

Chapter 2: The music, song and dance of the Callejón de Huaylas

2.1: Introduction

Before dealing with music, song and dance, a description of the instruments is necessary, as they are the tangible objects with which music is made, to accompany song and dance. This is followed by a description of how they are used, e.g. in what combinations they occur, with reference to the people by whom and the events during which they are used, subjects that are dealt with in more detail in chapters 3 and 4.

This chapter will deal with the instruments and the repertoire of music, song and dance observed at the time of research in the Callejón de Huaylas. The musical instruments used will be described in chapter 2.2.1, followed by some examples of how and by whom instruments are constructed, in chapter 2.2.2; then, the way they are combined to form groups will be discussed in chapter 2.2.3. Instrumental music is often used to accompany singing and dancing, at religious as well as secular occasions, and the various types of repertoire (vernacular, Creole, and international) will be described in chapter 2.3. The huayno, a type of music, song, as well as dance, will be dealt with in depth in chapter 2.4, since it is the type most often encountered in the Callejón de Huaylas; a content-analysis of a number of song texts shows to what extent song is a reflection of the society. A description and analysis of the traditional dance groups and modern pair dances is found in chapter 2.5.

Due to the nature of the data --concrete objects and actions-- this chapter has a descriptive and ethnographical character; wherever possible an attempt at analysis will be made.

In the Callejón de Huaylas, as everywhere else, music, song, dance and celebration form an inextricable unit. It is almost impossible to deal with them separately, but since each has its own characteristics,

with similarities and differences between them, an attempt will be made to do so.

Music, song and dance can be heard and seen at all kinds of occasions, be they private or communal, religious or secular. Each type of occasion has its own combination of music, song and dance. For instance, gay huaynos are played by a combination of flute and drum (caja & roncadora) during Carnival, whereas another combination of flute and drum (caja & huanquilla) is used during Corpus Christi or patron saint festivals to accompany traditional dance groups during processions. Private fiestas are often livened up with music: a harp and violin duo or a complete string orchestra. These combinations are not haphazard, but are related to the social position and the specific ethnic background of the participants. Thus, the flute and drum combinations are usually played by Indians, whereas the string instruments are preferred by Cholos or Mestizos.

Communal religious occasions such as patron saint festivals, Carnival, Holy Week and Corpus Christi are the occasions during which most of the music, song and dance of the Callejón de Huaylas can be seen and heard. (see chart 1) These occasions will be discussed extensively in chapter 4.

2.2: The instruments

2.2.1: Musical instruments used in the Callejón de Huaylas

The instruments have been classified according to the system devised by Erich M. von Hornbostel and Curt Sachs, which is used almost universally by ethnomusicologists today. This system was also used for the "Mapa de los instrumentos musicales de uso popular en el Perú" (Map of the musical instruments of popular use in Peru), published by the National Institute of Culture (Instituto Nacional de Cultura, I.N.C.) in 1978.

The main categories are:

- **idiophones:** sound produced by the vibration of a (solid) material, free of any kind of applied tension;
- **membranophones:** sound produced by the vibration of stretched skin or membrane;
- **aerophones:** sound produced by the vibration of an air column, that is, by wind or breath in a tube or across a reed;
- **chordophones:** sound produced by the vibration of stretched strings.

A fifth category, "electrophones", was added later. This category refers to electronically generated sound by means of an oscillator, e.g.: the synthesizer. 1)

The drawings of instruments in this book are taken from the "Mapa" and from David Reck's "Music of the whole earth"; the photographs were taken by the author. Discussions with Peter Banning, Frenk Boeren and Aart Noordam on the tuning of the instruments and other musicological aspects were very fruitful.

2.2.1.1: Idiophones

Instruments that produce sound without needing chords or tense membranes, because of the rigidity and elasticity of the material. (I.N.C., 1978:29)

a) struck idiophones, by means of beating:

- **small metal shield** ("escudo"), used by Antihanquilla dancers, together with a rhythm stick with metal pellet bells, and by Mozo dancers, together with a metal sword. (photograph no.13)
- **small wooden shield** ("broquel"), which is held by its handle and hit with a metal sword or wooden stick held by the dancer, or the sword or broquel of another dancer. It is used by Huanquilla dancers. (photograph no.12)

-- **metal or wooden sword** ("espada"), used by Huanquilla dancers and Mozo dancers, together with a small wooden shield.

-- **cymbals** ("platillos"), clashed against each other, used in European-style brass bands.

b) struck idiophones, by means of percussion, shaking and rattling:

-- **rhythm stick with metal pellet bells** ("bastón de ritmo con cascabeles"). This instrument can be considered a combination of a struck idiophone by shaking (the metal pellet bells), and a struck percussion idiophone (the rhythm stick). It is used by Pallas (photograph no.14) and by Antihuanquilla dancers, together with a small metal shield.

-- **box** ("cajón"). The player sits on the box and beats the front and the sides rhythmically with both hands.

-- **jingle rattles** ("shaqapas"). These are made of fruit shells, in this case the nuts of the Thevetia nerifolia tree, and are also called "maichiles". They are worn by Shaqapa dancers and Shaqsha dancers. The fruit shells are dried, then roasted in oil to give them a golden-brown color and make them shine. After that, the seeds are taken out with an awl, so that the empty shells will have the right sound. Lastly, between 100 and 150 of them are sewn on two pieces of cloth, ready to be tied onto the legs of the dancers.

-- **metal pellet bells** ("cascabeles de polainas"). A more modern version of the shaqapas are the metal pellet bells sewn onto leggings worn by traditional dance groups such as Huanquilla dancers, Mozo dancers, and Caballeros de Huari. (photograph no.11)

-- **small metal handbells** ("campanillas manuales") are shaken rhythmically by dancers known as Negritos.

c) struck idiophones, by means of scraping:

-- **scraper** ("güiro"), sometimes used in combination with flute and drum, string orchestra, or brass band. The güiro is a notched hollow gourd held in the palm of the hand and scraped with a stick.

Special uses of other musical instruments as idiophones are:

-- using the body (resonator) of the Andean harp by beating upon it for rhythmic effects with the hands or knuckles by a member of the audience. This way the harp serves as a percussion idiophone.

-- putting pebbles inside a drum, to ward off evil spirits, and also for the rattling effect.

2.2.1.2: Membranophones

Instruments that by means of one or more membranes that are strongly stretched produce sound when an agent makes them vibrate. (I.N.C.,1978:89)

The basic shape of all drums is: one or two skins stretched on a cylindrical frame, the height of which does not surpass the diameter (except in the case of the bombo argentino and the conga drums, which are not from the area). The stretched skins of drumheads can be tuned by increased or decreased tension, and it is common practice for musicians to tune their drums to precise or relative pitches by tightening screw mechanisms --as in the case of the tenor drum, snare drum and bass drum-- or by tightening the V or Y lacing holding the head --as in the case of the tinya and the caja. (photograph no.15)

a) struck membranophones, cylinder-shaped, with two drumheads:

-- **tinya**, a small, hand-held double-headed drum measuring about 40 cm. diameter and 20 cm. high. The body of the instrument is made of a hollowed-out maguey trunk (Agave Americana). Across both (sheep-)skins a string made of the maguey plant ("pita") is stretched which serves as a bass string ("bordón") and vibrates when the drum is beaten with two straight wooden sticks. It is carried suspended from the musician's wrist by means of a strap. The tuning string, usually laced in V and Y, is attached to the wooden hoops that support the drumheads. Tuning nooses ("sortijas") made of string are used to tighten the string. Sometimes pebbles or

grains are put inside the tinya, to ward off evil spirits, and for rhythmic effect. The tinya is played together with the chiska, or together with the chiska and the violin, to accompany traditional dance groups like Capitanes, Shaqshas, and Shaqapas.

(see: process of constructing a tinya, by Lorenzo Piscoche)
(photographs no.29-34)

- **caja**, essentially a larger version of the tinya, measuring approximately 80-100 cm. in diameter and 25 cm. high. It is a double-headed drum made out of a hollowed-out eucalyptus log (sometimes out of metal such as zinc), with two (sheep-)skins that have maguey bass strings strung across them. It is struck alternatively on the drumhead and on the rim with a beater, of cloth to play with the huanquilla and of leather to play with the roncadora. The tuning system is the same as that of the tinya. The caja is hung in a band over one shoulder . Its name is of Spanish origin.
- **bass drum** ("bombo"), a large double-headed drum measuring 60-70 cm. diameter and 20-40 cm. high, of European derivation, found throughout Spanish South America. It is tuned by means of a high adjusting hoop and Y-lacing with leather tuning nooses or butterfly screws. It is hung in a band over one shoulder, and is beaten on one side with a leather-covered stick. The bass drum is used in brass bands.
- **snare drum** ("tarola"), used in brass bands only. Its diameter is 35 cm. and its height 12 cm. It consists of a shallow metal case with two skins, played with two sticks on one drumhead (the other one has a number of snares). The instrument is tuned by means of butterfly screws.
- **tenor drum** ("tambor"), a small version of the bass drum, used by military brass bands ("bandas de guerra") and musicians accompanying Atahualpa dancers. It is tuned by means of an adjusting hoop and Y-lacing with leather tuning nooses or butterfly screws. It is hung in a band over one shoulder and is beaten on one side with two straight wooden sticks.
- **bombo argentino**, used by groups that play Latin American folk music in taverns in Huaraz. Its diameter (40 cm.) is less than its height (80 cm.), and it has a high adjustment hoop. It is played with two

sticks and hung in a band over one shoulder. (photograph no.18)

In ancient times the Peruvian drums were played with one stick only. This Indian custom has continued until today , mixed with the Spanish way of beating the drumheads with two sticks. This way of playing may be related to colonial times, or more recently to the fact that many Indians serve in the army. (Jiménez, 1951:26,32) In the Callejón de Huaylas, most drums (except the caja) are beaten with two sticks, which would indicate the extent of acculturation. Modern drums like the bass drum, the tenor drum and the snare drum are European instruments.

b) struck membranophones, barrel-shaped, with one drumhead, open:

-- **conga drums** ("tumbadoras"). They are used by a few modern urban groups that play "tropical" music (cumbia, salsa, etc.). These drums, of Antillian origin, stand in front of the musician and are played with the hands.

c) struck membranophones, cylinder-shaped, with one drumhead, open:

-- **timbales**. These consist of two different-sized drums with metal bodies that are used by well-equipped brass bands and groups that play "tropical" music.

d) struck membranophones, frame-drum, with one drumhead, open:

-- **tambourine** ("pandereta"). The tambourine is a hand-held framedrum of European origin, 30 cm. in diameter and 5 cm. high, with metal jingles attached that rattle when the tambourine is shaken and beaten with the palm of the hand or the fingers. It is, therefore, a shaking/rattling idiophone as well as a membranophone. It is only used by young girls in high school brass bands.

2.2.1.3: Aerophones

Aerophones are instruments through, in, or around which air is made to vibrate. They are classed according to the way sound is made upon them: air is blown across a sharp edge in a pipe or tube (flutes), air is forced through or over reeds (oboes, accordions), air is forced between the tightened lips of the player (trumpets, horns), or the instruments act directly on the outer air (bullroarers).

Flutes are usually tubular. Their playing position may be vertical, horizontal, or oblique, and they achieve different pitches by the use of finger holes. End-blown flutes produce sound when air is blown across the upper opening of the tube itself (for example: panflutes). The notched flute, with a small V- or U-shaped notch cut into the edge blown across, is a technical "improvement" of the end-blown flute: it makes it easier to play (for example: quena). In block flutes the air is guided through a tiny passageway to the sharp edge of an opening cut into the tube (for example: huanquilla, roncadora, chiska, flauta). The traditional flutes of the Callejón de Huaylas are all block or plug flutes consisting of a tube --sometimes open, sometimes with a diaphragm at the distal end-- with three to six stops. (photographs no.15 and 16)

Transverse flutes are played and held horizontally; the upper end of the tube is blocked and a mouth hole (which is blown across) is cut into the side of the tubing.

Sound is produced on horns and trumpets by air forced between the compressed lips of the player (for example: clarín, trumpet, trombone, tuba). (Reck,1977:111-115,121)

It was not until the invention of valves by Stoetzel and Bluehmel in Germany about 1815 that European brass instruments reached the potential that they have today. Basically, a modern "valve" trumpet or tuba is a tube with alternating channels of different length. The valves, singly or in combination with one another, guide the flow of air into the desired channel or channels, each of which, through tightening the lips or increasing the air pressure, can produce its own overtone series.

Wind instruments, especially flutes and horn- or trumpetlike instruments, all have a further potential for producing different notes, a potential that is inherent in the very nature of sound being produced by forcing air through a tube. When the lips of the player are progressively tightened and/or the pressure of air is increased (by "overblowing"), an acoustically natural series of notes occurs: the "overtone" or "harmonic" series. The longer the tubing, the easier it is to produce these notes. The length and the bore (the internal size) of the tube give the tuning of the lowest note of the series, and consequently of each of the higher pitches which proceed "up" according to strict mathematical and acoustical proportions. (Reck,1977:68,69)

a) free aerophones:

-- **sling** ("huaraca") and **whip** ("chicote"). These instruments act directly on the outer air. The sling is a chord made of wool, the middle part being wider. To make it sound it is taken by one or both extremities, made to turn, and then a sharp sound is produced by cracking the instrument, like a whip. The sling and whip are used by traditional dance groups in the Callejón de Huaylas: the sling by the Incaicos (photograph no.17) and the Cuzqueños, and the whip by the Shaqsha and Huanquilla dancers.

-- **accordion**. Sound is produced by means of free reeds: metal tongues that are screwed or riveted over an accurately-cut aperture in (a) metal frame(s) and are caused to vibrate by air pressure supplied by bellows. The pitch of each reed is determined by the length and thickness of the tongue. The reeds are grouped in pairs, one arranged to sound on the "press" or "blow", the other on the "draw". (Howarth, in Baines,1973:318)

In the Callejón de Huaylas it is sometimes used in string orchestras and by one of the tavern groups. (photograph no.21)

b) blown instruments:

-- **quena**, a notched flute. The opening at the proximal end is covered partially with the lower lip and an air current is directed against

the notch. The distal end is always open. It has been found in Peru both in pre- and post-Columbian times. The modern quenás usually have seven stops as well as a thumbhole and occasionally a stop for the little finger on the side at the distal end. The top hole is placed in the middle of the flute. These instruments give approximately our diatonic scale: G A B C D E Fis G. The seven-hole quena (six stops in front, one in the back) is originally from Southern Peru, and is used by string orchestras and groups playing folk music in the taverns of Huaraz. (photograph no.19) The tavern groups use wooden quenás from Southern Peru, whereas the string orchestras use metal or plastic ones, about 35 cm. long.

-- **panflute**, a set of end-blown flutes, closed, in single or double graded rows. ("Panflute" is a generic name; in the North of Peru it is called "antara" and in the South "zampoña".) The principle of the panflute is probably very old. It is really nothing but a set of closed pipes blown according to the "key" principle. In the Callejón de Huaylas panflutes are used by groups playing Latin American folk music in taverns in Huaraz, music that is heavily inspired by Chilean protest music and traditional music of the Altiplano of Southern Peru and Bolivia. (photograph no.19) The panflutes are of the Southern type and are designated by their Southern name, "zampoñas". They come in pairs of between seven and thirteen pipes and are sometimes used collectively, in hocketing technique by two players, or by one player holding them together. This way, the diatonic scale D E Fis G A B C D may be played by two sets of panpipes, one using D Fis A C and the other E G B.

The three-hole flutes that will be discussed now (huanquilla, roncadora, rayán) are played by means of overblowing, producing the harmonic series. When the lowest note (fundamental) is D, the following notes will be E F and G. When overblowing, the octave D' E' F' G' is produced, followed by a series of fifths: A'' B'' C'' D'' and, ultimately, the third octave: D''' E''' F''' G'''. Generally, the --diatonic-- middle range, D' E' F' G' A'' B'' C'' D'' is used. Due to its step-shaped plug, the roncadora starts to vibrate at A'', producing double tones A''/D', B''/E', C''/F' and D''/G'. The six- and

seven-hole flutes (chiska, flauta; quena) produce diatonic scales, for example: D E Fis G A B Cis D, of which an octave is produced by overblowing. Although these flutes have a diatonic range, the melodies played on them are mostly pentatonic.

-- **huanquilla**. This is an open plug flute with three holes (two in front and one in the back), played with one hand, and made of plastic or reed, about 30 cm. long. It is used together with a caja on religious occasions, for accompanying Huanquilla dancers and during Corpus Christi processions.

-- **roncadora**. This is an open plug flute with three holes (two in front and one in the back), played with one hand, and made of huaroma wood, about 50 cm. long. Its plug ("shullún") is step-shaped which gives it a hoarse, snoring sound; this is why the flute is called "roncadora" (snorer). It is used together with the caja (the combination is called "roncadora") and played on religious as well as secular occasions.

-- **rayán**. This is an open plug flute with three holes (two in front and one in the back), played with one hand, and made of two longitudinal halves of huaroma wood which are joined together with thread. The crosscut is ellipsoid. It is used together with the caja to accompany Huara dancers and Pallas. The roncadora and the rayán are made of wood, since they are too long to be made out of reed: the space between the natural knots of the reed is not long enough.

-- **pincullo**. This is a plug flute with a diaphragm at the distal end with three holes (two in front and one in the back), made of reed, and about 30 cm. long. It is played with one hand, and used together with the caja to accompany Caballeros de Huari.

-- **chiska**. This is an open plug flute with six holes (five in front and one in the back), made of reed. There are two kinds of chiskas, the "chiska shaqsha" used to accompany Shaqsha dancers, and "chiska común" used to accompany Shaqapa dancers, on religious occasions, together with tinya and violin. The chiska shaqsha is 20 cm. long, and the chiska común 25 cm. long.

-- **flauta**. This is a plug flute with a diaphragm at the distal end, with six holes (five in front and one in the back), made of reed ,

and about 40 cm. long. The artificial diaphragm serves to lower the pitch and soften the timbre. It is used together with the caja, on secular and religious occasions.

(see: process of constructing a flauta, by Cirilo Piscoche.)

(photographs no.23-28)

- **transverse flute** ("flauta travesera"). In the Callejón de Huaylas transverse flutes were seen only once, played by groups consisting of flute, harp and violin accompanying Pallas, at the festival of the Virgin of Lourdes in Huanchuy/Yungay in 1977. They were made of plastic or reed. The modern European transverse flute is used in well-equipped brass bands, such as the Banda de la Guardia Republicana del Perú which played at the festival of the Virgin of Mercy in Carhuaz in 1981.
- **horn** ("clarín"). This is a long (about 125 cm.) transverse natural trumpet. The instrument consists of three parts: a reed mouthpiece with a blow hole before the natural knot of the reed, stuck into a wooden tube wound with colored thread, and a wooden bell at the end. Notes are produced by overblowing. (photograph no.15) In the Callejón de Huaylas, at the time of Carnival, a condor is ritually beaten to death by men on horseback during "arranque condor" (literally: extirpation of the condor). This is accompanied by a group of musicians playing clarín, two flautas and a caja
- **trombone**. Tenor trombones in B-flat are used, usually with valves, sometimes telescopic. Used in brass bands.
- **trumpet**. Chromatic trumpets in B'-flat with valves are used, mostly in brass bands, but also in groups consisting of harp, violin and (muted) trumpet that accompany traditional dancers at religious occasions.
- **tubas**: "clavicor", a tenor horn in E-flat.
"bajo", a tenor tuba in B-flat.
"bombardón", a bass tuba in E-flat.
Used in brass bands.
- **horn**. This is the French double horn in F/B-flat. It is only used by top brass bands, such as the Banda de la Guardia Republicana del Perú.

- **clarinet**, in B'-flat. They are sometimes replaced by a metal soprano saxophone. It is mostly used in brass bands, but also to accompany dancers on religious occasions, together with harp, violin, and tinya.
- **saxophone**. The saxophone can be considered a clarinet made out of metal. In the Callejón de Huaylas, alto saxophones in E-flat, tenor saxophones in B-flat and soprano saxophones in B'-flat are used. It is used in brass bands, but also to accompany dancers at religious festivals, together with harp, violin and (muted) trumpet.

2.2.1.4: Chordophones

Instruments that consist of one or various chords stretched between fixed points. (I.N.C.,1978:125)

Chordophones, as played in Peru today, were all "imported" from Europe at the time of the Conquest. Only the stringed musical bow (or Jew's harp) may be pre-Columbian, and still exists in the Amazon region today. The musical bow later developed into the harp.

Chordophones are instruments that have strings held at tension as sound producers; they may be sound by plucking (with fingers or plectrum), or bowing. Resonators --sometimes with holes-- increase and reflect sound. Tuning takes place by tightening the strings by means of pegs, to make the pitches conform to musical concepts of the culture in which they are used, or to a relationship with each other. The guitar, mandolin, charango and violin belong to the family of the lutes, whereas the harp belongs to the family of the musical bows. Lutes consist of two parts : a neck (or fingerboard) and a body (the sound box, or resonator). The strings are attached at one end of the body and run across a bridge up to the end of the neck where they connect to pegs or some other tuning device. Lutes may be bowed or plucked with the fingers or a variety of picks and plectrums. These are so-called short lutes, whereby the neck is shorter than the sound box; this is compensated for by running the fingerboard onto or over the body of the instrument, as on the guitar or violin. The strings are pressed against the fingerboard with the fingers. The fingerboards

of guitar and mandolin have frets: raised crosspieces made of metal between which the fingers are pressed. They are spaced musically, that is, according to the scales or musical principles of their culture. Sound is produced on the violin by the friction of drawing a bow across the stretched strings of the instrument. The strings are stretched over an arched bridge so that they can be sounded one or two at a time. (Reck,1977:123-125,131-137)

a) plucked lutes:

-- **guitar**. Of European origin, figure-eight-shaped, with six strings usually tuned in the European fashion : E' B G D A E. Guitars are played in string orchestras.

(see: process of constructing a guitar, by Roberto Rosas)

(photographs no.35-40)

The electric guitars played in some modern orchestras can still be considered chordophones, since strings are plucked in order to generate sound. Instead of the usual resonating box, an electric amplifier and loudspeaker are used.

-- **mandolin** ("bandola"). Of European origin, pear-shaped, with twelve strings in four triple courses of wire strings with the same pitch, tuned like the violin's : E A D G, and played with a plectrum. Used in string orchestras.

-- **charango**. Of South Peruvian origin, with a resonator made out of the carapace of an armadillo. It has five courses of two strings tuned in E'E' AA E'E C'C' GG, and is played with the fingers. Used by folk music groups. (photograph no.20)

-- **sacachina**. A charango shaped like a small guitar, with five courses of double strings, tuned in E'E' AA E'E C'C' GG, like the charango. It is used by one of the Huaraz-based tavern groups.

(photograph no.22)

b) bowed lutes (fiddles):

-- **violin**. Of European origin, with four strings, tuned in : E A D G.

c) musical bows (framed harps):

-- **Andean harp**. Compound musical bow, of European origin, with a single row of thirtytwo open strings made of gut, nylon or metal, and diatonically tuned, often in E-minor: G A B C D E Fis G.

(see: process of constructing a harp, by Abraham Angeles.)

(photographs no.41-46)

The string instruments of the Callejón de Huaylas are combined to form string orchestras, to which a quena is often added and sometimes an accordion.

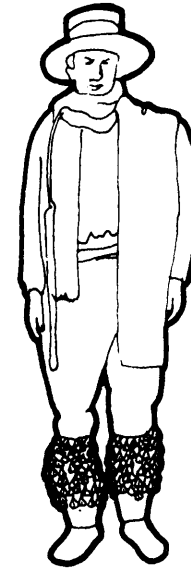
For ease of survey the instruments used in the Callejón de Huaylas are listed below, according to the Sachs-von Hornbostel categories.

<u>Idiophones</u>	<u>Membranophones</u>	<u>Aerophones</u>	<u>Chordophones</u>
shield	tinya	sling, whip	guitar
sword	caja	accordion	mandolin
cymbals	bass drum	quena	charango
rhythm stick	bombo argentino	panflute	sacachina
cajón	snare drum	huanquilla	violin
jingle rattles	tenor drum	roncadora	harp
metal pellet	conga drums	rayán	
bells	timbales	chiska	
metal handbell	tambourine	flauta	
güiro		pincullo	
		transverse flute	
		clarín	
		trombone	
		trumpet	
		tubas	
		French horn	
		clarinet	
		saxophone	

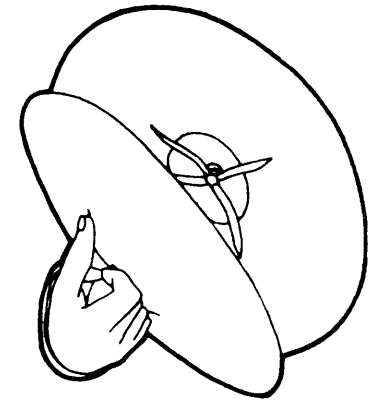
Rhythm sticks, jingle rattles, slings, quenás, natural trumpets like the clarín, and panflutes may be the only remnants of pre-Columbian musical instruments. Almost all the other instruments show European and African influences, and a number of them are post-Columbian, like the chordophones that the Spaniards brought with them and the more recently introduced brass band instruments. Even the instruments that existed before the arrival of the Spaniards, like the flutes and drums, have undergone changes: the lacing of the drums is attached to hoops instead of being directly attached to the skins, and the flutes (with the exception of the quena) are plug flutes instead of end-blown flutes.

IDIOPHONES

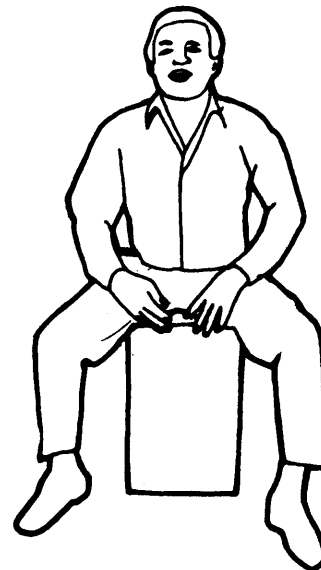
from: "Mapa de los instrumentos musicales de uso popular en el Perú". (I.N.C.)



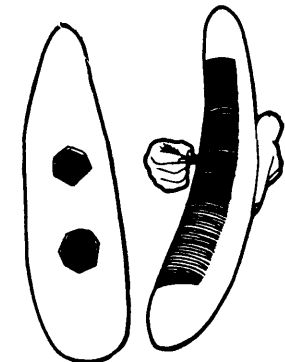
jingle rattles



cymbals



cajón



güiro

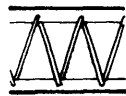


tinya

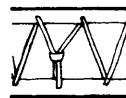


MEMBRANOPHONES

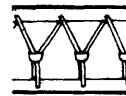
from: "Mapa de los instrumentos musicales de uso popular en el Perú". (I.N.C.)



W-lacing



V & Y-lacing



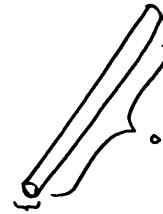
Y-lacing



bass drum

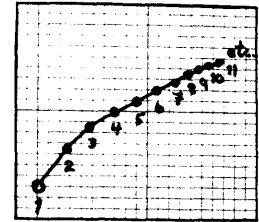


conga drums



length and bore of tube give pitches of

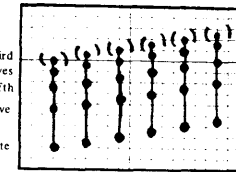
overtone series



Fundamental tone and subsequent overtones

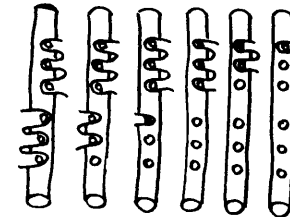
overblown notes:

two octaves and a third
two octaves
one octave and a fifth
one octave
fundamental (fingered) note

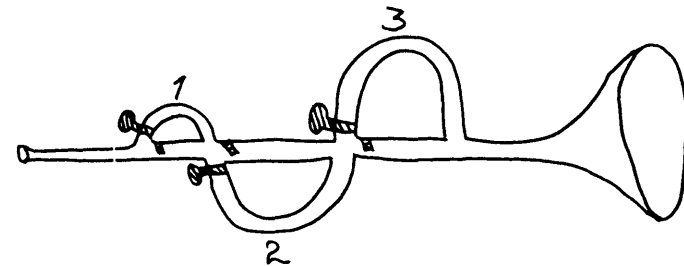


position in overtone series:

5
4
3
2
1 (fundamental)

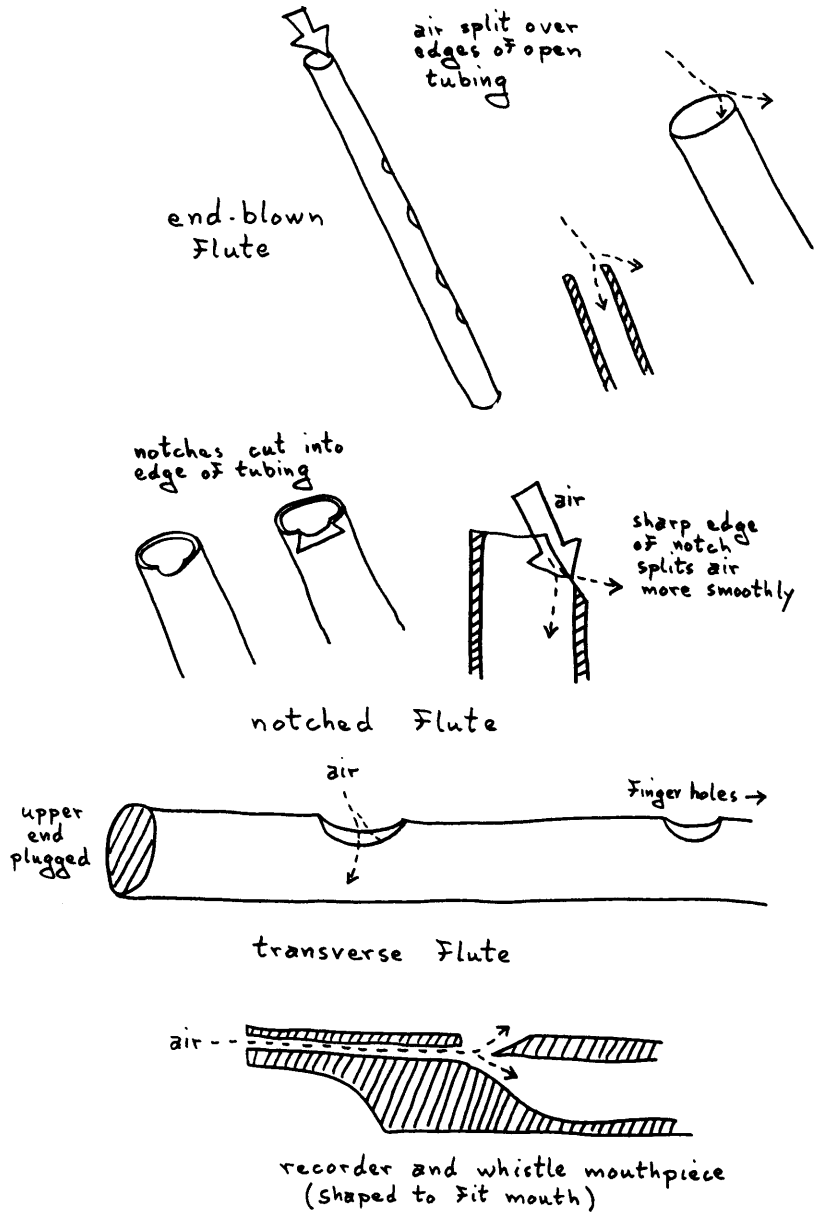


Simplified Diagram of Valve System on Horns/Trumpets/European Brass Instruments



The airflow can be channeled through the tubing of 1, or 2, or 3, or in any possible combination: like 1 plus 2, 1 plus 3, 2 plus 3, or 1 plus 2 plus 3. The valves open or close the "gates" to the respective channels. A different-length tube results from each combination.

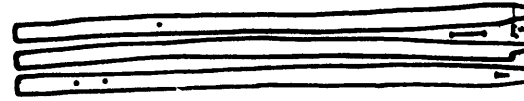
From: "Music of the whole earth". (D.Reck)



From: "Music of the whole earth". (D.Reck)

AEROPHONES

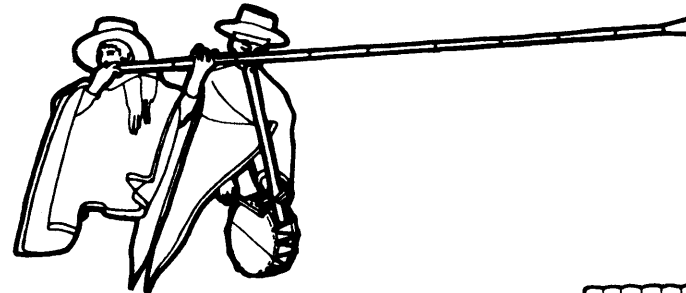
from: "Mapa de los instrumentos musicales de uso popular en el Perú". (I.N.C.)



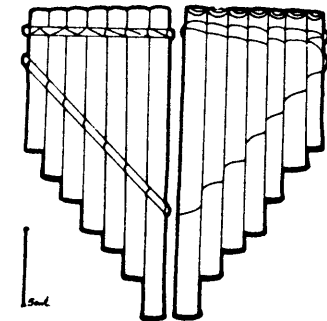
roncadora



quena



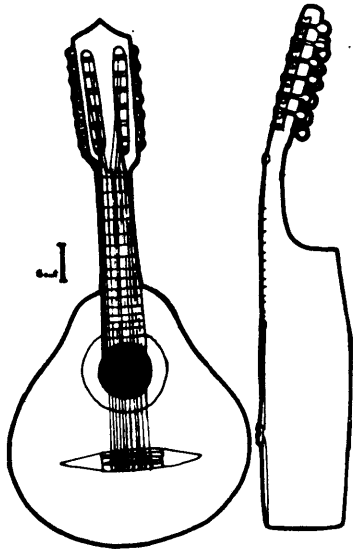
clarín



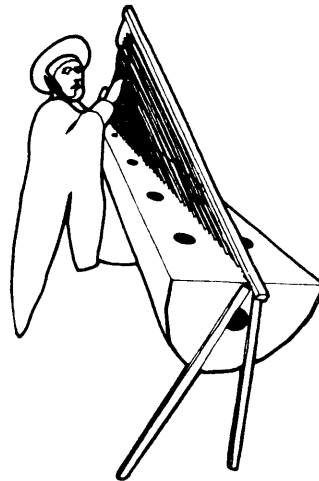
zampoña

CHORDOPHONES

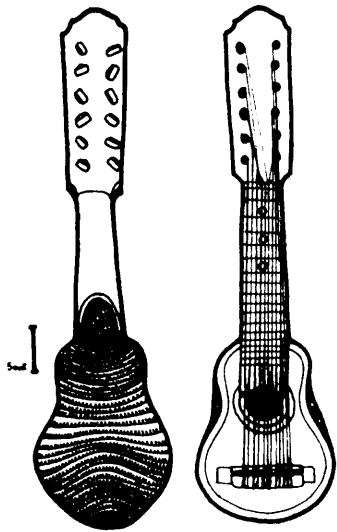
from: "Mapa de los instrumentos musicales de uso popular en el Perú". (I.N.C.)



mandolin



harp



charango



violin

2.2.2: The construction of instruments

The traditional instruments like flutes and drums are made by the musicians themselves, who usually live in rural areas. The more complex string instruments are made to order by specialists living in urban centres of the Callejón de Huaylas. The brass band instruments are bought in Huaraz or Lima, whereby instruments imported from Europe are preferred. In the first two instances, financing is not a major problem, since the instruments are not very expensive. However, the brass band instruments are much more expensive and often a fund is created by the group to lend a musician the money, to be paid back by him from his earnings. Generally, musicians own their instruments; in the case of two folk music groups, the instruments are paid for by earnings and owned by the group.

One instrument-maker was interviewed (see Appendix 2): Roberto Rosas from Shogsha/Caraz. He may be considered representative of local craftsmen that manufacture string instruments. To my knowledge, there are five men who construct string instruments, but there may be more.

The approximate cost of the instruments in 1981 is given below; 1,000 soles was the daily wage for a farm laborer or construction worker at the time.

traditional groups:

caja	5,000 soles*-12,000 soles
tinya	1,500 soles- 2,500 soles
tenor drum	50,000 soles (manufactured in Peru)
roncadora	2,000 soles- 3,000 soles
huanquilla	100 soles*
rayán	500 soles*
flauta	500 soles* the pair
chiska	150 soles*-1,000 soles
clarín	250 soles*

(*=these prices were given by Lorenzo Piscoche, and seem to be on the low side.)

string orchestras:

violin	25,000-80,000 soles
guitar	25,000-40,000 soles
mandolin	25,000-40,000 soles
harp	25,000-60,000 soles

bandas:

bass drum	60,000 soles (manufactured in Peru)
cymbals	60,000 soles (imported)
snare drum	40,000 soles (imported)
clarinet	120,000-280,000 soles (imported)
trumpet	50,000 soles (manufactured in Peru) 80,000-150,000 soles (imported)
saxophone	235,000-350,000 soles (imported)
trombone	60,000- 85,000 soles (manufactured in Peru)
tenor horn	45,000 soles (manufactured in Peru)
tenor tuba	60,000- 65,000 soles (imported)
bass tuba	180,000-200,000 (imported)

folk music groups:

charango	40,000 soles
sacachina	30,000 soles
bombo arg.	15,000 soles
quena (reed)	5,000 soles
quena (wood)	8,000 soles
panflute	8,000 soles the pair
accordion	250,000 soles

Two groups gave the total value of their instruments: 150,000 soles and 500,000 soles respectively.

The construction of a flauta (photographs no.23-28)

Cirilo Piscoche of Marka/Pueblo Libre, makes this type of flute and plays it in a small ensemble consisting of two flautas and a caja. It is a simple reed plug flute with five fingerholes in front and one in the back, of about 40 cm. long. It is the only type of plug flute in the Callejón de Huaylas that has an artificial diaphragm at the distal end. The flute is copied from an existing one. First a piece of reed is cut to size, whereafter a plug ("shullún") of alder-tree

("alizo") is whittled to fit the proximal end of the tube. Then the fingerholes and a hole with a blade-shaped edge are cut into the tube. Lastly, a diaphragm made of gourd is fitted into the distal end of the tube.

The construction of a tinya (photographs no.29-34)

Lorenzo Piscoche, of Caraz, (a brother of Cirilo Piscoche) makes a tinya from a hollowed-out maguey trunk to which he fastens two wooden hoops with sheepskins. He rubs the skins with chickenfat, to keep them supple. The hoops with the skins are then tied by means of a rope to the body of the drum. Tuning takes place by tying string nooses around the rope, resulting in an alternating V and Y lacing. Across each skin a bass string is attached, which vibrate when the drum is beaten.

The construction of a guitar (photographs no.35-40)

In the Callejón de Huaylas guitars are made by a number of specialists, who make other string-instruments as well. Roberto Rosas of Shogsha, just outside Caraz, is one of these specialists. He learned the carpenter's trade in the army, and the construction of instruments by copying existing ones. He has been doing this for about eight years. He makes guitars, harps, violins, and mandolins. It usually takes him about a week to make any of these instruments, but a guitar may take longer. He usually works by himself, but employs a helper when there is much work, and his wife also helps out. A guitar costs between 25,000 and 40,000 soles, depending on the amount of time spent on adornments such as inlay. Roberto is paid in cash or with products such as wheat, honeybees, etc. His guitars are bought by musicians, professional people, peasants, and teachers, from the Callejón de Huaylas, Chimbote, and Lima. They are used to accompany singing, or in small string orchestras. Roberto himself plays the guitar, the violin, and a little mandolin. His brother Rogelio plays the mandolin in small orchestras.

American pine bought in Lima is used for the belly, and wood of the walnut tree ("nogal") or mountain cedar ("cedro de montaña") bought in Caraz for the rest of the guitar. First, the belly and back, about 40-50 cm. long, are cut out using a mould. The belly has a sound hole,

which may have an inlay around it. Roberto has twelve types of inlay, or "labores", some of which he copied from a Hoefner catalog. The sides, about 8-10 cm. wide, are shaped by first wetting the wood and then shaping it on a hot metal rod, after which they are glued on small wooden blocks fixed to both belly and back, thereby connecting them. Small strips of wood glued in a fan-shaped pattern under the belly increase the sound. The bridge is a small rectangular block glued to the belly, holding the (six) strings. The fingerboard has frets; it is glued on the neck and then on the belly, continuing to the edge of the sound-hole. The head has six metal pegs to tune the strings. The assembled guitar is sandpapered and varnished, after which the strings are attached.

The construction of a harp (photographs no.41-46)

Abraham Angeles, of Aira just outside Yungay, is a carpenter by trade and also makes harps. He starts by construction the body (or resonator) out of mountain cedar. It has the shape of a truncated semi-cone: a concave bottom and a flat top. First, eleven ribs ("costillas") are fitted together to form the concave bottom by means of small strings made of maguey ("pita") which are tied through holes in the ribs at intervals of about 20 cm. Glue is applied between the ribs, and wedges ("cunas") are driven between the strings and the ribs until the glue has dried. Afterwards, Abraham puts small wooden pegs ("taquitas") in the holes next to the strings, takes out the wedges, and cuts off the strings and pegs next to the ribs. At the proximal end the ribs come together in a square wooden block ("manzana") that supports the neck. The distal end ("luna") has two wooden legs to support the harp. The concave bottom is closed with a sound-board with two circular sound-holes ("pecho"), which is 115 cm. long and is reinforced on the inside by strips of wood ("puentes"). Then, holes reinforced with steel rings ("ojalillas") are made for the strings to pass through; this makes them buzz when played. The frame is completed by a pillar ("vara") supporting the neck ("clavijera"). After having been sandpapered, the pillar, neck, and legs are painted a dark red by crushing about 100 grams of live cochineal (*coccus cacti*). The rest of the harp is then varnished. The pillar is often adorned with inlay; this used to be mother-of-pearl, but nowadays plastic buttons are

used. The neck is carved in the shape of puma-heads or flowers. The 32 strings are wound around tuning pegs that pass through the neck, and tuned with a key which fits over the pegs. The strings of the lowest octave are generally made of seal gut, the middle octave of nylon, and the two upper octaves of metal.

However, it is not so much the instruments by themselves, as objects, or the way they are made that is important, but the way they are used by people: the combinations that are formed with them, the repertoire that is performed on them, and the dances they accompany.

Musical instruments may have a utilitarian or special significance. In the former case they are regarded as functional objects to make music with, whereas in the latter they are associated with certain religious functions.

In the Callejón de Huaylas, instruments are played both in a religious and in a secular context; they are generally considered utilitarian objects and do not have extra-musical functions. This shows in the fact that little or no decoration is used. The more traditional instruments such as the drums and flutes do not have any decoration other than occasional geometric painting in bands or triangles. The chordophones have some inlay around the sound-holes, the intricateness of which is determined by the financial resources of the person that orders the instrument. The instruments of the brass bands are not decorated, with one noteworthy exception: the bass drum is always painted on one side. The outer rim of the circle is taken up by the name of the brass band and the hamlet or town they come from. Some show an idyllic picture of the mountains, the fields, or the plaza with the church; others show airplanes, trucks, or even tourists with backpacks. The members of the bandas decide what is to be painted on the drum, which is then executed by specialists in the Callejón de Huaylas. (photographs no.52,98)

The social status of the musician is often reflected in the instrument(s) he uses: the more simple instruments such as the flutes and drums are associated with the Indian peasants, whereas the more complex instruments such as the guitar, the accordion and the

instruments of the brass band are used by socially mobile Cholos and Mestizos. However, the harp and the violin have become Indian instruments, with the accompanying modification of playing technique, repertoire, etc.

Arguedas' explanation for this (1977:16,24) is that the Spaniards forbade the Indians to play the guitar, because it was considered a sensual instrument which endangered their innocence. But the harp and the violin became characteristic and exclusive instruments of the Indians in the Andes, and the guitar that of the Mestizos.

"Instruments move from culture to culture much more easily and quickly than musical ideas, philosophies, and abstract concepts. Once within a foreign culture or subculture, they are likely to be adapted (through modification of playing technique) to the musical style of the new culture."(Reck,1977:61)

2.2.3: The combinations of instruments

When various instruments are combined, musical layers of sound (melody, harmony and rhythm) are stacked, each with its own characteristics, to form a "quilt of sound", as Reck (1977:270) calls it.

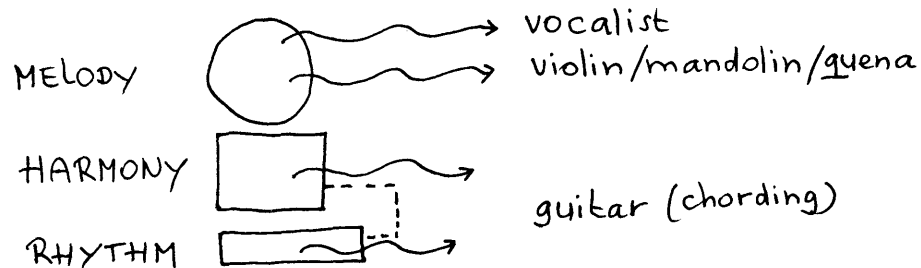
In the Callejón de Huaylas, melody instruments are mostly aerophones and chordophones like the traditional flutes, some of the banda instruments, and the violin and the harp. The human voice may also be used as a musical instrument: harpists and violinists sing to their own accompaniment, string orchestras sometimes have a male or female vocalist, cantors sing religious chants accompanying themselves on the violin, and bystanders may break out in song when a harp and violin duo is playing familiar huaynos at some private party. Chordophones like the guitar are mainly harmony instruments, whereas the idiophones and the membranophones are rhythm instruments.

For example, the combination caja & flute (roncadora, huanquilla, or rayán) represents one of the most common ways to combine musical layers of sound: that of a melody with rhythmic accompaniment. This is

also the case with the violins, chiskas and tinyas that accompany Shaqsha dancers: the violins and the chiskas play the melody and the tinyas the rhythmic accompaniment.

Since melody as well as (rhythmic) harmony can be played on the harp, it is a self-sufficient instrument, which may replace the combination flute (melody) and drum (rhythm). When a violin is added to the harp, the violin will play the melody and the harp counter-melody with rhythmic harmony. Thus, the stringed instruments imported by the Spaniards sometimes replace the more traditional instruments: the combination flute and drum has been transformed into the combination violin and harp, introducing the European harmonization in the process.

A three-layer texture of melody, harmony and rhythm is created by string orchestras: the violin, mandolin, quena and vocalist play the melody, whereas the guitars play the harmony which is a rhythmic accompaniment at the same time.



In the banda the quilt is put together as follows: the trumpets, clarinets, trombones and saxophones play the melody, the tubas the harmony, and the percussion instruments (bass drum, snare drum, cymbals) the rhythm.

Of course, the musical layering is not so simple as sketched above: instruments may move from stratum to stratum, or all of the layers may be combined in one instrument. For instance, the solo harp is a melody instrument insofar as the melody is played on the upper octaves, a harmony instrument insofar as the accompaniment is played on the lower octaves, and a rhythm instrument insofar as the accompaniment is

rhythmic.

Traditional dance groups add a rhythmic element to the quilt of sound, through the use of idiophones like rattles, rhythm sticks, swords and shields, etc.

The combinations of instruments in the Callejón de Huaylas are now given, following a line from the more traditional to the more modern instruments and ensembles made up with them (see chart no.1). The sound-selection is ordered in the same way. (see Appendix 1) Due to the fact that many of the instruments were imported or influenced by the Spaniards, their names are often in Spanish, although Quechua terms like "huanquilla", "shaqapas" and "tinya" are also used. The names of the musical groups are often preceded by "conjunto" (ensemble), "orquesta" (orchestra) or "banda" (brass band) and generally indicate the instruments that are used.

a)- the large drum (caja) combined with one of various types of three-hole plug flutes: roncadora, rayán, huanquilla, or pincullo.

These combinations resemble a type of music that existed in Europe from the middle of the twelfth century: the pipe and tabor. It is a one-man band in which the piper beats his own drum. (When one man plays flute as well as drum, this will be indicated by "&".)

- The caja & roncadora is the traditional combination which occurs most frequently in the Callejón de Huaylas: at private religious occasions (funeral), communal religious occasions (patron saint festival, Carnival), private secular occasions (small parties), communal secular occasions (communal labor, fundraising) and entertainment (closing of the schoolyear). It is also used to accompany the so-called "Pallas de Corongo", traditional dancers consisting of elaborately clad young women, originally from the district of Corongo, North of the Callejón de Huaylas. At times a güiro is played by an additional musician; this is a recent phenomenon, due to Creole influence from the coast, where some of the musicians go for seasonal work. The repertoire consists generally of huaynos and pasacalles, but some musicians play waltzes, marineras and

cumbias as well. During processions they play religious music such as the "Salve". This type of musicians perform alone, in duos, or in trios.

(photographs no.47,79,80,100,117;sound-selections no.3,4)

- The combination caja & rayán is used to accompany traditional Huara dancers and Pallas during patron saint festivals.

(sound-selection no.5)

- The caja & huanquilla combination is used to accompany Huanquilla dancers during patron saint festivals or to accompany the images of local Saints during the processions of Corpus Christi.

(photographs no.81,123;sound selections no.6,7)

- The caja & pincullo is a combination probably not native of the Callejón de Huaylas; it was seen accompanying traditional dancers called Caballeros de Huari at the patron saint festival of Carhuaz. (Huari is a town in the Callejón de Conchucos, a valley to the East of the Callejón de Huaylas.)

(sound-selection no.8)

b)- The large drum (caja) and six-hole plug flute (flauta). This combination is used at communal religious occasions such as patron saint festivals or Carnival, and communal secular occasions such as faena. There are from two to four musicians.

(photographs no.137-141;sound-selection no.9)

At Carnival, a special combination is used, consisting of two flautas and a caja, whereby one of the flauta players intermittently plays some sort of military reveille on a clarín. This is done during the "arranque condor", a ritual beating to death of a condor (now forbidden by the Peruvian government, and sometimes replaced by a duck or a turkey).

(sound-selection no.10)

c)- The combination of small drum (tinya) and chiska común, a plug flute with six holes, is used to accompany traditional dancers like the Capitanes during the patron saint festival of Tumpa. There are two tinya and two chiska players per group.

(photographs no.89,95,101;sound-selection no.11)

d)- The violin and the harp are the only instruments that are used as solo instruments: the violin to accompany traditional dancers during patron saint festivals (Cahuallus and Chapetones), and by cantors in the cemetery of Huaraz on All Souls' Day; harpists and violinists often accompany themselves when they sing. (sound-selections no.12-15)

The harp is played at small private parties such as baptisms, anniversaries, etc. When it is combined with instruments like the violin, mandolin, or a brass band aerophone to accompany traditional dancers, its function is a more religious one.

e)- violins, chiskas, and tinyas (común or shaqsha) are played during patron saint festivals, to accompany the traditional dance groups of Shaqapas and Shaqshas. There are three to six musicians. (photograph no.48;sound-selections no.16,17)

f)- the violin, tenor drum and sometimes mandolin are played at patron saint festivals to accompany the Atahualpa dancers. There are from three to six musicians. At intervals, the dancers sing about the murder of the Inca. (photograph no.97;sound-selection no.18)

g)- The harp and violin are often played in a secular context, in small, often make-shift, bars ("cantinas") at the time of a patron saint festival, and at small private parties, be they religious (baptism) or secular (anniversary). This combination also accompanies traditional Mozo dancers during processions, playing religious music. Incaicos, groups of children performing a folk drama at the patron saint festival of Huaylas, are also accompanied by violin and harp, sometimes with an additional mandolin, as are the Antihuanquilla dancers, at times with an additional (muted) trumpet. (photographs no.49,134;sound-selections no.19-22)

h)- The harp, violin, and one or more brass band aerophones such as (muted) trumpet, saxophone, and clarinet are used to accompany traditional dancers (the Nustas, the Negritos, and the

Cuzqueños during patron saint festivals. These ensembles consist of three to six musicians. (sound-selections no.23-25)

i)- The string orchestra ("conjunto de cuerdas") generally consists of string instruments such as violin, guitar, mandolin and sometimes a harp; often a quena is added and sometimes an accordion. There may be various guitars, violins and mandolins, and the orchestra may comprise as much as seven musicians and a singer, male or female. Like the harp and violin duos, this type of orchestra does not fulfill a religious role, although they do perform during patron saint festivals in the secular periphery, e.g. in cantinas. It is used mainly to liven up private festivities such as weddings and small parties, or to perform at public occasions such as serenades, contests, and other appearances. (photographs no.50,91-94,133;sound-selections no.26,27)

At the public performances the orchestra often features a vocalist who mostly sings huaynos, but the orchestra has a repertoire of pasacalles, marineras, waltzes and polkas as well, which generally are not sung.

j)- The brass band ("banda") is the musical group for all seasons: they perform at private religious occasions (funerals, weddings), communal religious occasions (patron saint festivals, Carnival, Holy Week), private secular occasions, for those who can afford it, and communal secular occasions and entertainment of all kinds (fundraising, serenades, contests, and general appearances). They consist of nine to eighteen musicians, with an average of around fourteen. Instruments always used are: percussion instruments such as bass drum, snare drum and cymbals, as well as aerophones such as trumpets, clarinets, and tubas. Saxophones, trombones, tenor horns, and bass tubas are also often used. There is only one banda in the Callejón de Huaylas that uses helicons, the largest type of circular bass horns.

A special type of banda is the "banda de guerra", a military brass band which plays only during parades on Independence Day, the Anniversary of the Political Creation of a province, and civic

occasions such as the visit of a foreign ambassador. This type of banda consists of the instruments of the regular banda: bass drum, snare drum, cymbals, trumpets and tubas, plus tenor drums, (bugle)horns ("cornetas") and tambourines. They play military marches, accompanying the notables of the town, schoolchildren and their teachers, etc. Schools often have their own banda de guerra. An interesting detail is that the tambourines are only used by young girls in school military bands and not by the military band of the "Huascarán" Battalion of Caraz.

(photographs no. 51-56,96,109,112,129-130,143-145)

(sound-selections no.28-32)

k)- The "peña criolla" is a Creole type of group, as its name indicates. It consists of guitar, cajón, sometimes an accordion, and a vocalist. One of the groups has its own tavern in Huaraz, where one only hears Creole music, mostly sung Peruvian waltzes.

l)- The tropical ensemble ("conjunto tropical") plays so-called "tropical music": cumbia and salsa, as well as Western pop music. They consist of electric guitar, timbales, congo drums, sometimes trumpets, and one or more vocalists.

No recordings were made of a peña criolla or a conjunto tropical, but a huayno-cumbia played by a banda was recorded (sound-selection no.32) and a Peruvian waltz sung by "Hermanos del Ande" (sound-selection no.33).

m)- Folk music groups perform in the taverns of Huaraz. They consist of charango, panflute, quena, bombo argentino, and guitar.

(photographs no.57,58;sound-selections no.33,34)

This is a recent development in the Callejón de Huaylas, which came riding in on the waves of tourism. (The first tavern opened in 1978) Their repertoire consists of Latin American folk music mainly from the Altiplano of Peru and Bolivia. These groups perform live for half-hour stretches at a time; in the intervals recorded Western disco music is played. They also perform at contests and other public appearances.

Many of the above musical groups may be seen and heard in the slide show and in the film.

From a) to m) a certain evolution may be noticed, from the traditional to the modern, from the Indian to the Mestizo, and from the rural to the urban. Idiophones, membranophones and aerophones (except the accordion) existed before the arrival of the Spaniards and are up till today used for playing traditional music.

The construction of the instruments shows a similar evolution, in the sense that the traditional instruments are made by the (Indian) musicians themselves, and the chordophones by specialists of the Callejón de Huaylas. Banda instruments are preferably bought in Lima, or --better yet-- imported from Europe or the U.S.A.

The string orchestra and the banda seem to be transitional types of musical ensembles, in so far that they have a religious as well as a secular function; the combinations a) to i) are more traditional and perform mostly at religious occasions, whereas combinations k) to m) are more modern and have a secular entertainment function. It is obvious that k) to m) are purely urban phenomena, and connected with a cash economy. Since it is an urban phenomenon, the rural Indian population has had very little to do with it, until now.

To the above classification, record players and cassette tape recorders should be added, since they are often used as (indirect) musical instruments and are the latest inventions of man to "make" music when live music is not available. Some villages and towns have a public address system that functions at certain times: that of Caraz is "in the air" from six to eight at night, competing with the announcements and music of the movie house on the plaza, whereas that of Tumpa is used whenever announcements have to be made.

Huaraz has two radio stations: Radio Huascarán and Radio Huaraz. The latter is state-owned and has just celebrated its 25th anniversary, whereas the former is privately owned by an ex-mayor. Both broadcast from 6.00-23.00 o'clock and have a number of announcers ("locutores") that present their programmes consisting of music, news, messages, and commercials. Vernacular music is played from 6.00-7.00 in the morning

only; the rest of the day is filled with Creole, tropical, and pop music. On Sundays, vernacular music is performed live in the radio station from 6.00-7.30 o'clock.

Now that the instruments and the ways in which they are combined have been discussed, we will look at what types of music are played on them and what types of dances they accompany.

2.3: The repertoire

The musical genres of Latin America are the outcome of a long process of acculturation: Indian, European and African genres have influenced each other, resulting in many types of instrumental music, songs, and dances, with regional variations.

The terminology reflects this variety and is at times quite confusing (see Schreiner, 1982; Béhague, 1973). For instance, a well-known Peruvian piece "El condor pasa" is played in the Callejón de Huaylas by harpists who call it a "fox incaico", whereas Schreiner (1982:288) says that the Ecuatorian "sanjuan" is often called a fox incaico. Since the sanjuan is the Ecuatorian equivalent of the huayno, the fox incaico would be a type of huayno. But in a songbook "El condor pasa" is called a "yaraví incaico", which would seem more appropriate, since it is a sad song with a slow rhythm. To make the confusion complete, Schreiner says (1982:290) that "El condor pasa" is played in the style of a pasacalle, one of the vernacular types of the Callejón de Huaylas! Moreover, bandas in the Callejón play "El condor pasa" as a religious or military march. I will, therefore, not try to trace the origins of the repertoire of the Callejón de Huaylas, but describe the various genres encountered there using the names the people in the area call them.

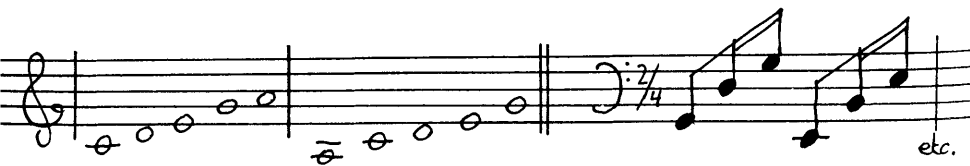
Because of a long process of acculturation, it is difficult to separate the musical elements of pre-Columbian origin from those of the European and African tradition. Béhague (1973:191,192) resumes this as follows:

"Essentially, the tunes are European in style, but a very large number show a great deal of repetition and make use of tetratonic and pentatonic scales. The introduction of diatonic scales in modern times has required adjustments in instrument making. Thus, today, six- and seven-hole 'quenas' are more common than the three- or four-hole models. In addition, European string instruments have, to a great

extent, modified the essential character of highland Indian music. For example, European harmonic patterns have been added to a music that was probably essentially monodic. Rhythmically, Indian traits prevail. Duple meters, with binary and ternary divisions, are the most frequent. Syncopated melodic lines are also very common in pure song genres such as the yaraví, and in dance types such as the 'huayno', where the first note of each beat tends to be strongly accented. Typical accompanimental rhythmic figures of the Andean area represent the unmistakably Indian percussion style. This style consists, for the most part, in a straightforward, systematic repetition of the simplest figures."



An illustration hereof is the huayno "Río Santa" which is discussed extensively in chapter 2.4.

In the early twentieth century the music of Peru was studied by Raoul and Marguerite d'Harcourt; they wrote a book about their findings with the significant title "La musique des Incas et ses survivances". Of the 198 melodies they analyzed, 140 (=71%) were based on two pentatonic scales without semitones. (1925:154)



C D E G A A C D E G

They also noted that the string accompaniment (on the guitar or the left hand of the harp) often consisted of a series of broken chords based on two fifths, with roots a minor third apart, presented in a rhythmic figure of an eighth followed by two sixteenths.

They found the meter to be generally duple (, with alternating duple and triple meter, or alternating binary and ternary divisions in a single meter, and syncopation ().

Much of what Béhague says may be applied to the music of the Callejón de Huaylas. However, diatonic scales existed before the arrival of the Spaniards. For instance, Stevenson, taking the pitch systems of pre-Columbian panflutes as examples, says (1968:246) that "because Andean players today often blow five-note melodies, the d'Harcourts had committed themselves to a pentatonic thesis. The evidence of the only surviving pre-Hispanic instruments whose pitch cannot have changed --these very clay antaras--uncomfortably conflicts with any such neat hypothesis." His "conclusion no.11" (1968:273) is as follows: "The indigenes certainly did not allow themselves to be confined by pentatonic, nor for that matter by diatonic, restrictions." It seems to me that what is at stake here are two different visions of the musical system, one which looks at the technical possibilities of the instruments, inherent in the physical object, the other which looks at what people do with the possibilities offered to them by the instruments, the choices humans make. As the d'Harcourts themselves say (1925:49): "Many highland Indians, although they know our diatonic scale, remain faithful today to the old scale in the construction of their instruments. Moreover, the great majority of the popular songs are based on it." This is certainly true for the Callejón de Huaylas, where the vernacular huayno, pasacalle and danza (music to accompany the traditional dance groups) are generally pentatonic, e.g. based on five notes, as far as the melody --played instrumentally or sung-- is concerned. The accompaniment as well as the melodic prelude and interlude are generally played instrumentally only and are diatonic, e.g. based on seven notes to the octave. The Creole and international genres are generally diatonic or chromatic. The members of the folk music groups often sing in diatonic parallel thirds, which shows the influence of Spanish folk polyphony.

Music is generally learnt from others or from records and is played by heart; only the religious marches played during processions are read

from sheet music bought in Lima by music teachers who copy and distribute it to musicians when teaching it to them. A teacher will spend a couple of days with a banda, at a set price, plus food and housing, as often as the members of the banda can afford to pay him. Well-known composers of religious marches are Felix Morán, who composed "Señor de los Milagros" (Our Lord of Miracles), Xenobio Cárdenas, who composed "Cruzpanani" (Road to the Cross)(sound-selection no.28), and Lauro Ramirez, who composed numerous marches. It is generally not known who composed the vernacular songs; older, well-known huaynos ("huayno conocido") are passed on from one musician to the other, with more or less variation. Improvisation is not a common way of creating songs. Often new huaynos are created by writing new words to already existing music. Many musicians are also composers, as will be seen in chapter 3 where the performers are discussed. When the composer is known, he or she is generally mentioned in the announcement, like: "'A los filos de un cuchillo', by the Pastorita Huaracina", or: "'Río Santa', a well-known huayno." There are a few well-known contemporary composers that live in Huaraz, such as Moises Castillo Villanueva, Maximiliano Rosario Shuan, Alejandro Collas Paucar, and Santiago Maguiña Chauca, who composed many songs that are performed by the Gorrión Andino (Andean Sparrow) (now deceased) and the Pastorita Huaracina (Little Shepherdess from Huaraz), both nationally-known vocalists from the Callejón de Huaylas. Luis Espinosa of Caraz is also widely known. Many well-known performers originally from the Callejón de Huaylas are also composers, such as Maria Alvarado Trujillo (Pastorita Huaracina) and Ernesto Sánchez Fajardo (Jilguero del Huascarán).

Composers often complain of others "stealing" their songs and guard their compositions jealously, as this fuga of a huayno composed by Ernesto Sánchez Fajardo shows:

Sin las notas musicales	Without the musical notes
Nadie sabría cantar	No one would be able to sing
Tampoco sin instrumentos	Also, without instruments
Nadie podría bailar	No one could dance

Pero también es muy justo	But it is also fair
Sébase reconocer	You'll have to agree
De autores, compositores	Of authors, composers
No plagien su propiedad.	The properties should not be plagiarized.

2.3.1: Religious and secular music

The people of the Callejón de Huaylas divide their repertoire of music and dance into religious and secular; secular music is, moreover, classified into vernacular, Creole and international genres. Folkloristic music and dance, a recent arrival upon the scene, has been added by me for reasons explained further on, but may be considered part of the international genre, or as a new form of vernacular music. (see chart 2)

A musician or a musical group performs the pieces they like, those they are asked to play by the public, or those that go with the occasion, as in the case of procession-music.

It should be noted that the same groups of musicians play religious as well as secular music at one and the same (religious) occasion: they play religious music during the procession or in the church, and secular music in a cantina or in the house of the mayordomo.

Religious music

Two types of religious music exist, one connected with the Roman Catholic ritual (religious marches played by bandas during processions, and hymns sung in church and during processions), the other of a more traditional and possibly pre-Columbian type: music played by traditional groups in church: the "adoración" and "despedida" --adoration and leave taking-- of the patron saint, and to accompany the traditional dance groups ("danzantes"). The latter are discussed in more detail in chapter 2.5.1. The religious repertoire for bandas is usually composed and written out, e.g. in music notation. Members of most of the bandas can read some music, which is taught to them by music teachers. During processions religious marches ("marchas regulares") are played, whereby the music sheets are

fastened with clothes-pegs to the backs of the musicians in front.

Secular music

The secular genres each have a number of types of music, some of which --like the popular huayno-- are types of song as well as dance. They are divided into vernacular (indigenous), Creole, international, and folkloristic music. From the traditional vernacular to the modern international genre the ever-increasing influence of other Latin American and international music may be noted; the folkloristic genre is an adaptation for the stage of the vernacular genre, often for the entertainment of outsiders.

The vernacular genre consists of huaynos and pasacalles. The huayno, being the most popular type of music and dance in the Callejón de Huaylas, will be treated separately in chapter 2.4. The pasacalle, originally a classical Spanish dance, has undergone many changes: in the Callejón, it may be played by a caja & roncadora player or by a banda, indicating the arrival or leave taking of a group of sponsors at a religious festival. In Quechua, this is called "ewallee", "to leave". Vocalists of string orchestras also sing pasacalles. Appropriately, a record of the well-known Gorrión Andino starts and ends with a pasacalle, the rest being huaynos. Like the huayno, the pasacalle ends with a faster "fuga". Pasacalles and huaynos are played by all kinds of orchestras, from caja & roncadora to banda. The groups that accompany the traditional danzantes, and the various combinations of flute and drum play huaynos and pasacalles only.

The Creole genre consists of the (Peruvian or Creole) waltz, the marinera, and the polka. The waltz and the polka are of European origin, whereas the marinera is a mix of colonial Spanish and African music and dance. The polka is only played instrumentally, mainly by string orchestras, whereas the waltz and the marinera are song- and dance-types as well, played by many types of orchestras, from caja & roncadora to banda, although much more often by bandas.

The international or classical genre consists of the fox incaico and Latin American types of music like the pasodoble, the cumbia and the

salsa. A particularly well-known fox incaico is "El condor pasa", composed by Daniel Alomías Robles. Although there are words to the music, I have only heard it performed instrumentally by sophisticated harpists that have been exposed to outside influences. It is also played by bandas, but is then played as a religious march during Holy Week processions or funerals, or as a military march during parades. The pasodoble is played by string orchestras, whereas bandas play them during bullfights. The lively Colombian cumbia and the Portorican salsa are the result of African, Indian and European influences. They are called "tropical music" (música tropical) and are played by urban "tropical orchestras" as well as by the better bandas.

Military marches are played by bandas, mostly at the occasion of civic holidays.

A unique combination of vernacular and international music is the "huayno-cumbia", called "chicha" in Lima. It is very popular with the second generation of migrants in Lima, and may at times be heard in the Callejón, played by the better bandas.

Chart 3 shows the repertoire of a number of musicians from the Callejón de Huaylas, from the more traditional caja & roncadora players who play mainly vernacular music, to the more modern bandas that play Creole and international music as well.

A last and recent genre of music is the folkloristic type performed on stage during contests, and in taverns in Huaraz. The repertoire consists of Latin American folk music played on instruments like the charango and the quena. The groups play Chilean "cuecas", Paraguayan "galopas", Bolivian "tonadas", Venezuelan "joropos", Mexican "corridos", and Peruvian huaynos and marineras. Although nationally-known groups based in Lima, like "Alturas" and "Tiempo Nuevo", do have a repertoire of testimonial or protest music called the "new song" (nueva canción) composed by people like the Peruvian Daniel Escobar, the Chileans Victor Jara and various members of the Parra family, and the Nicaraguan Carlos Mejía Godoy, the groups in Huaraz do not sing this type of songs in the taverns, allegedly because they are not allowed to do so by the tavern owners.

These musical genres coincide with the sociocultural groups in the Callejón de Huaylas: the vernacular music is more often played by the Indian population, whereas the repertoire of Creole and international music can be associated with the Cholos and the Mestizos. (see chart 4) Of course, this is not a hard and fast rule, and there are many exceptions.

2.3.2.: Religious and secular songs

Regarding the origin of the songs, Béhague (1973:182) says the following:

"The problem of the origin of Hispanic tunes in Latin American folk music is generally unsolved. But we can say with some certainty that the tunes sung in Latin America are for the most part not simply imports from Spain and Portugal (the texts more frequently are). They are more usually songs either composed in Latin America in the styles brought from Europe, or they are indeed songs brought from Europe centuries ago but so changed by the process of oral tradition that the tunes in Europe that are related to them can no longer be recognized as relatives; or perhaps it is the European tunes that have undergone change."

I gathered song texts of the Callejón de Huaylas by the following means:

- recordings: 96 texts, of which 82 were huaynos, were checked together with the performers. The Quechua texts were later rechecked with a Quechua-speaking teacher in Huaraz.
- song books ("cancioneros"):
 - 7 song books edited by Santiago Maguifia Chauca of Huaraz, a well-known composer and folklorist, with a total of 310 songs, the majority huaynos but also some yaravíes, marineras, pasacalles, and danzas.
 - 2 song books with songs composed by Ernesto Sánchez Fajardo, a

well-known performer, whose stage-name is "El Jilguero del Huascarán" (The Goldfinch of the Huascarán). They contain 64 songs, almost all huaynos.

The majority of the recorded songs were sung by Rosita Avila of Caraz, a middle-aged teacher with a detailed knowledge of and much love for the songs of the area. She mostly sang huaynos (29) but also other types of song such as pasacalles (3), yaravíes (3), canciones (3), religious songs in Quechua (2), and waltzes (3). Most of these are by other composers, but she also has compositions of her own: 4 huaynos, 2 canciones, and a waltz. They deal mostly with her love for the area of Caraz, her mother, her school, and the difficult life of the rural Indian. Her compositions are in Quechua as well as in Spanish.

Eloy Cano of Caraz, a middle-aged harpist, only sings huaynos, mostly learnt from records and other musicians. He has composed 4 huaynos, to which he added already existing fugas. A number of huaynos performed by him, alone or together with a violin player, were recorded, 26 of which have been written out and analyzed.

Juan and Fidencio Calvo of Huaylas perform some huaynos of the Callejón de Huaylas, but have a preference for the compositions in the so-called Oyón style, by Lucio and Tomás Pacheco, Ruben Cabello, and others. I recorded 13 of their songs accompanied on harp and violin. Of the composers of the Callejón de Huaylas, they prefer the already mentioned "Jilguero del Huascarán". They are influencing young harpists in Huaylas, who also show a preference for compositions in the Oyón style.

Martha Granados of Tumpa, a 13-year-old schoolgirl at the time, is the vocalist of a local string orchestra called "Los Aventureros de Tumpa" (The Adventurers from Tumpa). A total of 14 songs were recorded by me. She learned most of her songs from records of well-known performers such as the Gorrión Andino and La Pallasquinita (The Girl from Pallasca); these records are played on the public address system of

Tumpa, as well as on a record player her family owns. She also wrote a number of song texts, incorporating parts of already existing songs, to which her uncle Enrique Mishti wrote the music.

Harp and violin players often accompany themselves when singing, as do the members of folk music groups. String orchestras have a male or female vocalist at public events, like a contest or a performance. They are dressed in local clothes or a folkloristic version thereof, and stand in front of the musicians, dancing in-between strophes. The mimics of the vocalists are rather stereotyped: dramatically outstretched hands when beseeching fate to change its ways, clutched to the bosom when imploring faithless love, etc. The dancing can be quite vigorous, especially in the last and faster part, the fuga. The singing style is high and strident, especially that of the women. Being a singer is one of the few musical roles open to women in the Callejón de Huaylas, other than being a member of a traditional dance group.

Religious songs

In church and during processions hymns belonging to the Roman Catholic liturgy are sung. (sound-selection no.1) They have titles like "Perdone a tu pueblo, Señor" (Pardon your people, Lord), "Salve Maria", "Señor de los Milagros" (Our Lord of Miracles), etc. Some of them, like the following example, are in Quechua.

(sound-selection no.2):

Kuyakoq Maria	Loving Mary
Qoyawaraq qoyllur	Morning star
Shumaq kuyee mama	Beautiful and beloved mother
Ankupeekallamee	Have mercy on us
Waree wanukuptii	Tomorrow when I die
Shumaq mamallayri	My beautiful mother
Kuyee waweekiman	Your beloved son
Qayakaramunki.	You will implore.

(first four lines repeated)

Waktsa vidallacho	In my poor life
Waqarpurillaptii	When I walk, crying
Chakilleekiman chayamu	We come at your feet
Makillakuna tsoqpashqa.	Our hands entwined.

(first four lines repeated)

Secular songs

Many of the secular musical types are sung, and texts of vernacular, Creole and international songs may be found in songbooks. In the Callejón de Huaylas, vernacular songs like the pasacalle and the huayno are the most popular. Pasacalles indicate the beginning and the end of an event, and are sung upon arrival and when taking leave. For example: the skits of the Incaicos during the festival of Saint Elizabeth of Huaylas start with a pasacalle, followed by a (historical) drama like that of the murder of the last Inca Atahualpa by Francisco Pizarro, and end with a huayno and a pasacalle that are sung as well as danced.

The Princesita de Yungay (Little Princess of Yungay) recorded a pasacalle on the earthquake of 1970, composed by Teodoro López:

Recuay y Huaraz, Carhuaz y Yungay	Recuay and Huaraz, Carhuaz and Yungay
Caraz, Huallanca, Chimbote y Casma	Caraz, Huallanca, Chimbote and Casma
Aija, provincia de las vertientes	Aija, province on the other side
Ahora lloran de la tragedia.	Today weep because of the tragedy.

Todos los pueblos y sus distritos	All the towns and their districts
La mayoría se han terminado	The majority are no longer
Lloran de dolor seres queridos	Beloved persons are weeping in pain
Padres e hijos son sepultados.	Fathers and sons are buried.

Callejón de Huaylas belleza andina	Callejón de Huaylas, Andean beauty
Hoy convertida en una ruina	Today converted into a ruin
Solo quedará para la historia	Only remains for history
Mi pobre corazón llora de dolor.	My poor heart that weeps in pain.

The huayno, being by far the most popular song type in the Callejón de Huaylas, will be dealt with in detail in chapter 2.4. Together with the pasacalle it is the traditional type of song of the area and is sung by Indians and Cholos. The Mestizos enjoy singing huaynos as well, but show a preference for Creole songtypes like the waltz. Creole songtypes like the waltz and the marinera are sung by groups in taverns (sound-selection no.33 is of "Hermanos del Ande" singing the waltz "Xenobia"), and at public performances or contests. Songs from the international genre are generally not sung in the Callejón de Huaylas. The folkloristic groups sing Latin American folk songs.

2.4: The huayno as focal point of the musical culture

En la punta de aquel cerro	On top of that mountain
Hay una linda pastorita	There is a pretty shepherdess
Pastorita huaracina	The shepherdess from Huaraz
Que nos canta con voz fina.	That sings to us in a lovely voice.

Esta linda pastorita	This pretty shepherdess
Canta y llora nuestros huaynos	Sings and cries our huaynos
Yaravíes y pasacalles	Yaravíes and pasacalles
Encantadas por los valles.	Enchanted by the valleys.

Con los huaynos ancashinos	There are no huaynos
No hay un huayno que se iguale	That equal the huaynos from Ancash
Solo ellos han nacido	Only they were born
De un corazón confundido.	Out of a confounded heart.

Preguntemos a las chiscas	Let's ask the chiskas
Quien nos dira por las chicas	Who will tell us on behalf of the girls
Sin el huayno no hay amores	Without the huayno there are no loves
No hay amores en las flores.	There are no loves in the flowers.

(Fuga)

Así se canta de alma	Thus one sings from the soul
Los huaynos con emoción	The huaynos with emotion
Los huaynos ancashinos	The huaynos from Ancash
Que brotan del corazón.	That flow from the heart.

("Linda Pastorita", pasacalle, in: Chauca no.4)

Huaynos often sing of the beauty of the Callejón de Huaylas, its pretty women, and other pleasant memories. This huayno alludes to the "Pastorita Huaracina", a famous vocalist who now lives in Lima but is originally from the area and the types of songs that she sings. (see chapter 5.1). Of these, huaynos are the preferred type, since they

"flow from the heart".

The huayno is to the present-day people of the Callejón de Huaylas what the taqui was in pre-Columbian times: an inextricable unit of music, song, and dance. According to Josafat Roel (1959:130-133) "the huayno is at the same time music, poetry, song, dance, musical instruments, tonal system, style, social classes, human groups, specific culture, etc."; in the province of Chumbivilcas the huayno is still called "taki". It is typical of the highlands, and a symbol of Indian and Mestizo cultures alike. Its most characteristic musical features are a pentatonic melody and a binary syncopical 2/4 rhythm. The huayno, also called "chuscada" in the Callejón de Huaylas, is the most popular type of music: of the 96 songs recorded by me, 82 (=85%) are huaynos. It belongs to the vernacular genre and is played by all types of instruments, from the caja & roncadora, via the string orchestra, to the banda. When it is played on a solo instrument like the harp, the harpist often sings to his own accompaniment. String orchestras often have a male or female vocalist who does not play an instrument.

The public participates by clapping their hands to the rhythm of the music, beating the rhythm on the sound-box of the harp, whistling or singing along, and dancing to the music.

It is played in a secular context only, even though the event may be a religious one. For instance, during a patron saint festival harp and violin duos or small string orchestras often perform in cantinas next to the plaza where the procession is held.

In the '60s José María Arguedas and Milton Guerrero (1981) analyzed 2,668 pieces of Andean folkloristic music on 1,334 singles, in nine musical areas of Peru. Of these, 2,245 (=84%) were huaynos. The area of the Mantaro Valley in Central Peru ranked first with 1,052 pieces, of which 740 were huaynos and 204 huaylas, which are the local equivalent of the huayno. The area of Ancash (comprising the departments of Ancash and Huánuco, and the province of Cajatambo in the department of Lima) ranked second, with a total of

675 pieces, out of which 627 (=93%) were huaynos. 69 Huaynos were recorded by the Pastorita Huaracina, 60 by the Jilguero del Huascarán, and 31 by the Princesita de Yungay.

After some remarks on the origin of the huayno, the music of the well-known huayno "Río Santa" played by harpist Eloy Cano will be analyzed as a representative sample, in an attempt to show the Spanish influences on the Indian music. This is followed by a discussion on the huayno as a song type, with a number of examples from the Callejón de Huaylas. (The huayno as a type of dance will be discussed in chapter 2.5)

As far as the music and the song texts are concerned, the huaynos are, to a lesser or greater extent, a mixture of pre-Columbian and Spanish traits. Musicologically speaking they may be pentatonic or diatonic, with syncopated Indian rhythms. The song texts may have originated in Spain, according to Béhague (1973:181) who says that many song types are derived from the old Spanish "romance", based on eight-syllable lines and four-line stanzas. He adds (1973:193) that the Quechua huaynos still exhibit an aboriginal character, but with an increasing degree of Spanish flavor in both music and texts. Arguedas and Guerrero (1981:11) argue that music shows a greater persistence than language, since the huayno still occurs in the highlands of the department of La Libertad and the larger part of Cajamarca, just North of the department of Ancash, where Quechua has been replaced by Spanish.

Huaynos generally consist of two or three stanzas followed by a faster fuga. The stanzas and the fuga are often repeated and have four lines of six to ten syllables. These quatrains show verse features, e.g. balanced use of lines of particular length, of stress meter, and of rhyme. Two lines form a couplet, and two couplets form a stanza. In the lines of a couplet a particular image is often repeated in other words, for example:

eesisi kuyeeekuyaq	so much do I love you
eesisi weellukuyaq	so much do I care for you

This pattern of repetition is called "parallelism" by Edmonson (1971: 96-98), who adds that "aboriginal American poetry is overwhelmingly composed in parallelistic couplets".

Since music and text are closely related, textual repetitions inspire corresponding musical repeats; thus, given the fact that the melodies are syllabic, e.g. there is a one-to-one music-to-word ratio, a six-syllable line corresponds to a three-bar musical phrase in duple meter, a couplet to a six-bar period, and a stanza to a twelve-bar section.

Because the music is syncopated, verse is also syncopated, with stress accents on syllables that normally would not receive them. For instance:

Ya no quiero tu cariño
instead of:
Ya no quiero tu cariño

A poetic device much used is that of metaphore, based on similarity: a woman is called a dove or a flower because she has their beauty and softness.

The river Santa, that runs through the valley, is a source of life to the farmers, and the subject of one of the best-known huaynos of the area, sung by Eloy Cano. (sound-selection no.14)

mm = ♩ = 96

Río Santa Río Santa caudaloso.

Quiero que lleves to-dar mis pe-nas al ol-vi-do. Quiero que

lle-ves to-dar mis pe-nas al ol-vi-do.

Fuga

Mar-ka-cho ya-ku-cho kee-kan-ga. Siem-pran ki-kii-pa kee-kan-ki.

(transcription: A. Noordam)

Río Santa, Río Santa, caudaloso
Río Santa, Río Santa, caudaloso
Quiero que lleves todas mis penas al olvido
Quiero que lleves todas mis penas al olvido.

Todos me dicen, todos me cuentan, que eres santa
Todos me dicen, todos me cuentan, que eres santa
De qué te vale, de qué te sirve, que eres santa
Si tus corrientes son traicioneras, Río Santa
De qué te vale, de qué te sirve, que eres santa
Si tus corrientes son traicioneras, Río Santa.

Freely translated: "River Santa, please take my troubles away on your abundant waters. Everyone tells me that you are holy, but to what avail, if your currents are treacherous, River Santa."

(Fuga)

Markacho yakucho keekarqa In the village, in the water
Siemprikan kikiipa keekanki You will always be mine
Akapano kiriiki wishushqapis Toothless like a guinea pig
Siemprikan kikiipa keekanki. You will always be mine.



(The Quechua spelling of Gary Parker (1976) is followed, with some exceptions: /ay/ when pronounced [e:] is written as /ee/ /uy/ when pronounced [i:] is written as /ii/)

The meaning of the fuga is not entirely clear; it is possible that the words "village" and "water" designate the essentials of life: a place to live and water to cook and wash. Cano sings the same fuga with another huayno, but instead of repeating the second line, as he does above, he sings "Kuchipano senqueki roqushqapis" meaning "Like the cut-off nose of a pig", repeating the image of the third line. A Quechua-speaking informant told me that the absent teeth of the guinea pig and the cut-off nose of the pig stand for "highlander love" (amor serrano), where a woman loves a man even though (or

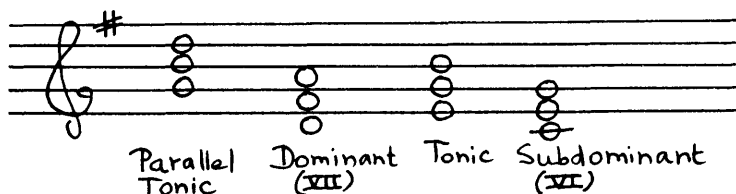
because of) he treats her badly.

The last and faster part of the huayno, called "fuga" or "zapateo", is often in Quechua. It usually does not link on to the main part of the huayno, and the same fuga may be used for different huaynos.

The melody, played with the right hand on the upper two octaves of the harp, is pentatonic without semitones using the notes G A B D E. Eloy calls this scale (our G-major with its parallel E-minor) "mi-menor", and plays most of his repertoire in this scale because, as he says "it has more room (tiene más espacio) to play broad song (canto largo) which is the legitimate sound (legítimo sonido) that comes out neat (nítido)". Mi (our E) is the "fixed note" (nota fija), whereas Sol (our G) is the "rest" (descanso) and Si (our B) is the "answer" (contestación).

Very characteristic of the huayno is the fact that the first line almost always ends on a "semi-conclusion" (G) whereas the second line ends on a "conclusion" (E), when playing in the G-major pentatonic scale. The rhythm is binary () with syncopation (). Eloy's rather unschooled voice ranges one pentatonic octave, from E to E', with rubato and glissando. Here may be heard how song text and melody influence each other mutually: the music follows the language when words are drawn out, and the language follows the music when it has to follow the syncopation.

However, it is in the harmony played by the left hand in the lower two octaves of the harp that Western influences show. In Western (diatonic) harmonization the chords belonging to the scale of G-major/E-minor (in which "Río Santa" is played) are:



Of these, Eloy uses mainly the tonic and parallel tonic chords. Apart from the harmonizing chords of the accompaniment played by the left hand, Eloy also uses the diatonic scale as adornment of the melody.

"Río Santa" was recorded by me on various occasions:

- played by a duo of cajas & roncadoras during Carnival in Yungay;
- played by a harp and violin duo during a birthday party in Yungay; the harpist sang to his own accompaniment, the violin played the melody, and the visitors sang along, beating the harp for rhythmic accompaniment;
- played by a small string orchestra consisting of two guitars, a mandolin and a violin, at a farewell party for the mayor of Caraz; the visitors sang, together with the performers;
- played by a (blind) harpist accompanied by a violin and a quena, at the patron saint festival of San Roque in Mancos, in a cantina; he sang to his own accompaniment, with the violin and quena playing the melody;
- played by a folk music group in Huaraz, consisting of charango, panflutes, quenans, guitar, and bombo; all members of the group were also vocalists. (sound-selection no.34)

Cano also sings "Ay zorro,zorro", a well-known huayno in the Callejón de Huaylas. It is one of the few huaynos entirely in Quechua and, according to some informants, an old one.

Ay zorro zorro zorro de la puna
 Qamtawan noqatash nuna chikimantsik
 Ay zorro zorro zorro de la puna
 Qamtawan noqatash nuna chikimantsik.

Qamta chikishunki ushanta suwaptiki
 Noqata chikiman wawanta kuyaptii
 Qamta chikishunki ushanta mikuptiki
 Noqata chikiman wawanta kuyaptii.

Qamshi kutitsinki ushanta millwantin
Noqanam kutishishaq wawanta willkantintin
Qamshi kutitsinki ushanta millwantin
Noqanam kutishishaq wawanta willkantintin.

(Fuga)

Pwediitsu, pwediitsu
Apallalla puniita pwediitsu
Tikraramu, tumaramu
Manamkaqlamanmi tikrarkulla.

The free translation is as follows: "Oh fox of the puna, the man hates both of us; he hates you because you stole his sheep, and he hates me because I love his daughter. You will have to give back the sheep with the wool, and I will have to return his daughter with his grandson." Fuga: "I can't sleep alone; I turn over and over, and there is nothing."

In Andean folktales, the fox is a sly and ambitious animal, that always winds up being punished. He represents the highest degree of intelligence, the negative and destructive side. He is a trickster, too clever for his own good, whose every adventure ends in disaster and destruction.

The huayno, originally from the highland, is fast becoming a national genre due to highlanders migrating from the provinces to Lima. (Lima had 1,641,221 inhabitants in 1961 and 3,286,177 in 1972) The migrants often join regional clubs which provide them with a frame of reference to the urban and national context.

Arguedas wrote the following on the acceptance of the huayno, in 1954: "Only thirty years ago, to sing a huayno in Lima was a daring act; the good people looked with great surprise, and the majority with ill-concealed contempt upon the person who ventured to whistle or hum some music of the 'highlanders'."

In the '80s this is not the case anymore: the vernacular music of the

Andes is now a part of the daily life in Lima. Middle class Creoles, who used to look with contempt upon the highlanders and their music, now go to "peñas folklóricas", touristic places in the center of Lima, to have a drink and to listen to music from the Andes.

Huaynos also "travel", and nationally-known huaynos like the top hits "La rosa blanca" of 1980 sung by Romulo Meza (El Comunero de los Andes), and "El alizal" of 1981 sung by Mina Gonzalez, were heard on the radio and on record players, and played by bandas, string orchestras, and cajas & roncadoras alike.

A number of Peruvian scholars have made analyses of huaynos: Abdón Yaranga (1982), César Vergara (1981), and Jürgen Golte/Ellen Oetling/ Carlos Degregori (1979).

Yaranga analyzed 1000 huaynos from Ayacucho (Central Peru) and distinguished two types of huaynos: indigenous and Cholo-Mestizo huaynos. According to him, the indigenous huaynos are mainly in Quechua, talk of pure and sacred love, and have no fugas. The Cholo huaynos have Quechua as well as Spanish stanzas, talk of passing and imperfect love, and have fugas. The Mestizo huaynos are in Quechua, Quechua and Spanish, or Spanish and the love described in them is human and profane. Many stanzas of existing indigenous or Cholo huaynos are adapted or changed, they usually have a title and the composers are known. Above all, the huayno is a song for the loved one, as well as the expression of suffering and leave taking.

Taking Yaranga's classification of huaynos, it would appear that there are Cholo and Mestizo huaynos in the Callejón de Huaylas, but no indigenous huaynos: all of the huaynos have fugas, few of them are entirely in Quechua, and most speak of imperfect love. Older, anonymous huaynos like "Río Santa" would be of the Cholo kind, and huaynos of which the composer is known of the Mestizo kind. Composers like Maguifia Chauca and Castillo Villanueva have composed a large number of huaynos on the barrios and surroundings of Huaraz, as well as love huaynos. These would be Mestizo huaynos because they have a title, are in Spanish or in Quechua and Spanish, have fugas, and talk

of human and profane love.

The fact that most of the huaynos of the Callejón de Huaylas are of the Cholo and Mestizo types, may be explained by the fact that the area has been settled by Spaniards from the beginning of the Conquest, unlike other areas of Peru where indigenous huaynos may still be found. The texts are often in Spanish or Spanish and Quechua, the dance steps have been influenced by Spanish choreography, and the pentatonic tunes have diatonic accompaniments.

César Vergara analyzed 143 huaynos from South and Central Peru, in order to discover the values expressed in them. He found that in the huaynos mostly negative feelings such as conflict, insecurity, distrust, impotence, etc. are expressed, often in an indirect way. The peasants find themselves in a marginal position, due to a capitalistic and individualistic system. All things are predetermined and man is a plaything of fate, unable to change anything. Passivity and subordination are the consequences of this fatalistic attitude, and a necessary condition to maintain class differences. There is no individual solution, however, because the problem is a structural one: the solution must be a product of political struggle of the peasants.

Vergara ends by saying: "The huayno expresses the way of thinking of the actual peasant, the product of a process of acculturation."

An interesting analysis of the popular songs of the Andes as an expression of peasant ideology has been made by Golte, Oetling, and Degregori.

Their research is based on 342 songs chosen out of more than 3,000. Of these, the majority huaynos, 315 were in Spanish or in Spanish and Quechua, and 27 in Quechua. As method of analysis they compiled associative fields: a series of words that occur in a certain association and concatenation. For instance, the concept most frequently encountered is "amor" (love), which occurs in 207 of the songs. It is associated 126 times with "corazón" (heart), 117 times with "sufrir" (suffer), and 47 times with "tierra" (homeland).

Their hypothesis was that the frequent repetition of associative fields results in the fixation of those associative fields in the

minds of the individuals that are exposed to them. At the same time they are a way of reacting to reality for them.

Based on the above, the following model was constructed:

- utopia in the past, the original or ideal situation: love and the place of birth;
- suffering in the present: the destruction of the original or ideal situation by persons or impersonal forces;
- evasion in the future, the solution: forgetfulness through drinking, leaving or dying.

The analyses of Vergara and Golte/Oetling/Degregori differ from that of Yaranga, in that they relate the contents of the huaynos to the present social, economical and political situation of the Indian peasants. This is why I will list and analyze a number of huayno-stanzas from the Callejón de Huaylas, using the tripartite division of Golte, Oetling and Degregori. After the title of the huayno, the source is given: "in Chauca no..." indicates that the text is to be found in one of the song books edited by Santiago Maguiña Chauca of Huaraz ("Cancionero Popular Folklórico Huaracino"); "sung by ..." means that the music was recorded by me and the text checked with the performer.

The past is associated with the ideal situation, the present with suffering, and the future with evasion.

The past

The ideal situation is represented by the homeland and the love and care of the parents.

The homeland ("terruño"), where one was born, is fondly remembered:

Soy huaracino	I am from Huaraz
Cholo ancashino	Cholo from Ancash
De la región noble	Of the noble region
Del gran Atusparia.	Of the great Atusparia.

Donde todos gozan	Where all rejoice
Lleno de alegría	Full of joy
Cantando y bailando	Singing and dancing
Alegres chuscadas.	Gay chuscadas.

Qué hermoso es mi tierra	How beautiful is my homeland
Buena y generosa	Good and generous
Con sus cordilleras	With its mountain ranges
Y su Río Santa.	And its Santa River.

("El Huaracino", in Chauca no.5)

(Atusparia was the leader of a peasant revolt that took place in 1885)

and:

Yungay hermosura	Beautiful Yungay
Tierra t�n querida	Homeland so beloved
Por sus bellas mujeres	For its pretty women
Y su R�o Santa.	And its Santa River.

("Yungay hermosura", sung by Eloy Cano)

However, a person often has to leave the homeland, in search of earning a living.

Ay destino tan fatal	Alas fatal destiny
Me llevas tan lejos	You're taking me so far away
Nunapa markallancho	To go to unknown places
Waqar purinapaq.	Weeping.

("Mi fatalidad", in Chauca no.6)

or:

As� ser� suerte	Thus will be the fate
De este peregrino	Of this pilgrim
Andar de pueblo en pueblo	To go from town to town
Sin ning�n cari�o.	Without any affection.

(fuga "Hasta siempre", in Chauca no.7)

Parents die, leaving the person an orphan, to fend for himself in a hostile world:

Manam mamaa kantsu	I have no mother
Manam yayaa kantsu	I have no father
Mamaa yayaa kaqpis	The mother and father I had
Allpapa shonqunchoomi	Lie deep below the earth
Intilla yayayoq	The sun has a father
Killalla mamayoq	The moon has a mother
Qolloq shonqullaata	The loneliness of my heart
Pipis ankupantsu.	No one pities.

("El Huerfano", sung by Rosita Avila)

and:

Yo no tengo padre	I have no father
Yo no tengo madre	I have no mother
Yo soy huerfanito	I am an orphan
Solito en el mundo.	Alone in the world.

("El Zorzalito", in Chauca no.7)

Love and marriage may be a way to find happiness again:

Qampa nawiki noqapa nawii	Your eyes and my eyes
Kuyanakurmi qawapaanakun	Look at each other because they love each other
Qampa chakiki noqapa chakii	Your feet and my feet
Musyanakurmi topanakun	Touch each other because they know each other
Qampa shimiki noqapa shimii	Your mouth and my mouth
Kuyanakurmi mutsapaanakun	Kiss each other because they love each other
Qampa nawiki noqapa nawii	Your eyes and my eyes
Kuyanakurmi weellupaanakun.	Caress each other because they love each other.

(fuga "Si serán tus ojos", sung by Rosita Avila)

Married life is symbolized by guinea pigs and chickens, prepared by a woman for her husband:

Eesisi chinapa karifu	Such is woman's affection
Eesisi chinapa konsyensya	Such is woman's affection
Akata niptii llushturkamun	When I ask for guinea pig, she scalds it
Wallpata niptii pishtarkamun.	When I ask for chicken, she kills it.

(fuga "Quisiera olvidarte", sung by Eloy Cano)

The present

Soon, persons or impersonal forces destroy this ideal situation, which leads to suffering. Parents-in-law may be such destructive persons.

Keeta yarpakurkur	If you remember this
Amari cholita	Be careful, cholita
Keeta qonqarirkur	If you forget this
Amari negrita	Be careful, negrita

Suegrapa makinqa	The hands of a mother-in-law
Suegrapa makinmi	Are hands of a mother-in-law
Kuffadupa chakinqa	The feet of a father-in-law
Kuffadupa chakinmi.	Are feet of a father-in-law.

(fuga "Mameekiwantsu pasanki", sung by Rosita Avila)

("Cholita" and "negrita" are diminutive forms of "chola" and "negra", affective terms for women.)

or:

Pweediitsu pweediitsu	I cannot, I cannot
Suegraawan puniita pweediitsu	I cannot sleep with my mother-in-law
Suegrata suegrata	My mother in law
Suegraaqa anaspa chupano	Smells like the tail of a skunk.
	asyaakun.

(fuga "A los rayos de la luna", sung by Eloy Cano)

and:

Quisiera tener mi carro	I would like to have a car
Como lo tiene el gobierno	Like the government
Para llevar a mi suegra	To take my mother-in-law
A las puertas del infierno.	To the doors of hell.

("Carrito de gobierno", composed by Ernesto Sánchez Fajardo)

Love dies, and men and women betray each other, taking lovers:

Me dicen me cuentan	They tell me
Que ya tienes otro dueño	That you have another owner
Amalo pues como me has amado	Love him like you loved me
Quieralo pues como me has querido	Love him like you loved me
Quidado sí con traicionarlo	But be careful no to betray him
Como a mi me has traicionado.	Like you have betrayed me.

("Qué te pasa corazón?", sung by Eloy Cano)

and:

En el telar del amor	On the loom of love
Solo se teje el engaño.	Only deceit is woven.

("En el telar del amor", sung by Martha Granados)

or:

Ayer te vi	I saw you yesterday
De nuevo quise quererte	I wanted to love you anew
De poco llego a hablarte	I talked to you for a while
Se han terminado toditas	All my hopes are finished
mis esperanzas	
Solamente cenizas nos quedan. Only ashes remain.	

("Ayer te vi", sung by "Hermanos del Andé")

Sopa de chochoca	Beansoup
Para tu marido	For your husband
Caldo de gallina	Chickensoup
Para tu querido.	For your lover.

Papa sancochada	Boiled potato
Para tu marido	For your husband
Huevo estrellado	Fried egg
Para tu querido.	For your lover.

(fuga "Sopa de chochoca", composed by Ernesto Sánchez Fajardo)

And the conclusion is that it is better not to be married:

Yo no quiero ser casada	I don't want to be married
Ni tampoco ser velada	Nor be watched
Porque los que son casados	Because those who are married
Se alimentan de pesares.	Feed themselves on sorrows.

("Canastita", in Chauca no.4)

The marginal position of the individual is explained by fate, an impersonal force that destroys the ideal situation.

Acaso por ser hombre	Perhaps because he is a man
Tiene que sufrir tanto	He has to suffer so much
Depende de ti mismo	That depends on yourself
Depende de tu suerte.	That depends on your fate.

("Perla perlita", in Chauca no.6)

Para mi ya no hay consuelo	For me there is no consolation
Para mi ya no hay alivio	For me there is no relief
Porque soy desgraciado	Because I am unfortunate
Todo pasa todo sucede.	Everything just happens.

Unos nacen con estrella	Some are born with a star
Yo he nacido sin ella	I was born without one
Tanto tanto es mi desgracia	So very unhappy am I
Que ya pienso suicidarme	That I think of killing myself

("Malvasina", in Chauca no.4)

Part of fate is to be poor:

Porque soy pobre me desprecias	You despise me because I am poor
No tengo dinero no valgo nada	I have no money I am worth nothing
El mundo es ajeno tenlo presente	Bear in mind that the world is strange
Manana más tarde ay nos veremos.	Tomorrow or after we will see each other.

("Mi pobreza", sung by Juan Calvo)

El rico vale por su dinero	The rich man is valued for his money
El pobre vale por su amor.	The poor man is valued for his love.

("Huaracino Libertador", in Chauca no.4)

Sí por pobre me desprecias	If your despise me because I am poor
Veo que tienes razón	I imagine that you are right
Amor pobre y leña verde	Poor love and green firewood
Arde cuando hay ocasión.	Burn when they have an opportunity.

("Cordillera de los Andes", sung by Fidencio Calvo)

But:

Orgullos y vanidades	Pride and vanity
Nu duran eternidades	Do not last forever
Aunque te vistes de seda	Although you dress in silk
Siempre seremos iguales.	We will always be equal.

("Murallas quieren ponerme", sung by Eloy Cano)

To end on an optimistic note:

Corazón corazón	Heart heart
Qué te pasa pues corazón	What is happening to you heart
Todo mal tiene remedio	There is a remedy for all injury
Solo la muerte no tiene.	Except for death.

("Qué te pasa corazón", sung by Eloy Cano)

Tseetaku waqakushun	Are we going to cry because of this
Tseetakush llakikushun	Are we going to be sad because of this
Al pesar de los pesares	Despite all our troubles
Tushukur wararishun.	We will dance until daybreak.

(fuga "La sobradita", sung by Eloy Cano)

The future

There are various ways to find forgetfulness: through drinking, leaving, and dying.

Borrajas estoy buscando	I am looking for borage
Borrajas para borrar	Borage to erase
Olivo estoy buscando	I am looking for olive
Olivo para olvidar.	Olive to forget.

("La piedra lisa", sung by Eloy Cano)

(This stanza is based on similarity of sound: "borrajas"/"borrar" --"borage"/"to erase"-- and "olivo"/"olvidar" --"olive"/"to forget".

It would be interesting to check with informants whether borage and olive are considered to cause oblivion.)

Quisiera olvidarte	I would like to forget you
Pero no he podido	But I have not been able to
Este amor maldito	This cursed love
Rendido me tiene.	Wears me out.

("Quisiera olvidarte", sung by Eloy Cano)

Haberte querido tanto	Because I loved you so much
Hoy me encuentro aquí tomando	I find myself here drinking today
Bebiendo gota por gota	Drinking drop by drop
Sufrimiento que me has dado.	The suffering that you have given me.

("Hay noches que me vuelvo loco", sung by Eloy Cano)

Queridos amigos	Beloved friends
Sírvame una copa	Serve me a glass
Quiero emborracharme	I want to get drunk
De angustia y pena.	From anguish and sorrow.

("El borrachito", in Chauca no.4)

Al pie de un olivo verde	At the foot of a green olive
Dos amantes que se separan	Two lovers separate
Como el olivo es amargo	Just as the olive is bitter
Amargo es separarse.	It is bitter to separate.

("Al pie de un olivo verde", sung by Eloy Cano)

A despedirme he venido	I have come to say goodbye
Porque mañana me voy	Because I am leaving tomorrow
Llorando estoy	I am weeping
Lo desgraciado que soy.	For being so unfortunate.

("Amapolita", sung by Rosita Avila)

Hoy estoy aquí	Today I am here
Mañana ya no	But not tomorrow
Pasado mañana	The day after tomorrow
Por donde estaré.	Where will I be.

("Hoy estoy aquí", sung by "Hermanos del Ande")

Entregar mi vida quisiera	I would like to deliver my life
A los filos de un cuchillo	To the edges of a knife
A ver si de esa manera	To see whether in that way
Se acabará mi existencia.	My existence will be finished.

("A los filos de un cuchillo", sung by Eloy Cano)

or:

Meetan tsee kuchillo	Where is the knife
Meetan tsee navaja	Where is the razor
Kee kuyakoq shonqota	To pierce
Traspasarínapaq.	This loving heart.

("Meetan tsee kuchillo", sung by Eloy Cano)

The huaynos of the Callejón de Huaylas all have fugas. They are not directly connected to the stanzas of the huaynos, and one fuga may be used for several huaynos, although originally each huayno had its own fuga. They often are in Quechua and full of secondary meanings. For instance:

Meechoomi wamra punun	Where does the girl sleep
Tseellata willaramee	Just let me know
Kikillaanam yeekukushaq	I will enter
Llutskeepapis hariipapis.	Slipping and sliding.

(fuga "Azucena linda flor", sung by Eloy Cano)

Keenoochoomi kuyanaki	This is how love is
Keenoochoomi weellunaki	This is how love is
Katriki hanancho kuyanaki	Love is on top of your bed
Wayiki qepancho weellunaki.	Love is behind your house.

(fuga "Meetan tsee kuchillo", sung by Eloy Cano)

Eesisi kuyeeekuyaq	I love you so much
Eesisi weelliikuyaq	I love you so much
Biscocho kaptikeqa mikukurkullaqmanchi	I could eat you like bread
Chiklrella kaptikeqa kachukurkullaqmanchi.	I could chew you like gum.

(fuga "Picaflorcito", sung by Eloy Cano)

Así es, así ha de ser	That's the way it is/should be
Pásame la mano por aquí nomás	Just put your hand here
Si eres casada una sola vez	If you're married just once
Si eres soltera cada vez nomás.	If you're single whenever
	you want.

(well-known fuga)

At times the meaning of fugas is obscure, as may be seen in the fuga of "Río Santa", above, and this one:

Ay tsuraq tsuraq	Maybe maybe
Pweedinki mantsuraq	You could
Rachakpa chankanta	Make ham out of
Hamunanki mantsuraq	The leg of a frog
Pweedinki mantsuraq	You could
Pweedinki mantsuraq	You could
Ukushpa millwanta	Spin the wool
Putskanki mantsuraq.	Of a mouse.

(fuga "Piedrecita del camino", sung by Rosita Avila)

(It may be directed to a braggart, or indicate the inability to change things.)

Fugas often have shorter lines and a faster rhythm:

Tseeta yarpakurkur	Remembering this
Tseeta yarpakurkur	Remembering this
Amari cholito	Watch out cholito
Qonqaramankitsu.	You won't forget me.

(fuga "La cartomancia", sung by Rosita Avila)

From the above stanzas it will be clear that nostalgia, fatalism, and a wish to find forgetfulness are the emotions that occur most in the huaynos of the Callejón de Huaylas. This may be related directly to the marginal position of the Indians and --to a lesser extent-- the Cholos.

Few "protest" huaynos exist; almost all have been composed by Ernesto Sánchez Fajardo, El Jilguero del Huascarán. For instance:

"Verdades que amargan"

Si reviviera Luis Pardo	If Luis Pardo were to live again
Si reviviera Atusparia	If Atusparia were to live again
No habría tantos abusos	There would not be so much abuse
Con la clase proletaria.	Of the proletarian class.

A las palabras del pobre	To the words of the poor man
Nunca le dan las razones	They never give consideration
Aunque la razón le sobre	Even though they have more than reason
Más pueden las opresiones.	Oppression is more effective.

Si uno aguanta es un bruto	If one endures, one is ignorant
Si no aguanta es un malo	If one does not endure, one is wicked
Dale azote dale palo	Whip him beat him
Esa es la suerte del Cholo.	This is the Cholo's lot.

En qué lugares no han visto	Where haven't they seen
Castigar con injusticia	Injust punishment
Dar libertad al culpable	Liberating the guilty
Y al inocente la cárcel.	And imprisoning the innocent.

Al que roba cuatro reales	He who steals four reales
La justicia lo estrangula	Is strangled by justice
Pero al que roba millones	But he who robs millions
La justicia más lo adula.	Is flattered more by justice.

(Fuga)

En este mundo de vivos	In this world of clever people
El vivo vive del zonzo	The clever one lives off the simpleton
El zonzo de su trabajo	The simpleton off his work
Y el diablo de sus maldades.	And the devil off his wickedness.

And:

"La pobreza"

La pobreza para unos	For some poverty
Es riqueza y felicidad	Is wealth and happiness
La pobreza para otros	For others poverty
Es desgracia y fatalidad.	Is disgrace and ill fortune.

Estos dos grandes dilemas	These two great dilemmas
Nos induce a pensar	Make us think

Usted de juez ha de saber
Establecer la verdad. You as judge should be able to
Establish the truth.

Por pobreza se cosechan
Enfermedades y olvidos
Humillaciones y desprecios
Explotaciones y castigos. For being poor, sickness
And oblivion are reaped
Humiliation and contempt
Exploitation and punishment.

Por pobreza hay mendigos
Asaltantes y asesinos
Erupción de corrupciones
Y retrazos en los pueblos. For being poor there are beggars
Assaulters and murderers
Outbreaks of corruption
And backwardness in the towns.

Si la pobreza es riqueza
Por qué el pobre sufre tanto
Por qué tan sólo para el son
Hechas las tétricas prisiones. If poverty is wealth
Why does the poor man suffer so
Why do the gloomy prisons
Exist only for him.

Si pobreza es riqueza
Por qué el pobre jamás goza
De tan lujosas mansiones
Y de lujosos aviones. If poverty is wealth
Why does the poor man never enjoy
Luxurious mansions
And luxurious airplanes.

(Fuga)

La pobreza siempre fué
Es y será para el pobre
El pobre se ha de morir
Y la pobreza ha de seguir. Poverty always was
Is and will be for the poor
The poor will die
And poverty will continue.

Looking at the fact that so few protest huaynos exist, it is tempting to conclude, as Golte/Oetling/Degregrori did, that love and suffering are the strongest associations in almost all the songs. Because of this thought model the individual is unable to perceive the forces around him which determine his social condition. Mostly negative feelings are expressed, indicating the marginal position in which the peasants find themselves, and the solutions offered are only evasions, a flight from reality.

Huaynos are the cultural patrimony of the Indians and Cholos of the Callejón de Huaylas, rather than of the Mestizos. They are an expression of peasant ideology, a way of reacting to reality, by looking back at the ideal past, reflecting on the difficult present, or trying to forget about the future. Fundamental relationships, like those between man and woman, man and animal, man and food, and death and life, are expressed in the huaynos.

The popularity of the huayno confirms Lomax's thesis (1971:133) that a culture's favored song style reflects and reinforces the kind of behavior essential to its main subsistence efforts and to its central and controlling social institutions.

2.5: The dances

Like the music, the dances may be divided into vernacular, Creole, and international genres. They may also be classified as religious and secular: most of the group dances are religious ("danzas"), whereas the secular dances ("bailes") are pair dances. (see chart 2) As mentioned in chapter 2.4, the huayno is also a pair dance, popular all over Peru. Its choreography has been described extensively by Roel and related to the social classes of Cuzco (1959:137-147). The huayno of the Callejón de Huaylas will be described below, as one of the vernacular types. The traditional group dances are mainly performed by Indian peasants in a religious context in and around the church during patron saint festivals. Pair dances are danced in a more secular context in private homes, dance halls, or on the plaza.

Huaynos are danced by Indians as well as Mestizos, whereas waltzes, marineras, cumbias, etc. are danced mainly by Mestizos. Both danzas and bailes show pre-Columbian as well as Western and African traits.

According to Béhague (1973:188,193) many secular folk dances of Latin America originated in the Iberian peninsula. While they have undergone considerable changes, choreographic traits of much Spanish folk dancing such as shoe-tapping remain significant in dances like the huayno. Regarding religious folk dances, he goes on to say that many indigenous dances of the Quechua Indians have become traditional for celebrating Catholic religious feasts as well as their own rituals.

The Spaniards brought their social dances with them: court dances like the "allemande", "pavane" and "gavotte", and folk dances like the "bolero", "jota" and flamenco dances. In the middle of the 19th century the Iberian dance types were supplemented with the Bohemian polka in 2/4 times and the Viennese waltz in 3/4 time. (Schreiner, 1982:247-249,261)

"Dance" is defined by Louis Hieb (1974:225) as "that multidimensional phenomenon which includes not simply patterned movement in space, but

also as significant, the use of color and sound, the social and ritual role of the participants, the social and religious meaning of the dance as understood by the people themselves, the place of a dance in a sequence or cycle of ritual activities, and the relationship of this symbolic activity to other symbol systems."

2.5.1: Vernacular dances

The secular huayno and pasacalle, and the religious danza belong to the vernacular genre.

People dance huaynos played on all types of instruments, from the caja & roncadora to the banda, on all kinds of occasions: in the homes at birthdays, baptisms and weddings, in cantinas and dance halls at the occasion of patron saint festivals, and in the streets during Carnival and national holidays. It is danced by Indian peasants and Mestizos alike, although each has a somewhat different style. Choreographic traits like the use of handkerchiefs, shoe-tapping (especially in the fuga) and skirt-lifting show the extent to which the huayno has been influenced by Spanish dances.

The pasacalle, generally pentatonic and in 2/4 time with a strong accent on the first beat, is played upon arriving and departing. For instance, during patron saint festivals the sponsors of a banda will leave the plaza to go to their homes dancing a pasacalle: they hop from one foot on the other to the beat of the music, holding each other by the shoulders and lifting one leg, swinging it from side to side from the knee.

The traditional group dances are different from the other vernacular dance types like the huayno and the pasacalle in that they are danced in a religious context, in and around the church, to music specifically destined to salute, honor and take leave of the Saint or Virgin. However, as soon as the dancers are out of the religious context, e.g. when the procession is over, they dance huaynos on the street, in cantinas, or in the homes of the mayordomos.

Whereas the huayno is a pair dance, the pasacalle and the various danzas are danced by groups of people. The huayno may also have been a collective dance in pre-Columbian times, but has been influenced by European pair dances. According to Arguedas (1977:27) this also happened with the huaylas of the Mantaro Valley, which was originally a harvest dance that was converted into a Carnival dance and later into a popular dance. Like the huayno, the huaylas ceased to be a regional genre and became part of the national cultural patrimony. Thus, the vernacular dances did not all follow the same evolution: some became pair dances, while others remained collective dances.

A number of traditional dance groups will now be described. Many of them may be seen in the slide show and in the film of Our Lady of Mercy of Carhuaz. (see Appendix 1)

These groups each have their own costumes, dance steps, and musical accompaniment. I observed them at various occasions, mostly during patron saint festivals. For example, in 1981 I witnessed six groups of Shaqshas at the octava of Our Lady of Mercy of Carhuaz: four from neighboring hamlets, one from a hamlet near Caraz, and one (which calls itself "Hijos de Carhuaz" --Sons of Carhuaz--) from Paramonga on the Pacific coast.

A group of Shaqshas from Cayasbamba/Caraz was present at the festival of Saint Rose of Lima in Yungay, a group from Chuchín near Matacoto at the festival of Saint John the Baptist in Matacoto/Yungay, and a group from Carhuán/Yungay at the festival of the Virgin of Lourdes in Huanchuy /Yungay.

Four groups of Huanquillas were observed in 1981: two at the octava of Our Lady of Mercy of Carhuaz, one at the festival of the Angel Child of Huauya/Caraz, and one at the festival of Saint John the Baptist in Matacoto/Yungay.

Antihuanquillas were only observed at the festival of Our Lady of Mercy of Carhuaz; in 1981, there were three groups, all from neighboring hamlets.

Atahuallpas were observed at the festival of Our Lord of La Soledad of Huaraz (three groups), the festival of Our Lady of Mercy of Carhuaz (three groups, one of them from Paramonga), one at the festival of Saint Eduwigis of Tumpa/Yungay and one at the festival of Saint Ann of

Coyllur/Huaraz.

Many other groups, like the Shaqapas, the Negritos, the Mozos, the Caballeros de Huari, etc. were seen only once.

The Shaqsha dancers

This dance is performed by eight to twelve men --one or two of them young boys-- dressed in white, pink or blue blouses, pants, and caps or crowns. The latter have small mirrors and a tuft of three colored feathers attached to the front, and ribbons in the back; long black hair is sewn on the brim of the caps. Crossed over their chests they wear white-and-red ribbons, the colors of the Peruvian flag. Tied around their calves the dancers wear pieces of cloth with dried fruit shells ("shaqapas") sewn onto them, which rattle when they stamp their sneakered feet or shake their legs. The name of the dance group is probably an onomatopoeia based on the rattling sound of the shells. In their hands they carry short whips. Some of them, usually the leaders, wear masks made of metal mesh, which show a pink face with blue eyes and a black moustache and/or beard. The leader is called "campero"; he directs the dancers and indicates the changes in movement ("mudanzas"). Two delanteros lead the rows of dancers that weave figures, dance in a circle, or jump around performing vigorous exercises, like hopping around with their feet hooked in their whips and jumping over each other. During the procession, they walk backwards with arms crossed on their chests, bowing to the image. An auqui, generally dressed in a red jacket with a white cross on the back, opens the way, armed with a whip. The music consists of one or two chiskas, one or two tinyas and one or two violins. The musicians play religious music in church: greeting the patron saint with an "adoración", during the procession, and taking leave of the image with a "despedida". Afterwards, they play huaynos and the dancers invite female onlookers to dance.

This kind of group was observed in Yungay, Huanchuy/Yungay, Matacoto/Yungay, Cumpajhuara/Caraz, and Carhuaz, during patron saint festivals. (see photographs no.63-71;sound-selection no.17)

Drawings: Victor Milla/Caraz

The Shaqapa dancers

This is a group of twelve men, dressed in white shirts and pants, wearing white straw hats with the brim in front held up by a small mirror and a tuft of colored feathers, and ribbons in the back. Tied around their lower legs they wear shaqapas. Two bands adorned with small mirrors, coins and other small ornaments cross their chests. Their way of dancing resembles that of the Shaqsha dancers, although there is less jumping around. An auqui accompanies them, as well as a group of musicians playing chiska, tinya and one or two violins.

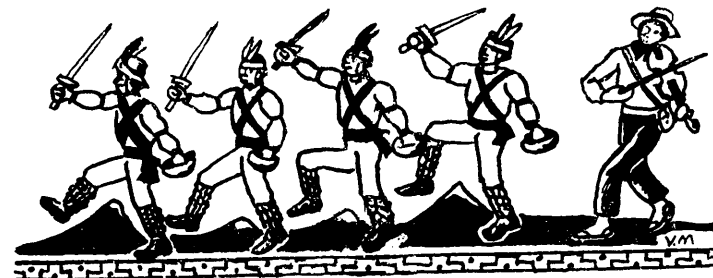
This type of group was observed only in Carhuaz, during the festival of Our Lady of Mercy.

(photograph no.61;sound-selection no.16)

The Huanquilla dancers

This type of dance is performed by a group of eight up to as much as twentyfour men, dressed in white shirts, white or dark blue pants with a sash around their waist, and dark blue waistcoats. They wear colorful headdresses adorned with small mirrors and long peacock feathers all around the upper brim. Gaily colored silk scarves attached with small mirrors and ribbons hang down their backs. They carry metal swords or wooden sticks and broquels, and engage in mock fights. Over their pants pieces of cloth with metal pellet bells are attached. Some of them wear pink masks, with blue eyes and a black moustache and/or beard. They are accompanied by one or more musicians playing caja & huanquilla. One or two auquis with whips complete the group, opening the way and making jokes. The auquis of some Huanquilla groups are dressed in dark suits, and wear adorned caps and dark leather masks with white beards, because of which they are also called "chiwa sapra" which means "goat's beard" in Quechua; a mummy of a small rodent ("comadreja", or "hueehuash" in Quechua) hangs from a string on their back.

This kind of group was observed in a number of places in the Callejón de Huaylas, such as Matacoto/Yungay, Huauya/Caraz, and Carhuaz, during patron saint festivals. (photograph no.62;sound-selection no.6)



Shaqapas



Pallas



Huanquillas

The Huara dancers

This group consists of twelve men dressed in dark pants and waistcoats and white shirts, with a folded dark blanket hanging over their left shoulder. They wear white hats with plumes and ribbons, the front brim held up by a small mirror. The dancers carry a broquel and stick and have metal pellet bells attached to their lower legs. Two auquis accompany them, as well as two musicians playing the caja & rayán.

This type of group comes from Pueblo Libre, and was observed only in Cumpajhuara/Caraz during the festival of Saint Peter.

The Mozo dancers

This group consists of twelve men dressed in light shirts, a narrow red-and-white band across their chests, and white pants. The dancers wear black hats with a tuft of three colored feathers and a mirror in the back and carry a metal sword and a small round metal shield. Under their pants two metal pellet bells are attached with a string. Some of them wear pink masks with blue eyes and a black moustache and/or beard. They are accompanied by a harp and a violin.

This kind of group was observed only once, in Tocash/Caraz during the festival of Our Lady of Guadalupe. (sound-selection no.20)

The Antihuanquilla dancers

These groups consist of twelve to sixteen men dressed in white or light colored shirts, pants and a small poncho. They wear three-cornered headdresses made of cardboard, pasted over with pictures of saints, crosses, etc. Colored plumes are attached to the headdress, and strands of black hair are attached to the lower brim. Some of the dancers wear sunglasses. In one hand they carry rhythm sticks with metal bells, ribbons and paper flowers in top, and in the other hand a small metal shield which they clash against the rhythm stick to underline the dance steps. Around their lower legs, but hidden under their pants, they wear pieces of cloth with shaqapas. A campero and two delanteros are their leaders, and they are accompanied by musicians playing a harp, one or more violins, and sometimes a muted trumpet.

These groups were observed in Carhuaz only, during the festival of Our

Lady of Mercy. (photograph no.59; sound-selection no.22)

The Pallas, or Nustas

During Inca times, married women of royal blood were called "Pallas" and unmarried royal princesses "Nustas". They live on in the only traditional dance groups in the Callejón de Huaylas in which women participate.

Two kinds of Pallas have been observed, one during the festival of Saint Rose of Lima in Yungay, and the other during the festival of Our Lady of Mercy in Carhuaz. The first group consists of young women dressed in Sunday clothes (blouses, multiple layers of colorful skirts, and white straw hats), with colored scarves hanging from their shoulders or tied over their heads. They carry rhythm sticks with metal pellet bells, ribbons and paper flowers in top, and are accompanied by one or more musicians playing caja & rayán. (sound-selection no.5) The second group consists of young women dressed in white, accompanying the "capitana". They wear crowns and jewelry made of pearls, and their bodices are covered with small mirrors, coins and small pieces of jewelry. They carry rhythm sticks with metal bells, ribbons and paper flowers in top. The capitana wears white gloves and carries a sunshade and a "bouquet" made of white gauze. Her headdress is more elaborate than that of her Nustas, and red-and-white bands to which money is pinned are crossed over her chest. A man called Rumi Nawi, after Atahualpa's commander in chief, accompanies them. In church and during the procession they sing religious songs, accompanied by a harp, two violins, a muted trumpet and two saxophones. (sound selection no.23) On the plaza, huaynos are played. 2)

The Cahuallu dancers

This is a group of four to seven boys and men, dressed in dark suits and white shirts. They wear dark hats with plumes and a small mirror holding up the front brim, and ribbons in the back. Some members of the group wear sunglasses. Around their waists they carry wooden frames covered with cloth and with a horse's head, in an imitation of Spanish horsemen. ("Cahuallu" is the Quechua word for horse, derived

from the Spanish "caballo"). They carry swords in their hands and are accompanied by a violin player.

Cahuallu dancers were observed in Huaylas during the festival of Saint Elizabeth in 1980 (they did not participate in 1981), and in Carhuaz during the festival of Our Lady of Mercy.

The Caballeros de Huari

This group consists of seven men dressed in dark suits with white shirts, ties, white gloves, white sashes and carrying white handkerchiefs. Over their suits they wear white, colored or flowered wraps. Their headdress consists of a white straw hat, a small mirror holding up the front brim. A wide ribbon and a frame with artificial flowers further adorn the hats. Pink masks with blue eyes and a black moustache and/or beard cover their faces. Under heavily embroidered velvet leggings they wear metal pellet bells sewn onto pieces of cloth. Their elegance is enhanced by small whips which all of them carry. Two musicians playing caja & pincullo accompany them. (sound-selection no.8)

They come from Huari, a town in the Callejón de Conchucos to the East of the Callejón de Huaylas, and have only been observed at the festival of Our Lady of Mercy in Carhuaz, in which they participated for the third time in 1981.

The Chapetones

Less elegant than the Caballeros de Huari, this group of six men is dressed in dark suits, white shirts, and ties. A dark hat with a small mirror and a tuft of colored feathers in the front and ribbons in the back covers their heads. They carry colored scarves in their hands, and wear pink masks metal mesh, with blue eyes and a black moustache and/or beard. They dance elegantly in a circle around a violin player. (The name "Chapetones" designates Creoles, wealthy Spaniards born in the New World).

This type of group was observed in Huaylas, during the festival of Saint Elizabeth in 1980; in 1981, there were no Chapetones.

The Capitanes

These groups were observed only in Tumpa/Yungay during the festival of

Saint Eduwigis and consist of eight to ten men dressed in white shirts with bibs adorned with mirrors, coins, and jewelry, or two embroidered and adorned bands crossed over their chests, dark pants, and dark hats adorned with crowns of paper flowers. They carry a wooden staff, and ride on horseback. The groups of Capitanes from the various barrios of Tumpa are accompanied by two chiska players and two tinya players, who play special capitán music, as well as pasacalles and religious music (adoración). One or two auquis dressed in red or blue jackets with a white cross in the back, and sometimes wearing a military cap, are with them.

(see photographs no. 99,101-103; sound-selection no.11)

The Negritos

This group of ten men dances to the music of a harp, two violins, a clarinet and a muted trumpet. The music is the same during the procession and in a more secular context. Their name, "Little Negroes", may be a reference to the African slaves that were brought to Peru to work on the sugar plantations. They are dressed in white shirts with cuffs made of colored ribbons, and black embroidered waistcoats and pants. They wear black leather masks and white straw hats adorned with paper flowers and ribbons. Colorful scarves hang from their shoulders. In their hands they carry a small whip with a small metal handbell attached at one end, which they shake to the rhythm of the music. The auqui, dressed in black, has the head of a black bull. He dances in the middle, leads the group and opens the way.

Negritos were observed only in Carhuaz, during the festival of Our Lady of Mercy. (sound-selection no.24)

The Cuzqueños

This type of group, consisting of four young men, four young women and three auquis, is probably of recent origin. The dancers dress in colorful Cuzco costumes: the girls wear the typical flat hats and the boys knitted caps. All wear sandals and carry braided slings (huaracas), with which they weave intricate patterns when dancing. The auquis are dressed in rags and dark leather masks and collect money in tin cans. Musicians playing a harp, two violins, a tinya, an alto

saxophone and a muted trumpet accompany them. They were observed during the festival of Our Lady of Mercy, in Carhuaz. (sound-selection no.25)

The Incaicos

These are groups of six to ten schoolchildren dressed in a different disguise every year, that participate in the festival of Saint Elizabeth of Huaylas. In 1981 they were dressed in Cuzco-type costumes and were accompanied by a harp, a violin, and at times a mandolin or an accordion. They carry braided slings that they crack like whips. They participate in the processions as well as in a contest, representing events from the time of the Conquest, such as the murder of the last Inca Atahualpa by Francisco Pizarro, or the life of Inés Huaylas Yupanqui, half-sister of Atahualpa, who became Pizarro's wife. Moreover, they sing and dance huaynos describing the beauty of Huaylas and the Callejón de Huaylas and expressing their attachment to the homeland. The music played and the songs sung by the Incaicos during the processions are different from those of the contest.

(photographs no.106,107;sound-selection no.21)

The Atahuallpas

This type of group consists of twelve to twentyfour men, dressed like North American Indians: fringes along the seams of their shirts and pants, an embroidered loincloth over their pants, feather headdresses, and necklaces. Some of them carry painted metal shields and lances or axes. They also call themselves "Comanches", "Pielas Rojas" or "Aguarunas" (after an Indian tribe from the Amazon region of Peru). The name of a group of Atahuallpas from Carhuaz is "Hijos del Sol" (Sons of the Sun), a name given to the Inca. There is a leader called the "poderoso" (he-who-has-power), who indicates changes in movement by hitting his shield with his lance. A couple of auquis open the way and ask bystanders for money, rattling their tin cans. In one instance, an auqui was dressed like a woman, with a doll in a carrying-cloth ("lliklla") on his back, and carrying a basket. One or more young women participate in some of these groups. At intervals, the dancers sing about the Inca Atahualpa and how he was betrayed by

Pizarro and his men. They are accompanied by one or more violins, one or more tenor drums, and at times a mandolin. The music, songs and dances of the Atahuallpas are quite different from those generally observed in the Callejón de Huaylas. They are a relatively new phenomenon in the area, maybe due to the fact that people of the Carhuaz colony in the coastal town of Paramonga saw cowboy-and-indian movies and started to perform this type of drama, as an imitation and maybe even from a sense of pan-Amerindianism.

Atahuallpas were observed during the patron saint festivals of Huaraz (Our Lord of La Soledad) and of Carhuaz (Our Lady of Mercy). (photographs no.60,97;sound-selection no.18)

The traditional dance groups are generally observed at religious events like patron saint festivals. Upon arrival they greet the patron saint in the church, then they participate in the procession accompanying the litter of the image, and finally they take leave of the patron saint.

The music and dance at this time is religious, and clearly different from the music and dance that can be observed at other times. The melodies are almost all pentatonic (with the exception of the dance music of the Negritos which is diatonic) and rhythmically simple. They consist of a sort motif which is repeated ad libitum.

The dancers usually come from the same hamlet or village, whereas the musicians either come from the same place as the dancers or are contracted separately to accompany the dance groups, as an existing group or assembled for the occasion by one of the musicians or the sponsor.

The groups perform for free, out of devotion to the patron saint; they are housed and fed by sponsors for the duration of the festival.

It seems that the traditional dances are in decline: many of the dance groups mentioned above have been observed only once, and others --mentioned in the literature and by informants-- have not been observed at all by me.

Here ends the description of the traditional dance groups; some analytical observations will now be made.

Many of the traditional dance groups are accompanied by auquis (also called "negro" or "abra-cancha") who carry whips and open the way ("abren el camino"), ask for drink or money, and generally play a clownish role, teasing onlookers and at times making obscene gestures. The auquis of some Huanquilla groups carry a dessicated rodent on their back, which may be of pre-Columbian origin since the chronicler Cobo describes a dance called "guacones" danced by masked men carrying a dead or mummified wild animal. (see Pietschmann, 1936:xxvii) The headband and tuft of colored feathers used by many groups resemble the "llauto" and "maskapaiche" worn by the Incas as a symbol of their imperial dignity. The use of masks is a pre-Columbian as well as a Spanish trait, and mentioned by chroniclers like Garcilaso and Cobo. Modern objects, such as sunshades and sunglasses, are meant to lend prestige to the dancers.

The groups that make a lot of "idiophonic" noise, using rattles, jingles, swords and shields, such as the Shaqshas, the Huanquillas, and the Mozos, represent the battles fought against the Spaniards, and often make fun of them. In contrast to these more belligerent dances, the Antihuanquillas and the Pallas are quite subdued. The Caballeros de Huari and the Chapetones represent elegant colonial Spaniards, whereas the Negritos represent African slaves.

Groups like the Cuzqueños, the Incaicos, and the Atahuallpas all seem to be of recent origin. Their way of dancing, based on that of other Indian groups such as those from Cuzco and North America, is different from that of the other groups of the Callejón de Huaylas. This may indicate a search for identity and a rejection of the dominant urban culture, in some sort of ritual folk drama which also reinforces the social organization. Smith (1975:85-95) writes about the "Coyas", a group similar to the Atahuallpas that presents a folk drama dealing with the capture, ransom, betrayal and death of the Inca Atahuallpa. According to Smith, this phenomenon would seem to indicate an ideological counter-movement from the general exulturative movement of Indian to Mestizo. In his article "La visión de los vencidos: la conquista española en el folklore indígena" (1973) Nathan Wachtel gives examples from the Andes ("La muerte de Atahuallpa"), which he compares with examples from Guatemala ("Danza

de la Conquista") and from Mexico ("Danza de la Gran Conquista" and "Danza de las Plumas"). He concludes that the Conquest is revived in the Indian folklore, which preserves the memory of the reactions of the Indians to the Conquest, although not always historically correct, and with the message not always perceived as such by the present-day Indians. The collective memory preserves and transmits the memory of the past.

The traditional dance groups enact the main eras in the history of the Callejón de Huaylas: groups like the Nustas, the Incaicos, and the Atahuallpas are a reminder of pre-Columbian times, groups like the Shaqshas and the Huanquillas represent battles fought against the Spaniards during the Conquest, and groups like the Caballeros de Huari and the Negritos are a reminder of colonial times. The fact that the Spaniards are not represented in many of the dance groups may indicate a wish to return to pre-Columbian times and forget about the time after the Conquest.

2.5.2: Creole dances

The --Peruvian-- waltz and the marinera are Creole pair dances, of European origin. They are danced by people in Lima and other coastal towns, and have been adopted/adapted by the Cholos and Mestizos of the Callejón de Huaylas, where they have received the adjective "highlander" and are called "vals serrano" and "marinera serrana".

The waltz in 3/4 time is danced more like a slow foxtrot than the whirling Viennese waltz known to Europeans. The marinera in 6/8 time is an intricate and elegant dance of courtship accompanied by guitar, cajón, accordion, and handclapping by onlookers. It is the Peruvian variant of the Chilean "cueca". After the war with Chile (1879-1883) the name "marinera" was given to honor the Peruvian marine. The marinera is now the national dance of Peru, with a coastal ("marinera costeña"), a highland ("marinera serrana"), and a Lima ("marinera limeña") variant. The women wear long flowing dresses with scarves and have flowers in their hair. The men wear suits, hats, a poncho and boots. Both carry a handkerchief in their hands. The first part of the

marinera represents the encounter between male and female, after which the actual marinera starts, a provocative game of attraction and rebuff. The last part of the marinera is the fuga, which represents the acceptance of the male by the female.

The marinera is quite popular with the Mestizos of the Callejón de Huaylas: there is a marinera school in Huaraz, whose pupils perform in contests in Huaraz and other towns, or at bullfights like the one that took place during the festival of Our Lady of Mercy of Carhuaz.

2.5.3: International dances

In the Callejón de Huaylas, these are of the "tropical" variety: especially the cumbia is popular with urban Mestizos. African and European influences are noticeable in this genre that originated in Colombia. Like the marinera, it is a pair dance, but not as elegant. A mixture of cumbia and huayno, called "huayno-cumbia" or "chicha", is now popular with the younger generation of migrants in Lima. It is the result of a process of mestization, possibly facilitated by the fact that both are in 2/4 time.

2.5.4: Folkloristic dances

Apart from the traditional dance groups and the traditional or modern pair dances, a fourth category of dance should be distinguished: that of the performance-oriented or folkloristic dance groups. They are folkloristic adaptations of the vernacular dances, generally performed on stage. (see also chapter 4.2.3.4)

To this category belong the "Pallas de Corongo", the "Llampa de Huaylas", the "Arte Katzua", and the "Grupo Folklórico Ancash".

-- The "Pallas de Corongo", originally from the town of Corongo in the North of the department of Ancash, are elaborately dressed young women accompanied by a pair of caja & roncadora players. They wear large headdresses made of colored feathers with mirrors and ribbons in the back; their dresses are made of embroidered velvet with wide

lace sleeves which accentuate the swirling movements they make. They performed during a Parade of Folkloristic Dances of Ancash, in Huaraz, and at the occasion of the visit of the English ambassador to Caraz, together with the "Llampa de Huaylas".

-- The "Llampa de Huaylas" is a group of Caraz schoolchildren directed by the folklorist José Mallca. Mallca is "procurador indígena" or "waranqayoc" of the parish of Saint Ildefonso of Caraz, some kind of intermediary between the Mestizo town and the Indian countryside. He plays an important role during Corpus Christi, knows a lot about Indian customs in the area, and owns authentic clothing and objects used in religious ceremonies. Musicians playing violin, chiskas and tinyas accompany this group. One of the dances is the "qollur danza" which represents the first of January, when the Indian authorities (alcalde pedáneo and his varayoc) are changed.

-- The "Arte Katzua" group consists of young people from Huaraz. They were seen during a performance in the stadium of Caraz, and at a bullfight during the festival of Our Lady of Mercy in Carhuaz, where they danced a pasacalle and folkloristic dances, to the music of the Banda Juventud Carhuaz and a record player.

-- The "Grupo Folklórico Ancash", of the Regional School of Artistic Education (EREA) in Huaraz, was seen performing various kinds of traditional dances in a stylized way at the Parade of Folkloristic Dances of Ancash, in Huaraz. They were accompanied by "Melodías Andinas" consisting of a harp, three violins, and two quenás.

As in the case of the instruments and the repertoire, the dances are closely related to the sociocultural groups of the Callejón de Huaylas. (see chart 4)

The religious vernacular danzas are performed exclusively by rural Indians, accompanied by flutes and drums, violin, harp, and an occasional banda aerophone.

The secular vernacular dances are danced mostly by Indian peasants and Cholos, often in a religious context, accompanied by traditional instruments, string orchestras, and bandas.

The Creole and international dances are Mestizo genres generally performed in a secular and urban context, to the accompaniment of

tropical orchestras and bandas.

The folkloristic dances are performed by Cholos or Mestizos, accompanied by the more traditional instruments. Although they are supposedly the same as the vernacular dances, an important difference lies in the fact that they are performed before a paying audience in an urban and secular context.

2.6: Conclusions

Chart 4 sums up the foregoing information, showing how the music and dance of the Callejón de Huaylas are related to the main socio-cultural groups.

From this outline it can be seen that traditional instruments like the flutes and drums as well as the violin and the harp, manufactured in the Callejón de Huaylas, are used by Indian peasants to perform the vernacular repertoire, mostly during religious events. The use of modern aerophones like saxophones, clarinets and muted trumpets, together with harps and violins to accompany traditional dance groups, is a recent phenomenon and probably is an "overflow" from the banda to reinforce the traditional orchestras. The harp and the violin are often used in a secular context, e.g. at private parties in the home.

The opposite side of the outline is occupied by the urban, Western-oriented Mestizos who show a preference for modern types of orchestras with instruments imported from Lima, other Latin American countries or abroad, that perform pieces belonging to the Creole and the international repertoire, often in a secular context.

The intermediate group of Cholos, socially upward mobile and living in either rural or urban settings, show a preference for the vernacular and Creole repertoire played by string orchestras and bandas, with instruments manufactured in the Callejón de Huaylas or imported from Lima or abroad.

Bandas are popular with all three sociocultural groups. Although introduced by Western-oriented Mestizos, they are now increasingly popular with Cholos and Indians as well, and often replace the more traditional types of instruments.

The huayno crosses all boundaries by being the only type of music, song and dance that fits in all three sociocultural groups, although for the Indian peasants it is practically the only type (together with the pasacalle and the danzas), whereas the Cholos and Mestizos have other genres at their disposition as well, like the Creole and the international genres.

The music and dance of the Indian peasants show a fairly monochromous "quilt", as it were: the melodies are often monodic (without Western harmonization) and there are no soloists. Although the religious dance groups have leaders that decide which mudanzas are to be executed, the dancers all dance the same steps at one particular time. Of the secular dances the pasacalle is a group dance and the huayno may have been a group dance originally. A type of orchestra in which a soloist is to be found is the string orchestra, which at times has a male or female vocalist who is elaborately dressed, stands in the foreground, dances in-between stanzas, and generally attracts much attention. Hierarchy may be observed in the string orchestra, the banda, and the tropical orchestra: some instruments play the melody, others the harmonic and/or rhythmic accompaniment. Although some instruments at times come to the fore, there are no soloists properly speaking. Generally one of the musicians cues the others by playing the first few bars: in the case of the string orchestra the violin player usually starts, and when a banda plays a huayno the bass drum will play a few bars of the rhythm, followed by a clarinet or tuba who plays a few bars of the melody and is then joined by the rest of the group.

A number of researchers have observed that the dual organization of Andean society is reflected in the traditional dances.

Van Kessel (1980,1981) found many Andean traits in the religious dances of the Great North of Chile. He postulates a close relationship between the choreographic structure of the dances of the Aymara Indians and their social structure: both show symmetry and succession, hierarchy and integration. The dual organization of the Aymara (two moieties and four sections) is reflected in the formation of hierarchically ordered parallel rows that occurs in many dances.

According to van Kessel, these religious dances are not just an ancient pre-Columbian tradition or a regressive or indigenous movement, but rather a cultural adaptation towards modernization and the integration of a subculture into its surrounding modern society.

This dual organization of the traditional dances as a reflection of the social structure is also noted by Stein (1961:259) in the case of the four Capitanes of Hualcan (two of which come from each section of the town) and by Brown (1976) in the case of the "chonguinadas" of the department of Junín. There are two groups in each of the towns he describes, a phenomenon he calls "symmetric dualism": both groups have the same status. Asymmetrical dualism is found in the relationship between the dancers and the auquis (or "devils", as van Kessel calls them) that circle around the dancers and are the embodiment of unstructured chaos, in contrast to the structured order of the dancers.

The traditional groups of the Callejón de Huaylas often dance in two hierarchically ordered parallel rows, with a campero, two delanteros, and small boys at the end of the row, that move like a snake or in a circle, and are accompanied by auquis. This would confirm van Kessel's theory that these are Andean choreographic traits reflecting the dual organization.

In this society where two ethnic groups coexist, together with an intermediary group, the performing arts serve to express the economic, political and social differentiation: the Indians, Cholos, and Mestizos of the Callejón de Huaylas each have their preferred instruments and repertoire of music and dance. One of the (few) ways in which the cultural identity of the marginated Indians and Cholos may be expressed is through music, song, and dance.

Lomax's assertion that correlations between social structure and performance style exist, and that one may be predicted from the other in considerable degree, is basically a useful one. Expressive communication always seems to be loaded with messages about the degree and kind of complexity a society has achieved. Data confirming this may be ordered in cantometric and choreometric profiles that portray the salient characteristics of the whole of a performance style and

aim to portray the models of song and movement style which children learn early in life in order to "join" their culture, and which they share through life in order to interact successfully with each other.

Before discussing the events during which the music and dance of the people of the Callejón de Huaylas may be observed, the performers and their public will be dealt with in chapter 3.