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traditional music of peru 3

cajamarca and



Smithsonian Folkways

the colca valley

traditional music of peru 3: cajamarca and the colca valley

Series compiled and edited by Raúl R. Romero, Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University of Peru.

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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 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.

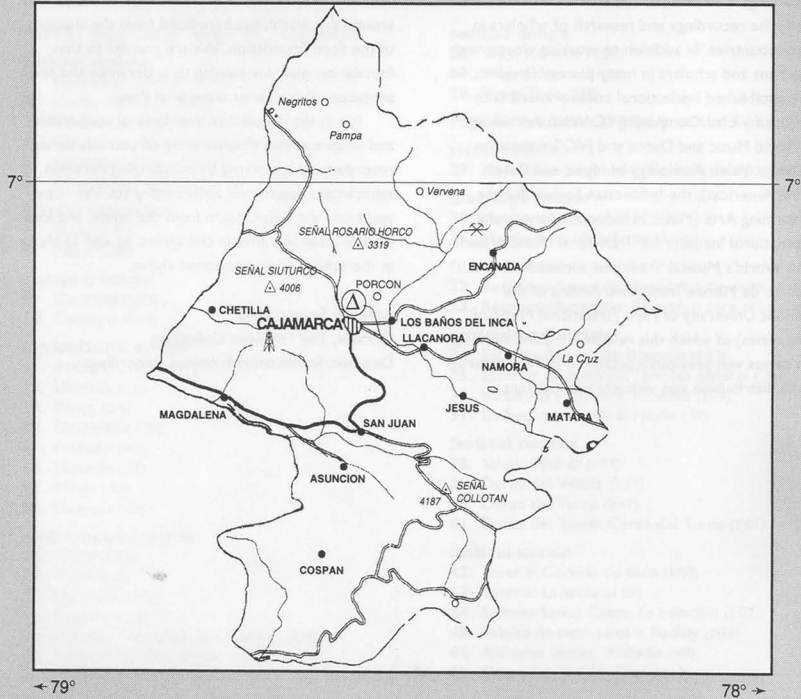
It is in the interests of international cooperation and understanding that we bring to you this series, recorded and annotated by outstanding Peruvian ethnomusicologists and anthropologists. We hope you enjoy the music, learn from the notes, and look for the other volumes in this series, as well as those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

Anthony Seeger, Ph.D.

Curator, The Folkways Collection
Director, Smithsonian Folkways Recordings

Province of Cajamarca

(Department of Cajamarca)



Introduction

This recording presents the music of two different regions of the Peruvian Andes: Cajamarca, in northern Peru, and the Colca Valley, far to the south. The impressive diversity of local and regional styles in the South American Andes is well illustrated by the music from these regions. This variety can be noted in the use of different musical instruments, the genres of song and dance, the performance contexts, and the musical styles used by musicians from Cajamarca and the Colca Valley in their everyday life. This musical heterogeneity parallels the many differences in patterns of social and cultural behavior that characterize regional areas in the Andes. By presenting two distant regional domains in a single compact disc, the editors hope to highlight these differences, while at the same time calling attention to certain similarities.

The music from each region is described separately, by researchers from the Archives of Traditional Andean Music who were responsible for collecting the original recordings.

Part I: Traditional Music of Cajamarca

By Gisela Cánepa-Koch and Raúl R. Romero
Translated by Benjamin Liu and Carmen Wesson

Tracks 1-28 on this compact disc were recorded in the province of Cajamarca, which belongs to the Department of the same name in the northern Andes of Peru. The musical examples are associated

with a variety of contexts, including the *fiesta*, communal labor, religious pilgrimages, leisure activities, and collective amusement.

The music of the province of Cajamarca has a distinctive regional style that not only distinguishes it from other parts of Peru, but also from other areas of the Department of Cajamarca, like the provinces of Celendin, Cajabamba, and Chota. These areas have other musical instruments, other dances, and musical genres.

The Fiestas

The most important regional *fiestas* (religious holidays) during the calendar year in Cajamarca are Carnival, Holy Week, the feast of Saint John the Baptist, and the Nativity of the Virgin. In the province's rural districts other *fiestas*, celebrating patron saints or a town's anniversaries, also draw public attention. These include the *fiestas* of Saint Sebastian and Niño Jesús (baby Jesus) in the town of Jesús, Saint Rose in Namora, Saint Lawrence in Matará, and Saint Steven in Chetilla.

Carnival is celebrated in all the districts of the province of Cajamarca. Local and neighboring villagers gather together in a spontaneous fashion around the town's central plaza and main streets. They stroll in groups through the town, visiting friends and relatives. During this celebration they perform songs called *coplas*, with improvised texts in a satirical vein, accompanied by a guitar and sometimes a violin. The Sunday of Carnival is pre-

ceded by the *jueves de compadres* (godfathers' Thursday) and followed by the pan-Andean ceremony of the *unsha* (ritual cutting of a tree). In the city of Cajamarca, however, which is the capital of the Department of Cajamarca, Carnival takes on a more cosmopolitan and urban form. It is organized by the municipality, which presents a public parade with costumed and masked participants, and musical contests. Villagers from all the neighboring districts come to Cajamarca for this opportunity to engage in these musical competitions in their quest for local and regional prestige.

The *fiesta* of San Juan (Saint John) on June 24, however, is probably the most important one in the Christian calendar, and is celebrated not only in the province of Cajamarca but throughout the entire Department. During this *fiesta* the ubiquitous dance of the *chunchos* (jungle dwellers) and the *pallas* (the Inca wives in pre-Hispanic times) appears in many towns in the province.

One example of an exclusively local festivity is the *fiesta* of *Wanchaco* (a term referring to a local bird), which coincides with the Nativity of the Virgin (September 8). This *fiesta* is celebrated only in the district of Baños del Inca. Residents of many adjacent villages attend this event *en masse*, along with the *feria* (market) that accompanies the *fiesta*. This is probably the most crowded festivity in the whole region.

The region's most important religious festivity is Holy Week. The culmination of this festival falls on Palm Sunday, when the impressive pilgrimage called

cruces de Porcón (crosses of Porcón) marks the fulfillment of several weeks of ceremonial preparation that have occurred since the Carnival celebration. Several groups participate in the pilgrimage, one for each of the crosses, which may total over thirty-five in all. The pilgrimage may go from the small hamlet of Porcón to the house of the *mayordomo* (steward, or main festival organizer), and from there to the church of Porcón. People carrying crosses are followed by a *rezador* (a man who prays) singing melodies called *oraciones* (invocations) based on ancient texts. Each of these *oraciones* is answered in call-and-response fashion by the participants.

The pilgrimage is highly structured and organized. The *fajeros* are those who carry the crosses, the *apóstoles* are in charge of security, the *ángeles* are children who accompany the crosses, and lastly, the *señorka* is a donkey that helps carry the cross during a ceremonial moment. After the mass, the crosses are taken to the *gloriero*, a specialist who dismantles and keeps them until the following year.

Dance-Dramas

In contrast to other regions of the Peruvian Andes in which there are numerous dance-dramas, only two are enacted in the province of Cajamarca, the *chunchos* and the *pallas*. *Chunchos* are named after the inhabitants of the tropical forest, who are usually associated with someone hostile and unknown. The dancers' costume consists of white pants and shirt, with a colorful handkerchief on the head.

Attached to their feet are the *maichiles*, dried fruits that rattle when they dance. On top of their heads the *chunchos* wear a feather crown called an *amazona*. In addition to the main characters, one called the *negro* (black) also participates. He is a humorous character, but is responsible for maintaining discipline during the dance with the help of his whip and mask. In the *chuncho* dance this function may also be assumed by the *capitan* or *jefe* (chief) of the *chunchos*. The *cachacos* are characters who have appeared only recently in this dance; they wear military uniforms and are supposedly former army conscripts. They carry the *chicha* (fermented corn drink) that the dancers drink during the dance.

The *palla* dance is performed exclusively by unmarried women throughout the north and central Andes of Peru, especially in the Departments of Cajamarca, Ancash, Junín, and Lima. In accordance with the pre-Hispanic notion of *taki*—dance and song at the same time—the *palla* perform choreographed dances and sing their songs simultaneously in religious *fiestas*. According to tradition the *pallas* represent the daughters of the nobility who escorted the Inca. There are several references to the probable pre-Hispanic origin of this dance, especially in the writings of early Spanish chroniclers.

The musical accompaniment of the *palla* varies by region, but in Cajamarca it is performed by the flute, the *caja* (small drum), and the *clarín* (trumpet made of cane). These same instruments also accompany the *chuncho* dance. When they sing, the *pallas* momentarily interrupt their dance. The dress of the

pallas consists of a black skirt (called *anaku*) and several *polleras* (layers of cloth) of multiple colors, a white blouse, and a *lliclla* (cape) which may be black, red, or yellow. The dancers wear ornaments such as earrings, necklaces, and colored ribbons in their braids. Some dancers wear only a handkerchief or a straw hat on their heads. Others wear hairbands with paper flowers. In their hands they carry a white handkerchief which they move rhythmically over their heads.

The *pallas* and *chunchos* dancers perform at the same religious festivals throughout the province, but each group maintains its own distinctive character.

Music and Communal Work

The most widespread type of communal work in the province of Cajamarca is the *minga*, a system of mutual assistance for agricultural work, cleaning irrigation channels, or constructing buildings (like the *paraico* or roof-building for a house). The *minga* is gradually disappearing but is still practiced by many *campesinos* (peasant farmers) in the region. The agricultural *minga* is full of festive and ritual elements such as communal work (*faena*), periods of rest during which the owner of the piece of land provides corn drink (*chicha*) and food, and the music that accompanies and guides the work in the fields.

The music is generally played on the *clarín*, which in this case alone is played solo. When the work is agricultural, the music is performed during the harvest of grains. Every stage of the work is

accompanied by a different *tonada* (tune) that takes on the name of the ritual occasion: the early call to work, the initial gathering of the villagers, the work itself, the rest periods, and the conclusion of the *faena*. This vast musical repertoire is being forgotten along with the gradual abandonment of the *minga*.

Musical Instruments and Musical Genres

Besides the festive, religious, and work cycles, at times the *campesino* accompanies moments of rest with music. The *antara* in Cajamarca is a panpipe played as a solo instrument (contrary to the practice in the southern Andes). The panpipes in the province of Cajamarca have seven tubes and produce a pentatonic, anhemitonal series when blown. They are of different sizes, and are played by children and adults while resting in the fields or tending the animals. The repertoire, which consists of *tristes* (a regional variant of the *yaraví*, a slow and lyrical mestizo song genre of the southern Andes in triple meter and binary form) and *huaynos* (the most disseminated and popular song and dance genre in the Andes), is performed during private moments.

The *clarín* is a transverse trumpet made of a kind of cane brought from adjacent coastal areas. It is approximately three meters long and consists of three sections: the *boquilla* (mouthpiece) is made of the same material as the body of the trumpet, and the bell or horn is made from a gourd.

The *flauta* and *caja* are played simultaneously by the same performer in a pipe and tabor fashion. The

flauta (flute) is a three-holed vertical instrument. The *caja* is a small drum played with a single stick. It is made of maguey and an animal skin membrane (lamb or fox). In the province of Cajamarca there are two types of *flautas*: the whistling flute, characterized by a soft and mellow sound, and the *roncadora*, which has a raspy sound.

Description of the Tracks

festival dances: tracks 1–6

1. *Chunchos* and *Pallas*

These are the region's most popular *fiesta* dances and the most ubiquitous in the festive calendar. This example presents the music of both dances simultaneously, as they were played in the central square of the town of Chetilla during the *fiesta* of San Sebastian on January 1, 1987. Both groups of dancers, each with its own accompanying musicians' group, were performing in the square at the same time, as often happens in Andean *fiestas*. Both musical groups consisted of *flautas* (flutes) and *cajas* (drums), but the *chuncho* groups also included one *clarín* (trumpet). The rattles that can be heard are the *maichiles* attached to the legs of the *chuncho* dancers.

2. Song of the *Pallas*

Three women represented the *pallas* in the *fiesta* of San Esteban in Chetilla (recorded on the same day as the previous example). The *pallas* stop dancing momentarily to sing tunes like this one. While they

are singing, the music and the *fiesta* continue. The lyrics run more or less as follows: "Good-bye, I am leaving/Stay with God, good-bye/Good-bye precious token/Good-bye lover/Beautiful is our Lady/The bright star of the morning/Little mirror of happiness/Like the rounded moon."

3. *Chunchos: Kishke*

The dance of the *chunchos* is divided into several sections. It begins with the *llamada* (call) at dawn on the *fiesta's* central day and continues with the *adoracion* (adoration) in front of the church. The choreographic competitions consist of several trials in which the dancers' skill is put to test. This example is the section called *kishke* and was recorded the day before the *fiesta* of San Juan Bautista in the district of Llacanora, on June 23, 1987. The instruments heard here are the *clarín*, the *flauta* and *caja*, and the *maichiles*.

4. *Chunchos: Adoracion*

Recorded during the *fiesta* of San Juan in the Llacanora district, on June 24, 1987. The dancers come to a halt and then enter the church to pay homage to the saint. Before entering, the dancers sing this *adoracion* in front of the main church door. Simultaneously, a *clarín* also plays an *alabado* (a song of praise) in homage to the saint. A translation of the lyrics would read more or less as follows: "Good morning my father/Son of your Holy Father/I seek the joy/Of seeing You have God as your Son/And holy be thy Son/Truly sacred/In the Immaculate Virgin without original sin/With another sacrament/in glory, wherever

er You are/Prayers and praises in heaven and on earth/And praise the Lord/Truly holy/In the Immaculate Virgin without original sin."

5. *Chunchos: Paseo*

The *paseo* is performed while the dancers stroll along the streets of the town. This was a solicited recording of musicians from the hamlet of Porcón, among them Leocadio and Fausto Zambrano, playing a *flauta*, and *caja*, and a *clarín*.

6. *Chunchos: Negritos*

The character of the *negro* (black) in the dances of Cajamarca fulfills a comic role, but at the same time he is an authority figure who is in charge of discipline within the dance group. He wears a black mask and uses a whip to impose his authority and to supervise the appropriate movements of the dancers. This example presents this character's tune. It was recorded in Porcón, and was played by the same performers as in the previous example. This time they are playing two *clarines*, a *flauta*, and a *caja*.

pilgrimage music: tracks 7 & 8

7. *Rezo* (prayer)

This prayer is called Nuñay Pata and was recorded during the pilgrimage of the *cruces de Porcón*, on March 26, 1988 (the day before Palm Sunday). This prayer was sung in Quechua by José Félix Ayay Rojas. The lyrics run more or less as follows: "Do not go on crying, mother of mine, Virgin Mary/Take me and

love me, your son San Juan/Take me as your own child/Because he already considers you a mother/ Virgin Mary, mother of mine/At Calvary where you find me/Remembering Your compassionate heart/I cry for You, oh Virgin Mary/Here come the enemies But do not look at them/Mother of mine/ The enemies drag me/Oh Virgin Mary, the enemies oppress me."

8. Rezo (prayer)

Recorded on the same occasion as track 7, this prayer is sung in Spanish by another singer. One strophe can be translated as follows: "If I die suddenly, where might I go/If you come by the street, everyone calls Dolores."

carnival songs: tracks 9 & 10

9. Carnival

Recorded in the district of Namora, on March 1, 1987, during the Carnival. This song, called a *copla*, is played on guitar and violin to accompany male singers who are performing in the central square of Namora. The lyrics run more or less as follows: "If I do not get married in Namora/I will in Matará/If I get married in Rio Seco/All my *paisanas* [countrywomen] will cry."

10. Carnival

Recorded on the same day as the previous track, but performed by another group of musicians. This Carnival song was sung in one of the town streets by men and women accompanied on a guitar. The lyrics say approximately: "I will sing loudly, of oranges and

lemons/My love walks in front of the lemons [lemon trees]/When I walked by your door, your mother told you: here is your boyfriend." Other strophes say: "I am from Rio Seco/Whatever people say/From Rio Seco my woman will be/In the square of San Marcos/They have seen our friend/ Truly drunk/ Giving *chicha* to his mule."

agricultural music: tracks 11–18

11–14. Alabado, Llamado, Minga, and Despedida

These four tracks are part of the vast repertoire of the music of the *minga*, which is played on the *clarin* throughout the entire province of Cajamarca. They are all played by the same performer, Mr. Rafael Chirinos, from the hamlet of Chinchimarca. This recording was made in the hamlet of Cruz Blanca, on January 4, 1987. The *alabado* is the first tune to be heard at dawn on the work day; the *llamada* announces to the *campesinos* that they must go to work; the *minga* is performed during the actual labor; and the *despedida* (farewell) appears at the end of the day.

15–18. Alabado, Llamada, Minga, and Guayaya

These four tracks were played by another performer, Mr. Rosas Bueno Villa, from the district of Llacanora. The first three pieces correspond to the same occasions as the ones played by the previous performer and even have the same name (although the music is different). The last piece, the *guayaya*, is different. It was recorded in December 1986.

instrumental music: tracks 19–21

19–21. Triste, Triste, and Huaynito

These three examples were performed by Mr. José Cercado Huaripata, from the hamlet of Waltibamba, in the province's highlands. The recording was made in Otuzco province on April 18, 1987.

22. Kashwa

Recorded during the pilgrimage of *cruces de Porcón* on the day before Palm Sunday (March 26, 1988). The *kashwa* in Cajamarca is music to accompany social dance (as opposed to ritual or theatrical dance), played at a faster tempo than the *huayno*, and is the most popular dance music in the region. It may be performed in a variety of instrumental formats, but a frequent one is made up of a violin, a *bombo* (bass drum), and a *redoblante* (snare drum). This example is performed by a musical ensemble consisting of a *bombo* and a *redoblante*. Male voices are also heard in the background. The *kashwa* was played in the *mayordomo's* home, where some neighbors had gathered to rest and dance.

23–25. Three Kashwas: Arrocito con gallina [rice with chicken], La paja brava [the brave straw], and La china María [Chinese Mary].

These examples are played by Segundo Rufino, Fidencio Arce Zelada, and Manuel Antonio Gallardo Murillo. They perform this music at the *fiesta* of the Virgin of the Rosary on the first Sunday in October. These examples were recorded during a special

recording session in the hamlet of Pariamarca, in the district of Cajamarca, on January 5, 1987.

secular songs: tracks 26–28

26–27. Wapi-Condor I and Wapi-Condor II

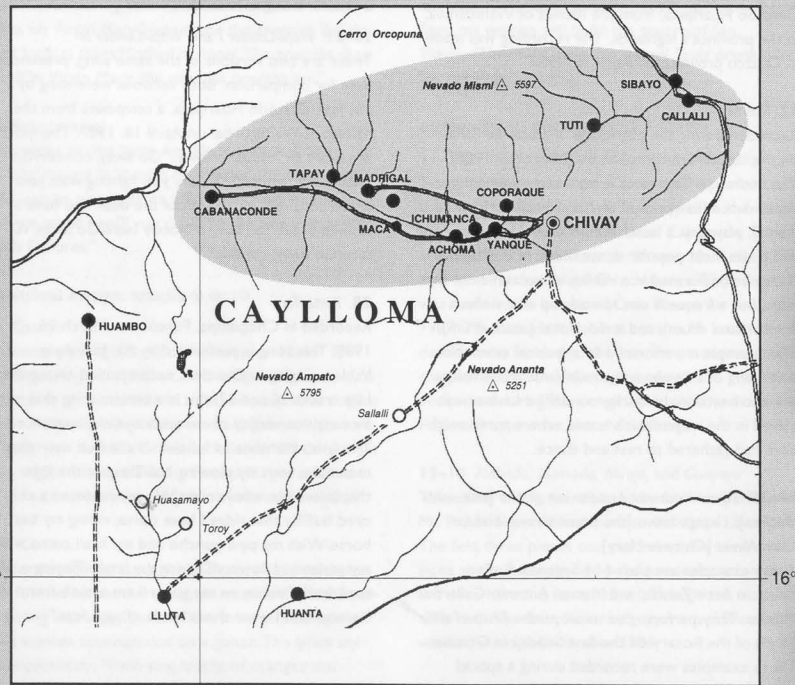
These are two versions of the same song, presented here for comparison. Both versions were sung by Mr. José Cercado Huaripata, a *campesino* from the hamlet of Waltibamba, on April 18, 1987. The lyrics are more or less as follows: "Go away, condor/Go away, little condor/Why are you fighting with your blood cousin/Over the gut of the deer/You have a stained beak/ You have a bloody beak/Go away, vulture/Go away, condor."

28. Yunta-Toro

Recorded in Chilipampa, Porcón, on March 26, 1988. This song is performed by Mr. José Ayay Valdez, singing in Quechua, accompanied on a guitar. Like tracks 26 and 27, this is a secular song that may be sung in a variety of contexts and circumstances. The lyrics translate as follows: "I climbed over that mountain, with my plowing bull/Despite the light that lasted the whole night/We encountered a colored bull/By that ridge I have come, riding my bay horse/With my pink poncho and my hat/I come with my garland of flowers/Driving my lambs/Playing a tune from Porcón on my guitar/I am a *cholo* from Porcón/And I wear shoes made of pig's feet."

The Colca Valley

(Province of Caylloma, Department of Arequipa)



Part II: Traditional Music of the Colca Valley

by Manuel Ráez Retamozo

Translated by Benjamin Liu and Carmen Wesson

The Colca Valley is located in the Andean mountain chain of El Chila, between the regions of Quechua Alta and Suni (3,000-3,800 meters above sea level). It belongs to the province of Caylloma, whose capital is the town of Chivay, 150 kilometers northeast of the city of Arequipa. Its inhabitants mostly raise livestock for sale, while growing crops for their own subsistence. These activities are complemented by the trade and exchange of products among the different ecological levels of the valley. Because of its richness in agriculture, minerals, and livestock, this was the site of pre-Hispanic kingdoms, colonial *corregidor* magistratures, and Republican *haciendas* or plantation estates. With the passage of time, the music and dances of the Colca Valley have undergone several transformations as the result of the cultural mixing, the regional exchanges, and the mobility of its inhabitants. Many native songs, dances, and festive instruments are gradually disappearing, although they are still performed and played in the contexts of collective work and Andean ritual.

Festival and Ritual Cycles

After the Spanish conquest of the Andean region in the 16th century, many religious beliefs and rituals were suppressed. Some disappeared and others

were transformed after a long process of syncretism and religious acculturation.

In the Colca Valley we find two parallel festive cycles: the liturgical cycle and the saints' cycle. The liturgical calendar, whose *fiestas* are linked to Christian celebrations, have had limited acceptance within the indigenous festive cycle, which commemorates stages of the agricultural cycle or symbolizes mythical characters.

The most important Christian *fiestas* still celebrated in the valley are:

- The birth of Jesus (December 25)
- Holy Week culminating in Easter Sunday (movable)

In contrast, the saints' and Virgins *fiestas* are richer and more important, because they coincide with indigenous productive cycles and with the traditional pantheon of *Apus* and *Pachamamas* (Andean Indian deities). The saints become intermediaries before God, as well symbols and protectors of the villages. Saints' days are also important because they facilitate the establishment of new ties of reciprocity, while strengthening or enabling certain kinship relations.

The saints' cycle is comprised of three main stages or times: the time of scarcity, the time of protection, and the time of giving thanks.

Time of scarcity. This stage is mainly associated with a time of economic hardship caused by the lack of pasture and the depletion of harvested products. In order to counteract this, preparations are made for the major sowing; the irrigation channels are cleansed; and the fields are plowed. These activities

are accompanied by propitiatory rites that renew the reciprocal relationships, in which a *tinka* (an offering) is made to the livestock, the field, the hills and springs "because the *Tata* and the *Pachamama* (gods) have to be fed." The music and the dances that characterize this season are presented in the *khamile*, which takes place on land owned by the *corradías* (brotherhoods or societies responsible for the celebration dedicated to the Virgin or a patron saint). The time of scarcity occurs between the months of August and November.

Time of protection. Once the rainy season has finally begun, social renewal and reproduction are symbolically assured. In this stage, which coincides with the Carnivals and the *witite* dance, future matrimonial ties are delineated in a clear reference to fecundity. The replacement of traditional authorities and the reaffirmation of promised financial and/or labor contributions (*cargos*) to the *fiestas* also occur. In the annual cycles of animal husbandry and agriculture it is the season for giving birth, cleansing the irrigation channels, and reaping the first harvests. This is why rites favorable to reproduction and protection are celebrated in this period, when a *tinka* (offering) is made to the hill, the volcano, the sowing, the livestock, the house, and money, "in order to protect and increase everything we need." The music and dances that characterize this season are the *witite* (in the saints' *fiestas*) and the *puqllay* (in Carnivals), carried out by young unmarried people. This stage occurs between the month of December and Ash

Wednesday, when Lent begins.

Time of giving thanks. After Lent and Easter, which generally coincide with the harvest, the richest festive time begins, celebrating the patron saint *fiestas* in which the principal rites of passage are performed. These include baptisms, haircuts, and marriages, all of which reinforce kinship alliances. Also, the fruits of the harvest and the animals that helped collect them are blessed. It is also the season for repairing and constructing buildings for both urban and rural use. The music and dance that express thanksgiving and ask for protection are called the *turco*. This period occurs between the months of May and August.

The Organization of Festivals

In colonial times, festival organization was the responsibility of the parish priest and the *cacique*, or local political leader. The latter would also serve as the *mayordomo* or steward, and so be obliged to cover the many expenses involved in the temple arrangements and the festival days (musicians, dancers, food, liquor). "The principal *caciques*, or the ones from the Hanansaya and Urinsaya areas, acted as governors and stewards of the Church" (Benavides 1987:3). Later on, faced with the parish priests' continual absence and the disappearance of the *cacique*, the Junta de Fábrica (the religious institution in charge of caring for the church belongings), together with the brotherhoods (*corradías*), took over the responsibilities of the *mayordomo*, rotating

the office among their members on a voluntary basis (which later became obligatory because of constant social pressure).

This organizational structure has changed very little. The *mayordomía* (the office of *mayordomo*) is the principal host of the *fiesta*. Each neighborhood (*saya*) gets a chance to present its *mayordomo*. The office of *mayordomo* rotates from one neighborhood to the next year after year. There are also secondary positions or offices (*cargos*) for many shows and ceremonies such as dances, bullfights, fireworks, altars, and burning *ccapos* or firewood.

Cargos are costly by local standards, so people try to avoid being appointed; but there are plenty of reasons to retract an initial refusal to accept a *cargo*: to honor a promise made to a saint or to God, because of the prestige that can be gained, in order to strengthen family relations, or on account of the strong social pressure.

Depending on the importance of the *cargo*, the preparations for the *fiesta* may begin some weeks before, but the *fiestas* themselves usually last only four days. Each day is divided into ritually significant segments.

Antealba (pre-dawn): All the preparations for the different *carguyoq* are finished. The hired musicians start arriving.

Alba (dawn): First, a visit is paid to the church, where the saint's or Virgin's permission is sought to begin the *fiesta*. Afterwards, the *mayordomo* and the rest of the *cargos* visit the authorities. At night, the

vigil starts with the burning of the *ccapos*, or firewood, in the central square.

Principal (principal): This is the most important day of the *fiesta*. Several religious ceremonies are performed, and there are dances and a bullfight. The people who have fulfilled their *cargo* dance in the streets with their guests and relatives, accompanied by the musicians.

Bendición (blessing): After the religious ceremonies, the *cargos* are now completed: the town congratulates those who fulfilled their obligation; those who did not are given a second chance or are sanctioned. Right away the *cargos* for the coming year are newly assigned—either voluntarily or at the insistence of the people. The celebration ends with a general dance called a *kacharpari* that goes late into the night.

Musical Instruments

The native instruments like the *quena*, the *pinkullo*, the *tinya*, and *esquelones*, among others, have been relegated to certain ritual ceremonies of propitiation or passage. They are gradually being replaced by those belonging to the military band, brought to the area by army conscripts who learned to play them at military barracks and then spread them by participating in public *fiestas* and by handing down the trade within the family.

Most bands and other musical ensembles get together haphazardly under a name improvised for the occasion, usually a humorous adjective derived from a place name referring to the organizing director.

The region's main instruments are the following:

Wind instruments:

Native: *quena*, *pinkullo*

Foreign: cornet, trumpet, trombone, tuba, saxophone, clarinet

Stringed instruments:

Foreign: *charango*, mandolin, guitar, violin, harp

Percussion instruments:

Native: "esquelones" made of metal and seeds, metal rattle (*sonaja*), *tinya*

Foreign: rattles (*matracas*), triangle, cymbals, bass drum, pumpkin *sonaja* or *puro*

Dances

The three most important dances of the region mark the festive moments mentioned above, and each of them lends its name to a musical genre: the *turco* dance, the *witite* dance, and the *khamile* dance (see description of musical examples).

There were once other dances in the region, but they have since disappeared for economic and ideological reasons: on the one hand, the loss of the land and livestock that provided the economic resources for the realization of the *fiesta*; and on the other hand, the progressive secularization of the population. The following dances reportedly still exist in the region; several have names similar to dances found in Cajamarca:

The *lanlaco* dance: This represented the work of the mule driver, and was accompanied by the rhythm of metal *esquelones*. It was danced in Cabanaconde.

The *chullcho* dance: The *chullcho* was a character who could foretell the weather for agricultural purposes, by means of a certain series of sounds produced by the metal or seed *esquelones* tied to his feet. It was danced in Yanque, Maca, Sibayo, Tuti, and Canocota.

The *chuk'cho* dance: This represented a being who lived in the coastal valleys and who transmitted malaria or the shakes. It took place in Cabanaconde.

The *negritos* dance: This represented the few slaves who lived in the mountain plantations (*haciendas*). It was danced in Maca.

The *chunchos* dance: This represented the inhabitants of the jungle or *antisuyo*. It was danced in Maca and Achoma.

Music

The regional character of much Peruvian music is being lost, due to the influence of the mass media and to the migration of people between cultural regions. The Colca Valley is no exception. This trend is manifested especially in festival music, which today includes musical genres from other regions, such as *marineras*, *valses*, *huaynos*, and marches. Nonetheless, expressions characteristic of the region do remain, like the musical genres that correspond to the above-mentioned dances, the *huayllachas* (a regional variant of the *huayno*), and the music pertaining to the rituals.

The tracks on this compact disc present a selection of musical expressions from the Colca Valley,

each recorded on site and in its appropriate context.

ritual music: track 29

Livestock branding: Once the months of shortage of pasture and agricultural production have passed, the first days of February bring the time of protection and the time of giving thanks to the *Apu* and the *Pachamama* for the increase of herds and for the commencement of the first harvests. These activities are ritualized by means of *tinkachis* (offerings) to the peasants' livestock and agricultural goods, and coincide with the start of the Carnival festivities.

29. Alpaca tinkachi

The alpaca *tinkachi* presented here was played by Mr. Epifanio Rimachi on the *pinkullo* and by a woman on the *tinya*. This ceremony took place in an annex to the district of Cailloma on February 11, 1988.

music of the life cycle: tracks 30–33

Marriage: The long marriage ritual begins with the ceremony of the *warmichakuy* or engagement and ends in the *casarakuy*. In the *casarakuy*, the principal ceremonies of religious and civil matrimony take place. These usually occur during the patron saint *fiestas*, as happened in the two examples presented here.

30. Pasacalle

The *pasacalle* is performed during a stroll through the streets of the town taken by the bride and groom and their relatives, after visiting the district's

governmental authorities. The musical group that accompanied this ceremony is called Los Caminantes de Colca (The Colca Walkers), directed by Mr. Luis Beltrán and played on a harp, a guitar, a mandolin, and a *guiro* (a notched hollow gourd played with a stick). The marriage took place during the *fiesta* of Saint Peter and Saint Paul in the district of Sibayo, on June 29, 1988.

31. Huayllacha

This beautiful *huayllacha*, alluding to the wedding, complements the preceding piece and takes place during the *rutuche* or *wischukuy*, when the newlyweds receive gifts from their relatives and friends. These gifts help the new family to begin their new life together. The gifts are received by the godparents, who will then give them to the couple on the last day of the marriage ceremony. During the *rutuche*, food and drinks are served to the guests while several *huayllachas* are played. Again, the performers are Los Caminantes del Colca, with Mr. Adrián Casaperalta serving as vocalist while also playing the *puro* or *guiro*. The wedding took place at the *fiesta* of Saint John the Baptist, in the district of Ichupampa, on June 24, 1988.

Translation:

Wedding gown/The color of snow/That's the memory/Of your wedding Ichu pampeñita/You are very pretty/Getting a better look at you/I would take you with me.

Hit it, hit it hard and strong/Hit it, hit it hard and

strong/Like a ripe gourd/Like a ripe gourd.

Tomorrow we will buy/Tomorrow we will buy/A rat skin/To mend your little skirt.

Funerals: Andean funerary rites are characterized not only by their natural sense of respect, but also by their integrating role in configuring an enduring group identity. For this reason, the ritual goes beyond the scope of the family to become a means for its members to attain social recognition.

32. Visiting prayer for the deceased

We are listening here to the music that accompanies the *responso*, a prayer performed during a night visit to the homes of families that had a relative die that year. The visit is made by the *mayordomo* of Jesús Nazareno or the *almitas*, accompanied by the *cantor* or *rezandero*, a bell ringer, the musicians, and some of the closest relatives. During this ceremony a traditional stew called *pesqe* is served to welcome the *mayordomo* and his committee. The musical instruments that accompany this song are a harp and a guitar. This visit took place in the district of Chivay on November 1, 1987.

33. *Responso* for a deceased child

This is a prayer for a deceased child performed in the cemetery on All Saint's Day during the visit paid to graves of relatives that have passed away. Special loaves of bread and the foods the deceased relatives liked while alive are brought to them for the occa-

sion. The song is in the Quechua language and has no accompaniment. The person singing this *responso* is Mr. Domingo Casaperalta, who has been doing this for a number of years. This recording was solicited in the district of Yanque on July 28, 1988.

Translation:

Glory, Father/Who art in heaven/Praise the name of the Lord/Praise the name of the Lord.

Blessed be the name of the Lord/And now through the heaven of eternal heavens/From where the sun rises/To where it sets and praise the name of the Lord.

God, Son of the Holy Spirit/In the name of God/Creator of everything that is in heaven/And on earth/Be our Guide/So we can follow your teachings/There in heaven/As on earth.

May your name/Be praised in the heavens/(And) may your omnipotence.../Reach us/Thy will be done/Here on earth/As in heaven.

Give us our daily bread/And forgive our sins/As we forgive those who have sinned against us.

And do not let us fall/Into temptation/And save us from all evil and may this be so/In the name of Jesus, Mary, and Joseph.

music for communal work: tracks 34–37

Cleaning the irrigation ditches: Only the collective organization of work allows the *comuneros* of Colca to maintain their irrigation systems and improve the

relationships of reciprocity within the community and the complementary ones with other towns, so that everyone benefits from the main irrigation channels. The work is accompanied by propitiatory rituals that conclude during the first days of August with the *yarqa haspiy* or the general cleansing of the waterways.

34. *Khamile*

This musical genre is performed during any activity associated with agriculture, and it is ritualized in a dance with the same name. This *khamile* was performed by a *cuadrilla* (team) of two *cornetas* or bugles and two drums during the work of cleansing the irrigation channels and secondary outlets in the area of Urin-Saya in the district of Yanque on August 12, 1988.

35. General Call

On the last day, after the irrigation ditches have been cleaned, new officials for the following year are elected. To this end, after the work day all the *faenantes* or laborers are summoned with a military fanfare called a *llamada general* (general call), played on a bugle. The new *cabezas* (officials) are chosen from among the workers who possess a certain amount of *topos* (traditional units of land). This track was recorded in the area of Urin-Saya in the district of Yanque on August 12, 1988.

Plowing and Sowing: For the intermediate levels of the Colca Valley that depend on irrigation, agricul-

ture is an important but risky activity. For this reason, the period of sowing is of great importance and thus is represented in the rituals and dances.

36. Dance of the *khamile*

This is part of the *khamile* dance performed by the Banda Unión Ichupampa, directed by Mr. Concepción Chulla, during sowing time on the grounds of the Virgen de la Candelaria, in the district of Ichupampa on October 10, 1988.

In an updated version of the Inca festivities of Aymoray, the dancers of the *khamile* are characters who must open the sowing season, since they possess the magical and agricultural knowledge to insure its success. This dance takes place on lands dedicated to a *Santisimo* (a saint or holy being) and to the Virgin de la Candelaria, but only after asking the *Apu* and the *Pachamama* for protection with a *tinkay*, or payment.

The characters of the *khamile* dance vary in different towns in the region. In Coporaque there are three kinds of dancers: the *San Isidro* (similar to a Spanish field hand), the *Jatum Tata Khamile* and his entourage of male dancers, and the *Jatum Mama Khamile* and her group of maidens. In Ichupampa the dance is formed of three characters: the *Khamiles*, the *Tusiris*, and the *Ukumari*. In Cabanaconde there appear four characters: the *khamiles* (dressed as women to represent fertility), the *k'anay* and the *Qanchi* (who perform humorous acts), and the *champi* (who wears an insignia of authority). This character is accompanied by the *k'ana*, the *Qanchi*

(both perform humorous acts), and the *Champi* (wearing the insignia of authority). Sometimes there is a man dressed as a skunk who does comical things with his *lampa*, or spade. In the old days, the dance would be performed on flutes accompanied by the sound of the *esquelones* of seeds or metal that the dancers wore on their legs. Today it is played by a band of musicians accompanied in the same way by the dancers' *esquelones*.

37. The *Haylle*

This song and cry of joy, called *haylle*, is a genre that has continued since pre-Hispanic days. It indicates a battle victory or, especially, a good sowing and harvest. It is a song of happiness and collective joy performed by the male *khamile* dancers after sowing on the grounds of the Virgen de la Candelaria, in the district of Ichupampa, on October 10, 1988.

festive dances: tracks 38–41

38. Festive Greeting

During the visit paid to the church atrium, the *mayordomo* and his musical group perform the *saludo* (salutation), a ceremony that is repeated in the houses of the authorities (*carguyoq*) before a small altar. The following salutation was performed by the Banda Santa Cruz, whose director is Mr. Nazario Condori, during the *mayordomo's* visit to the church in the district of Sibayo, on the occasion of the *fiesta* of Saint Peter and Saint Paul, on June 29, 1988.

39. Dance of the *Witite*

This dance, typical of the Colca region, is related today to young couples' encounters that may eventually lead to marriage. It is danced with partners and in groups. The dancers form a circle holding hands and perform the *puqllay*, a song of gratitude generally associated with fertility. The men dress in women's clothing to "deceive the parents of the woman they are courting," putting on skirts, *llicllas* or shawls, and a cap that covers their faces. They may also sport a military *polaca*, or dress uniform, and a *huaraca* (slingshot).

According to the older population's oral tradition, the *witite* was a war dance. The men dressed as women as a strategy to deceive and thus defeat the Spaniards. It was also performed ritually in confrontations or rivalries between village factions. The group of *witite* dancers was once composed only of men whose leader was the *comisario* or *capitán* of each neighborhood. Before the "fight" they would greet each other, then form a circle and start dancing to the rhythm of a *tinya* (drum) and a *lawata* (flute). They would throw fruits and seeds at one other in alternating fashion with their *huaracas* (slingshots) until their opponent was knocked down. This ritualized confrontation was prohibited several years ago because of the deaths and injuries it brought about.

The *witite* is danced in the main patron saint *fiestas*, but reaches its full choreographic potential during the months from December to February, especially during Carnival time. This example was

performed by the Banda de Coporaque during the *fiesta* of the Virgen de la Asunción in the district of Chivay, on August 14, 1988.

40. Dance of the *Turco*

The *turco* (Turk) dance symbolizes the division of the world into Christians and Gentiles. The dance presents the universe according to the Gentiles (Indians and Turks) and their religious symbols (sun, moon, and stars), all of which are ultimately subordinate to the Christian pantheon.

The dance of the *turco* is comprised of seven characters: the *Wallawisca* or guide, who goes ahead playing a small drum, followed by the *turcos*, who represent two Ottoman warriors; the *Campi* or main *cacique*, who carries a staff of command upon which are depicted all the natural riches of his domains; the *K'illa* or moon; the *Inti* or sun; two *Chunchitos*, or little Indians, who constantly "protect" the dancers; and the *Machu*, who moves about freely joking with bystanders. The person in charge of organizing the *turco* dance is called the dancer's *devoto*. This is one of the most important posts in the patron saint *fiestas* where the dance is presented.

The musical instruments used in earlier times were the *lawata* or flute, large *bombos* (bass drums), and the *tinya*. Today a brass band accompanies the dance. Here we listen to part of the *turco* dance performed by the Banda San Santiago de Madrigal, during the *fiesta* of Saint John the Baptist in the district of Ichupampa, on June 24, 1988.

41. Dance of the *Turco*: Song of the *Turco*

Part of the *turco* dance is the song of the *turco*, performed on the *fiesta's* main day during the procession of the patron saint. This track is a song of protection and gratitude, sung in Spanish by the dancers during the *fiesta* of Saint John the Baptist in the district of Ichupampa, on June 24, 1988. The lyrics were written days before at the home of the *carguyoq* or *devoto*, who on this occasion was Ms. Alfonsa Quispe.

Translation:

Oh, most glorious Saint John the Baptist/Protect all your children/On your holy day.

festive music: tracks 42–47

42. *Torería* (Bullfight)

The bullfight is one of the Spanish customs that has taken root in the Andean world and has even become the *fiesta's* main attraction. The bullfight is integrated into the festival organization by means of the *cargo* system. In the Colca Valley the person holding this *cargo* is called the *torero* (bullfighter). During the visits that the *torero* pays to other personalities of the village, the band that accompanies him plays a genre called *torería*.

The "bullfight" is one of three sections that make up the *torería*. The other two are the *marcha regular* (measured march) and *saludo al toro* (salute to the bull). The "bullfight" on this track was interpreted by a band of musicians from the district of Coporaque, during the *fiesta* of the Virgen de la Asunción in the district of Chivay, on August 14, 1988.

43. *Torería*: The *Laceado*

The *laceado* is a ceremony in which the *mayordomo* of the *fiesta* visits the *torero* (bullfighter) at his home and puts the small cords (*soguillas*) that will be used in the bullfight around his neck as a way of thanking him. He performs this act in the presence of the town authorities. This example was performed by the Banda Santa Cruz, whose director is Mr. Nazario Condori, during the *fiesta* of Saint Peter and Saint Paul in the district of Sibayo, on June 29, 1988.

44. Holy Week (Easter Week): Station Song

This festivity, pertaining to the liturgical cycle, has been maintained by the Juntas de Fábrica (a type of parochial association) that replaced the clergy. Today, the roles of the sacristan and of the *cantors* or *rezadores* have come in conflict with the Catholic Church, which is trying to regain its control over religious celebrations.

The central days of Holy Week are the saints' farewell (Holy Wednesday), the Lord's descent from the Cross (Holy Friday), and the saints' "race" (Easter Sunday) to greet the risen Lord. The previous days—from Palm Sunday to Holy Tuesday—are dedicated to the Via Crucis or Stations of the Cross (*estaciones*), in which the *rezandero* and a Catholic priest take turns singing and praying in Quechua and Spanish.

We hear a religious chant performed in Quechua by a *rezandero* and repeated by the villagers. It was performed before a small altar or *poza* erected by a *devoto* during the procession of the religious icons on the night of Palm Sunday in the district of Chivay, on

March 27, 1988. The soloist is Mr. Francisco Carpio.

Translation:

With the sound of trumpets/And eyes full of tears..... (He descended) from the heavens/And saw all the peoples/Oh, everything...

All of us sinners/Let us follow Jesus/Like a child awakening (shall be our awakening)/Oh, Guide of ours...

45. Carnival Music - *Puqllay*

Carnivals (and Carnival songs) are called *puqllay*, meaning "game" in Quechua. There is a certain degree of permissiveness during Carnival time—whether to establish new love relationships or to settle conflicts among the members of the community. Oral tradition alludes to a mysterious character who goes around the towns on horseback, leaving in his wake all sorts of fights, accidents, and amorous uncertainties that must be resolved before Lent begins.

During Carnival, single women issue a collective challenge to single men with songs of their own composition, to which the men respond with their own songs. This practice has been disappearing along with the post of the *comisario* or *vara majchay*, which used to be the first responsibility that a single man would acquire in his community. Songs of contest and defiance are interspersed with the *witite* dance.

The Carnivals coincide with the rural practice of the *tinka* (offerings) to livestock, the earth, the house, or other objects that local people use in their daily life. These rituals begin during the first days of

February and go on until the last Sunday of Carnival, when the *Pachamama* receives the gifts and gratitude that her "children" offer her to reciprocate for the first harvests.

This *puqllay* was performed by a woman accompanied by a female chorus and by a *pinkullo* and drum, during the *tinkachi* (offering) to a shared-use area in the annex of Canacota, in the district of Tuti, on February 1, 1988.

Translation:

If you were a single woman, *puqllay!*/You would be dancing/If you were an apple, *puqllay!*/You would be singing.

That is how single women are, *puqllay!*/That is how apples are/(And) if you are an apple, *puqllay!*/Sing, dance, *puqllay!*

Are you a single woman? *puqllay!*/Are you an apple?/If you were single, *puqllay!*/You would be happy/If you were an apple/You would be putting on trimmings, *puqllay!*

Oh, if I were an apple, *puqllay!*/Oh, if I were a single girl/If I were a single woman/I would be flirting with you/If I were an apple, *puqllay!*/I would be changing you (for another), a *puqllay!*

If you were... *puqllay!*/You would be dancing/If you were an apple, *puqllay!*/You would be happy/Dull (dead) single woman *puqllay!*/Forgotten single woman, *puqllay!*

If you really are a single woman, *puqllay!*/Prove it, prove it/If you really are an apple/Turn, turn/In the

middle of the street *puqllay!*/Turn, turn, *puqllay!*/Prove it, prove it/In the middle of the square, *puqllay!*/Turn, turn, *puqllay!*

Where is your apple? *puqllay!*/Where is your peach?/If you are a single woman, *puqllay!*/.....

Single women, apples/From that other side/If they really are single women/They must dance gracefully/If they really are apples/They must turn gracefully.

Where is your apple? *puqllay!*/Where is your peach? *puqllay!*/Where is your pomegranate? *puqllay!*/Where is your peach? *puqllay!*

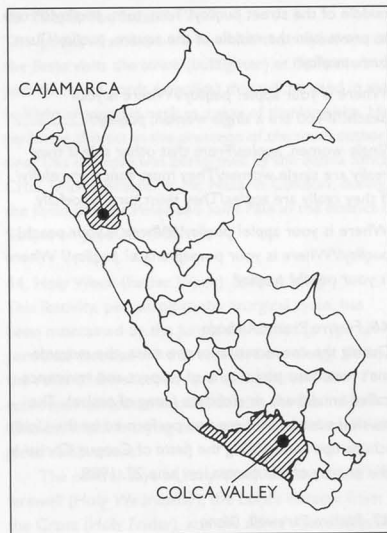
46. Festive Praise: *Alabado*

During the consecration of the mass, the *mayordomo*'s musicians play a tune of respect and reverence called an *alabado* or *alabanza* (song of praise). The musical tune heard here was performed by the Unión Ichupampa band during the *fiesta* of Corpus Christi in the district of Ichupampa, on June 27, 1988.

47. Festive Farewell: *Diana*

During the community *fiestas* it is customary to play a special tune before one leaves a member's house or before the food is served. This tune is called a *Diana*, and it announces a farewell or a period of rest.

This example was recorded at the home of the *mayordomo*, just moments before lunch. The *Diana* was performed by the San Santiago de Madrigal band during the *fiesta* of Saint John the Baptist in the district of Ichupampa, on June 24, 1988.



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About the Archives of Traditional Andean Music Catholic University of Peru - Riva-Agüero Institute



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

Credits for Cajamarca recordings:

Recordings and Photographs by: Raúl R. Romero, Gisela Cánepa-Koch, Leonidas Casas Roque, and Javier Rodríguez

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Liner notes by Gisela Cánepa-Koch and Raúl R. Romero

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Cover photo: Team that accompanies the work and rituals of the cleansing of irrigation channels.

Muscians in the Urinsaya field in the town of Yanque, Cailloma, Arequipa, August 12, 1988 by Gisela Cánepa-Koch

Back booklet photo: Musician playing a *pinkullo* during the ceremony of the *tinka* and alpaca branding in the Talta Wara-Wara farm, annex of Cailloma, Cailloma, Arequipa, February 11, 1988 by Gisela Cánepa-Koch

Rear card photo: A *Rezador* sings as he accompanies one of the crosses during a Palm Sunday pilgrimage in Porcón by Ana Cecilia González-Vigil
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Traditional Music of Peru 3: Cajamarca and the Colca Valley SF 40468

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Traditional Music of Peru 5: Andean Music of Peru (SF 40470, forthcoming 1997)

About Smithsonian Folkways

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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Or request a printed catalogue by writing to Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, SW, Suite 2600, Smithsonian Institution MRC 914, Washington, DC 20560, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com



traditional music of peru 3: cajamarca and the colca valley

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.

Forty-seven tracks from two distinct regions of the Peruvian Andes reveal the impressive diversity and beauty of local and regional Andean musical styles. These festival dances, agricultural ceremonies, marriage songs, and Carnival celebrations were recorded in the 1980s and appear with detailed notes in English by researchers of the Archives of Traditional Andean Music in Lima, Peru.

Previously released in Peru by the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University of Peru in 1988 and 1989.



part I: traditional music of cajamarca

- Festival Dances (tracks 1–6)
- Pilgrimage Music (7, 8)
- Carnival Songs (9, 10)
- Agricultural Music (11–18)
- Instrumental Music (19–25)
- Secular Songs (26–28)

part II: traditional music of the colca valley

- Ritual Music (track 29)
- Marriage Music (30, 31)
- Funeral Music (32, 33)
- Agricultural Music (34–37)
- Festival Dances (38–41)
- Festival Music (42–47)

Produced in collaboration with the Archives of Traditional Andean Music of the Riva-Agüero Institute of the Catholic University of Peru.

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