sustenance for the musicians and dancers is the devotees' principal contribution. In order to meet their commitment, they mobilize all their relatives, friends, and acquaintances. Thus a devotee in charge of lunch will seek help from another devotee in charge of rice, one in charge of fish or preparing the food. In this way the expense is spread throughout nearly the entire population of the village.

Devotion and the resulting prestige are the principal incentives for the devotees' involvement. This is why parents will sign up their young children as devotees. A long list of devotees appears in the printed program, and this is very important to them. They have a special status within the fiesta, during which the mayordomo, accompanied by musicians, comes to visit and thank them.

As a result of the increasingly difficult economic straits facing these villages, they have formed elected committees to organize festivities. Nevertheless, the board names one of its members to be the mayordomo and play the traditional role in the ceremonies, securing in the usual way the devotees' commitment to help. Sometimes the brotherhoods take on the task of organizing instead.

In the Andean zone the principal feature of the cargo system is that the posts are hereditary, with a difference between "senior" and "junior" families. A family's position determines which communal and festive cargos they have access to, and divides the festival stewardship into principal mayordomos and attendant mayordomos, a division that also applies to other, lesser responsibilities.

The icon of the Virgin or a saint used to have its own land assigned to it for use by the principal mayordomo, the produce from which would be used in the yearly celebration. This has changed, especially since the land reform implemented by the administration of Juan Velasco Alvarado (1969). Today, the mayordomías cover all the expenses of the fiesta themselves, this being one of the principal causes for the reduction of the mayordomías and the disappearance of the veneration of specific icons.

In the case of Incahuasi, the principal mayordo- mo of the Virgen de las Mercedes comes from a family that has held this office for several generations. It is the most important family in the village in economic, political, and religious terms, since one family member is the mayor and another the mayordomo, and the family possesses the best lands. Only in this way can the mayordomo keep up with the primary responsibility for organizing the fiesta, receiving some assistance as well in the form of charitable donations.

The Dances

The traditional dances that are part of the different festivities of the Department come mostly from the coastal (Moche) and Andean regions. In Zaña, because the traditional fiestas have already disappeared, there are no dance groups like those in the other regions. Instead, musical expressions are performed in private or family environments. This is why singing is much more important here than in the Moche and Andean zones and is present in every musical form, to such an extent that even a recited form like the décima enjoys wide popularity.

Despite the intrusion of new musical genres (like salsa music or chicha) and the consolidation of groups like the musical bands, the dance practices on the coast of Lambayeque are strongly maintained. The groups are organized in a board of directors whose members adhere to a hierarchy according to their seniority. Generally, their rank is indicated by where they stand in the choreographies and also by the color of their costumes. The director of the dance has near-absolute authority over the group and is in charge of supervising the discipline of the
dancers, directing the choreography, and representing the group when the festival authorities come to hire them. In some dances, like the diablicos, they take part in the choreography wearing the appropriate costumes, but they do not necessarily dance in all the dances.

The dancers dance out of devotion to a Virgin or saint to whom they have made a vow, which can be for either a specified or indeterminate number of years. When the time comes to retire, they simply say farewell to the dance and to the icon during the adoration ceremony. Each member of the group owns the costume and mask that he uses, and is responsible for their upkeep. In the old days, the group's board of directors would furnish the dancer with a costume.

Masks are widely used. They can be made out of tin, cardboard, or more recently plastic. The dances that use masks are the "little devils" (diablicos), "little blacks" (negritos), the "divine star" (divina estrella), the maroros, and the pachoncos. In some towns there are mask makers who specialize in fashioning masks for a particular dance. These are hand-crafted and only made to order. Only in the marorro dances of Mochumi are mass-produced masks worn.

The dance of the patronas or shepherdesses, found in almost every village between Christmas Day (December 25) and the feast of the Epiphany (January 6), shows peculiar organizational features. It is entirely made up of girls who sing carols to the Niño Dios. Within the group there are two "guides" who are in charge of keeping order and of setting the verses to be sung. The rest of the shepherdesses have to obey them. These groups are organized by women chosen by their community or neighborhood. They teach the girls the songs and rehearse the dances with the dancers. The patronas of each town differ in the songs and the way they dance.

One of the oldest musical forms still maintained on the coast of Lambayeque is the dance of the diablicos. This dance was photographed in Jayanca in 1904 by the German ethnomusicologist Heinrich Brüning. His documentation shows little difference from the version recorded here. There are two variants of this dance in the towns of Túcume and Mochari, both of which have the same organization and dance to the same music, the chirria and caja. Where they differ lies the details of the costumes, the masks, and the choreography. The senior or veteran dancers tend to wear darker colors (especially black in combination with red) and many decorations. The size of their masks, which represent a cow, is proportional to the wearer's importance in the group. The dancers of lesser rank wear light colors (for example, sky blue) and fewer decorations; their masks represent a pig's head.

In the Andean zone one only finds the dance of the chimo (also called the dance of the cascabeles or bells). Entry into these groups is much more restricted than on the coast, where the only condition is that one be a local resident. In Incachuasi the town is divided into "first" and "second," or "major" and "minor" classes. This division is reflected in all aspects of communal life, and all the families belonging to one of the two groups. The chimo dance is made up of four groups: two "majors" ("hats" [sombrenos] and "coats" [cosos]) and two "minors" (chimos and turbans [turbantes]), whose members belong to their respective families. The organization of each group is independent, and the authorities always have a place in the choreography or music. The placement of the groups inside the church or in the procession is determined strictly on the basis of the family's rank within the town's established order.

Music and Musical Instruments

The marinera (tracks 6, 14-16, 22) has a strong presence in all the towns of the Department, and it is played with practically all the instruments. It is the mainstay of the musical bands' repertoires. Players of such instruments as the banjo, the piana, the harp, guitar, and even of instruments that specialize in other genres like the pirlkula (vertical flute) and the chirria, also include it in their repertoires. In Cañaris and Incachuasi the marinera is played by the "typical bands" (quena, tambor, bombo, and platillo) and is danced making small jumps.

The triste (track 5, 19) is a nostalgic genre played throughout northern Peru and also in Lambayeque. It usually ends in a huayno fuge (track 5). In the Andean areas of the Department one can find the tok (tracks 3 and 4), sung to the accompaniment of a guitar. The coplas, four-verse stanzas sung in alternating strophes, and narrative forms like the décimas are still performed in Zaña and its neighboring districts (tracks 20, 21).

On the coast, several traditional instruments that were once used are today being driven inexorably into extinction by the rise of bands and new genres. Performers of instruments like the pirlkula and the chirria accompanied by a caja, the ensemble of the banjo and guitars, or the harp and the tamborero would be hired to play at private parties or for municipal festivities. The highest-ranking musician generally plays the principal instrument and makes all the financial arrangements. He takes charge of finding an accompanist, whom he compensates with a percentage of the take that is smaller than his own. If the party is a private one, the pay is hourly. If the mayor doesn't hire them for a patron saint fiesta, they are hired for a specific period of days. The director of a band assumes the principal role in instrumental groups, as in the cases of musical bands and "typical bands."

The chirria (tracks 2, 7, 9) is one of the traditional instruments characteristic of this Department that is not found in any other region of northern Peru. It is a wind instrument similar to the oboe and is found in two distinct cultural areas of Lambayeque: the coastal zone (district of Ferreñafe and the entire province of Lambayeque) and the mountain districts of the province of Ferreñafe (Cañaris and Incachuasi), where the instrument is made of orange-tree wood. The last remaining active performer, Mr. Victorious Acosta Choco, comes from a long tradition of chirrias players on the coast. He was 84 years of age at the time this recording was made.
made. The *chirimia* that Mr. Acosta plays belonged to a colleague of his who died 50 years ago. He has since added silver decorations from the instrument that he inherited from his father. The instrument was made of huayacín wood, which comes from the mountains of Piura. It is 30 cm. long and has seven holes or *términos* (six in front and one in back). At the top, next to where the musician puts his mouth, there is a mouthpiece or *boquilla* made out of a thread reed. Inserted inside is a thin reed (called a *pajuela*) that is obtained from a slender reed that grows on the slopes and riverbanks, and that has been soaking for several days. The clarity of sound produced depends on the state of the *boquilla*. The *chirimia* is always accompanied by a *coja*, played by a *cejero*. This is a percussion instrument with a cylinder made out of cedar wood, an upper membrane of kidskin (to make it more resistant), and a lower one of goatskin (lighter, so it vibrates better). Across this last is a cord or *cimbo* made from the intestines of a young goat; it serves as a resonator. The membranes are held in place by *cords* or *pasadores* that are used to tune the drum, and its borders are made from thin poles of quince. The sticks used to play the *coja* are called *boquetas*.

The traditional repertoire of the *chirimia* is unique on the coast and is basically made up of dances such as the *diablicos* (track 7) the *negritos* (track 9), the *divina estrella*; processional and street marches, as well as those for giving thanks; and several tunes, like for instance the *llamadas*, sung only during the patron saint fiestas. The *chirimia* is not associated with any dance or other group, and is freely moved all over the village during the festivities. Mr. Victorino Acosta also plays music he learned listening to musical bands or from other sources—*cumbias*, *rumbas*, *huayonas*, and especially *marineras*. The *chirimia* enjoyed great importance and social prestige. This was reflected in the fact that the *chirimia* player and his accompanist would receive proportionately more money than a member in a band. The musical bands cannot accompany dances that do not correspond to their repertoire.

The *pinkullo* (tracks 10-12) is a flute made from a reed with two holes in front and one in back. It is 30 cm. long, and the fingering is done with the index and middle fingers and thumb of the left hand. It is played both on the coast and in the mountains. On the coast, however, there is only one person left who plays it, mainly to accompany the different towns’ *pastoros* dance, although he can also play *huayonas* and *marineras* (during the lunch, for example). In the mountains, by contrast, the *pinkullo* is linked only to the various elements of the chimbo dance, and to no other genre.

The harp (track 15) was once widely played in Lambayeque and Piura; but today there are few performers. It is made from strong wood and differs from its European counterpart in that it has no pedals. One player plucks the harp, and another player, the *tamborero*, strikes the body of the instrument to produce the rhythm. Its repertoire consists mainly of *marineras*, which are always sung.

The banjo (track 16) is another foreign instru-
Introduction to the Tracks

1. Chimo (dance)
This dance was recorded on September 23, 1990, in the district of Incahuasi, province of Ferreñafe, during the celebration on the night before the fiesta of the Virgen de las Mercedes in the town church, where the dancers gathered to salute the virgin. It is played on cajas and pinkullus, and the bells worn by the dancers can also be heard.

Chimo is the name of one of the four groups that perform the dance, which, by extension, has the same name. The others are the turbontes, sombreros, and cosocos, who dance accompanied by their momitos or principal musicians. Three of them play the pinkullo and the caja while another beats a larger caja with a rattle filled with pebbles. Each musician holds the pinkullo with his left hand, letting the caja (small drum) dangle below from the same hand and striking it with the right hand. They maintain a rhythm for the dancers, who keep time with bells they wear tied to their legs. The pinkullus play a melody that is associated neither with other groups’ tunes nor with the rhythm of their own drums, so that whether they are heard individually or together, they have no particular rhythm or harmony in common.

The momito chimo, who has no pinkullo, at times sings a tune with lyrics that have no known translation and are thought to be in the Mochica language (JAY NA YO, JAY NA YO, JAY NA YO, JAY NA YO, OJO YO NOY, OJO YO NOY), followed by Spanish and Quechua verses. This phrase has a direct correlation with the transcription of the song for this same dance made by Bishop Baltazar Martínez Compañón two centuries ago.

2. Chirimia and Caja
Recorded during the final phase of the procession carried out on the central day of the fiesta of the Virgen de las Mercedes in the district of Incahuasi, province of Ferreñafe, on September 24, 1990. This piece is performed on a chirimia and caja. The melody played by the chirimero does not follow the rhythm kept by the caja player. This instrumental duo walk about the town streets during the fiesta and are present in its more important phases, such as the procession and the previous day’s salute in church.

3. Taki /
This was recorded by request in a home in the district of Cañaris, province of Ferreñafe, on June 23, 1990. It is performed by a male singer (in Spanish and Quechua), accompanied by a charango.

The taki or takin is a freeform genre found in the districts of Cañaris and Incahuasi. It is often accompanied not by the standard Andean charango, but rather by a rudimentary wooden guitar with four strings. The performer strums the upper strings while at the same time playing the melody on the first string. The charanguista acts as a leader, heading a column of men and women who eventually form a circle that turns counterclockwise, all of them arm in arm and very close together. The dance is a kind of tap dance, in unison, using both feet though almost
without lifting them from the ground.

The song is initiated by the guide in falsetto. The verses are entirely improvised and are mostly sung in Quechua, although lately Spanish is being used more and more often. The lyrics refer to the context in which the music is performed: weddings, a hair cut, roofing, engagement, baptism.

The taki—also called kashwa—is a spontaneous performance in family gatherings, and cannot be found in any public or community-oriented contexts.

4. Taki II

Recorded by request on the same day as the previous example (June 23, 1990) in the district of Carahis, province of Ferreñafe, also performed by a male singer accompanied by a cumbango. Despite having been recorded on the day before the fiesta of San Juan, it is not directly connected with this festivities. The verses that are sung are improvised, and in this case they refer to the group of researchers present at the time, in the belief that they were representatives of some state agency. The singer made use of the occasion to request, in verse, that a road be built in the region. Such creativity is applied to an even greater degree in community contexts, but it is very difficult for outside observers to gain access to these.

5. Triste con Fugo de Huayno

This was recorded the day before the fiesta of San Juan on June 23, 1990, in the district of Carahis, province of Incahuasi, during the open-air band concert held in the town square before the procession.

It is performed by the “typical band,” El Ruisenor, composed of three quenas, one bombo, platillos (cymbals), and a tarola.

The “typical band” is a musical group found mainly in the neighboring province of Chota, in Cajamarca, from where it has spread to Incahuasi and Carahis. Its presence is felt in the patron saint fiestas, where bystanders have the opportunity to dance with a partner without necessarily belonging to a dance group like the chimo or waiting to take part in the toki. The “typical band” was introduced relatively recently and has been adopted especially by younger people.

The triste is a genre sung throughout the north of the country. Its nostalgic character likens it to the mula in central Peru and the yarari in the south. They are generally followed by a huayno that serves as a conclusion or fugue, played in the style of Chota.

6. Marinera con Fugo de Huayno

This piece of music was recorded on the central day of the fiesta of San Juan in the district of Carahis, province of Ferreñafe, on June 24, 1990. It is performed by a “typical band” made up of three quenas, bombo, platillos, and a tarola.

Once again this style corresponds exactly to the repertoire of the “typical bands” in Chota. The marinera is an extremely popular genre in these regions. It always ends in a huayno, which often comes from other regions. The huayno is adapted to the marinero style, even if this means altering some parts of the melody to fit the structure being used.

This is the case here, as a huayno from Junín can be discerned in the concluding fugue.

7. Diablicos (dance)

Performed by request on a caja and chirima by Aurelio and Victorino Acosta, respectively, at the former’s home in Ferreñafe. It was recorded on December 30, 1990, during the preparation for the New Year’s fiesta of the Niño Dios in Jayanca, where the piece was to be performed two days later.

The characters in this dance are one capotaz or lizbel, two regidores or cojuelos, and a variable number (up to 60) of diablos. The lizbel is the one in charge of maintaining discipline and order within the group, directing the choreography and indicating the different activities to be performed during the festive ceremonies. The cojuelos make sure the sanctions imposed by the capotaz are followed and make way for the dancers. The troupe moves along in two columns flanking the capotaz, while the regidores are free to roam about.

Victorino Acosta Chocho is the only chirima available to the dancers of Túcume and Mochumi. The melody and rhythm are the same for both groups, and, according to the musicians, have been performed with no significant changes for several decades.

8. Toque de Negritos

Recorded in the district of Mórope, province of Lambayeque, during the fiesta of the Epiphany on January 6, 1991. It is performed on the caja by Mr. Adriano Ferroflán Damián.

The negritos are performers with their face and hands painted black who move about freely during this fiesta, playing all kinds of practical jokes. Their role is, in a way, marginal to the progress of the festa itself. As the reenactment of the Three Wise Men is going on (track 18), the negritos move to and fro, accompanied by a caja and a large drum. The music of these instruments imitates African rhythms, to which the negritos dance with exaggerated movements and keeping to no defined choreography. In the culminating moments of the reenactment of the Three Wise Men, the lead negrito mimics the movements and phrases of King Herod, who is about to die, provoking laughter among the bystanders. Nevertheless, he always remains outside the main performance space.

9. Negritos (dance)

This recording was made by request in Ferreñafe on December 30, 1990, during a visit paid to the chirimero at home prior to his participation in the New Year’s fiesta of the Niño Dios in Jayanca. Performed on a chirima and caja by Victorino and Aurelio Acosta, respectively.

Formerly, there were several negritos dance groups, each with its own choreography, but today they have virtually disappeared. Their music used to be performed on a chirima, as Victorino Acosta reminds us in this recording. Just as with the music of the diablicos dance, this melody is not found in the music bands’ repertoires.
One of the photographs was taken in April 1904, at the fiesta of the Ascension in Jayanca. 

Around 1920, a musician surnamed Sarmiento composed or arranged the melody that is known today, performing it on his violin from then on until 1973, when he retired due to his advancing years. The instruments that currently accompany the dance have been used since 1976. 

The dance is a satirical representation of the English sailors who came to Peru on steam-driven cargo ships. This mode of transport is replaced by a cart pulled by a pair of oxen, from which the "Englishmen" descend speaking in their foreign "accent" ("Oh, mucho lo bueno margarito,...") and then go to pay their respects to the Virgin. Margarita or margarito insinuates the effeminate attributes given to them in order to heighten the mockery. 

The mocumby version of this dance was once presented without musical accompaniment and contained songs and tap dances that are no longer practiced. The group is led by a chief or captain along with his two "wives" (also played by men); the rest of the members are his "sons." The leader and his "wives" dance in front, followed by their "sons," who form two columns of from ten to twenty members each. 

15. Marinera "300 Pounds of Gold/300 Libras de Oro" Recorded by request on February 8, 1991, in the district of Monseña, province of Chiclayo, at the home of the harpist. This song was performed on the harp with percussion by the tamboreo (who strikes the instrument itself) by Jorge Mendoza and Baltazarquesquen, who take turns singing. 

In the coastal areas of both Lambayeque and Piura it is possible to find harps for hire—especially for private parties but also for such other occasions as the Carnivals. Jorge Mendoza, who comes from a family of harpists, learned to play when he was 15 years old. The instrument has 32 strings and is crafted from cedar wood. The bass strings used to be made of kid or lamb gut, and the thin ones of wire. Today they are all made of nylon. 

The repertoire is mainly comprised of devotee after the procession had concluded. After lunch a contra punto contest was begun between a band on one side and the chirimia on the other, with both playing their songs in alternation. Performed on the chirimia and caja by Mr. Victorino Acosta Chooyo and his grandson Martin Acosta Seña. 

This is a marinera from Mórrope whose name the performer could not recall; he learned it from his father, who taught him to play the chirimia and who had heard it in turn from his own teacher, his uncle. The concluding fugue that accompanies it is a huayno that is also performed in the divine estrella dance, probably picked up elsewhere since the influence of Cajamarca can be heard in its melody. 

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The repertoire is mainly comprised of
marineros, polkas, and waltzes, which are played in great number in the dances. This example is a manihere that is popular throughout northern Peru; its lyrics make reference to some of the Depart-
ment's most important landowners and the large sums they would squander. While the harpist strums the strings, the tamboreo strikes the body of the instrument with such force as to practically drown out the melody. The sound he produces serves to set the beat for those dancing.

16. Marinera "The Potter/El Alfaroero" Recorded by request on January 2, 1991, in the country home San Antonio, district of Morrópe-Lambayeque, on a visit paid during the New Year's fiestas. Performed on the banjo and guitar by Professor Rudecindo Maco and Ramos Sandoval, respectively, who also sing. This song was composed by Professor Maco and reflects a very important activity in a settler's life, a large portion of which is dedicated to pottery. The banjo is a metal cylinder covered by a piece of stretched leather over which the four pairs of strings cross. Its tuning is: E - B - G - D [mi - si - sol - re]. It is played with a plectrum after the manner of a mandolin, although the melody is only played at the introduction and in the middle of the musical score. During the singing, the banjo marks the chord being used.

17. Limpieza de Cauces (Pregón de Morrópe) This recording was made by request on February 5, 1991, in the district of Morrópe, province of Lambayeque. It is sung by Mr. Celestino Santisteban Damían, 70 years of age, who accompanies himself on the naja. When the settlers of Morrópe or the outlying country homes needed to clean the riverbeds or irrigation channels, they were summoned by a crier (pregónero) accompanied by his cajón. During the night and the morning before the work was to be done those responsible for the pregón went about the town and its heights, stopping now and then to cry out their call and later to play a characteristic beat on the tambor. This could be heard kilometers away. The male residents would gather their tools and head towards the indicated site. In this case the irrigation workers are summoned to a place called Cachinché, bringing axes, machetes, and pruning-hoes. The crier repeats his cry until reaching the work site, where a marinero is then performed as the musicians' farewell. When they finish, they are offered chicha and yonque (both alcoholic drinks), but they are not compensated with money.

18. Los Reyes Magos (reenactment) Recorded in Morrópe during the festivities of the Epiphany on January 6, 1991. For several centuries the Biblical drama of the Three Wise Men of the East who must ask Herod, King of Judea, for permission to enter the kingdom in order to visit the new-

born Jesus has been reenacted. This reenactment is done in verse and is recited for over two hours by the actors that play Herod, the Three Wise Men, baby Jesus, Saint Joseph, the Virgin Mary, and the ambassadors and soldiers. The texts (called relociones) are zealously guarded, being preserved and handed down from generation to generation. The keeper of the relociones is responsible for rehearsing with the participants, and also serves as prompter during the reenactment itself. The act is performed in the afternoon in the town square. King Herod's "palace" is a small stage erected in the atrium of the church. The townspeople attend en masse during both days of the performance (January 6 and 7); the same thing happens in towns like Monseñor, Mochumi, and Illimo. In Morrópe, a town where tradition is strong, this act at no time loses its solemnity, despite the negritos' playful sideshows. In other towns, however, new elements and characters of "popular" humor have been introduced.

19. Triste Recorded on January 3, 1991, in the district of Zaña, province of Chiclayo, during a family gathering. Sung by Mr. José Lisera. In Zaña there are people who are responsible for their skill in singing tristes or other type of coplas, and José Lisera is one of them. The one we are listening to here is a traditional song performed by a rural peasant in a friend's house, where they met after their work in the fields to drink beer and to sing.

20. Coplas I Recorded on January 3, 1991, in the district of Zaña, province of Chiclayo, on the same occasion as the previous example. Performed by Mr. José Lisera, a farmer who is known for singing humorous verses with predominantly erotic themes. These stanzas have been handed down from generation to generation and are generally anonymous. The melody that accompanies them is always the same, and the mel-

trical structure is that of octosyllabic quatrains with mainly consonant rhyme, alternating every other verse. Usually, whenever two or more copla singers are present at a gathering, they enter into a contre-
punto competition, in which the winner is the one who sings the wittiest verses. In the six strophes of this example we can recognize three different topics: one tragic one that falls in between two that deal humorously with love, sung one after another without a noticeable transition, since the singer was not bound by a prior challenge to a specific theme.

21. Coplas II This example was recorded in Zaña, Chiclayo, on December 31, 1990, and is performed by "El Jefe" and Mr. Victor Gamarra during a gathering at the latter's house. "El Jefe" is a farmer about 50 years old who has become one of the most representative performers in Zaña of coplas, tristes, and décimos, both sung and
Selected Bibliography

About Peruvian Music:


About Lambayeque:


Videotape:
*Genres and Musical Instruments of Lambayeque.*
1990. Video-VHS (Spanish-English). NTSC, 27 minutes. Produced and written by Gisela Canpea-Koch for the Archives of Traditional Andean Music of the Riva-Aguero Institute of the Catholic University of Peru (write to Archives of Traditional Andean Music, Catholic University of Peru, Riva-Aguero Institute, Apartado Postal 1761, Lima 100, Peru).
About the Archives of Traditional Andean Music
Catholic University of Peru - Riva-Aguiero Institute

The Archives of Traditional Andean Music was founded in 1985 at the Riva-Aguiero 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 Mascaras 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.

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Traditional Music of Peru 4: Lambayeque SF40469
Traditional Music of Peru 5: Andean Music of Peru (SF 40470, forthcoming 1997)
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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.

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The Wise Men, Illino