

Chapter 5: The National Context

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| En el cielo las estrellas | In heaven the stars |
| En la tierra las espinas | On earth the thorns |
| Dentro de mi corazón | In my heart |
| La República Peruana. | The Peruvian Republic. |

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|-------------------------|----------------------------|
| Argentina con su tango | Argentina with its tango |
| Méjico con su huapango | Mexico with its huapango |
| Los verdaderos peruanos | The real Peruvians |
| Sus mulizas y huaynos. | Their mulizas and huaynos. |

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|------------------------------|--------------------------|
| Adelante provincianos | Forward provincials |
| Para cantar nuestros huaynos | To sing our huaynos |
| Hacer frente a la guaracha | To confront the guaracha |
| A los mambos y boleros. | The mambos and boleros. |

(huayno "En el cielo las estrellas", Chauca songbook no.4)

The above huayno shows how much this type of music and dance is identified with Peru, and how it expresses nationalistic feelings.

The music and dance of the Indians of Peru have been transformed throughout time by a number of influences, internal as well as external. After the breaking-point of the arrival of the Spaniards in the 16th century, a second one occurred in the 20th century, when Lima became the focal point for migrants from other regions of the country, and Peru was opened up to Western influences through mass media and tourism.

Because of stagnation of production, population growth, and poverty, many people from the highlands (mostly Cholos and Mestizos) left their hometowns temporarily or permanently and migrated to Lima and other coastal towns. On Sundays, these migrants went to the stadiums, where musicians and dancers from all over Peru performed. From the '50s,

when a veritable wave of migrants arrived in Lima, regional clubs, (whose members had a common place of birth), took on more importance, and the migrants shifted their attention to these clubs. These clubs, therefore, served as a channel of diffusion of Andean music. Fifty years ago Lima was a Creole town, with few people from the provinces and few or no regional clubs, where Andean music was rarely heard. Indian life was carried on "behind the back of the city", in popular theatres. But times have changed, and the Indian component of Lima life can no longer be ignored. Now, Creole music is superseded by Andean music which is fast becoming the popular music of Peru, like the huayno and the huaylas. Due to the great demand for records by migrants and by radio stations, the record industry prospered in the '70s.

On the other hand, migrants from the Callejón de Huaylas that went back to the valley on the occasion of a family fiesta or a patron saint festival brought back new types of music. Television was installed recently, bringing visual as well as auditive information from faraway places: "Kojak" and "Dallas" were watched by people whose lifestyle was entirely different!

The effects of migration on the performing arts of the Callejón de Huaylas are discussed in chapter 5.1.

Tourism, the effects of which are discussed in chapter 5.2, saw the rise of a different type of establishment, the "peñas folklóricas", folkloristic taverns that are visited by tourists and middle class urbanites. Tourism, as an external influence on the Andean music, is closely related to indigenismo --an ideological movement that strives to abolish the exploitation of the Indian population-- and folklore. This, in its turn, is reflected in the cultural politics of Peru.

All this had consequences for the music and dance of the highlands, which mixed with those of Creole and Western origin, creating new types like the "huayno-cumbia". A shift took place regarding the instruments, the types of ensembles, the repertoire, the performers,

and the events during which music and dance were performed. Especially the younger generation of migrants took to the new forms of music and dance.

On the other hand, Andean music --which was not heard before in Lima, since the Creoles living there preferred waltzes and marineras-- became the popular type of music because it was diffused for the migrants living in Lima. This "fanning-out" of the music and dance of the highlands made the Creoles look at this phenomenon differently, and boosted the morale of the migrants: their music was not as unattractive as they had always been made to believe. They took their local festivals with them and celebrated them and other events in the regional clubs.

Chapters 5.1 and 5.2 reflect the different relationships that exist between performers and their audience in an urban context: the music and dance are "popular" when working class people involved in their own culture are concerned, whereas they are "folkloristic" when middle class urbanites or foreigners are concerned, who are strangers to the culture of the highlanders. The music of the Andes has become very popular in Western societies and many people have records of the "Indian flute". Concerts of South American --preferably Indian-- musicians (where "El condor pasa" is inevitably played), are well-attended.

5.1: From Andean to popular music: the effects of migration

Founded by Pizarro in 1535, Lima soon became the economic and cultural center of Peru. In the second half of the 20th century, its population expanded rapidly, through natural growth as well as migration from other areas of Peru. Greater Lima (Lima and its harbor Callao) had 1,641,221 inhabitants in 1961 and 3,286,177 in 1972, an annual increase of 9%. (Dobyns & Doughty, 1976: table 4)

In a recent report on labor migrations (Ministerio de Trabajo y Promoción Social, n.d.) in Peru, it was said that in 1972 the number of migrants amounted to 3,493,000 or 25.8% of the total population. This spatial redistribution was directly related to the reordering of

the productive structure and the economic activities of Peru. Most of the migrants went to Lima (56%), but many went to the coastal towns, especially the Northern ones (Trujillo, Chiclayo, Piura) and to the Eastern lowlands where new migration areas are being opened up.

In the period 1972-1978 migration within the Northern region (comprising the departments of Tumbes, Piura, Lambayeque, La Libertad, Ancash, Cajamarca, and Amazonas) was more important than that to Lima: migration to Lima was 46.53%, migration within the region was 50.96%, and migration from one region to another was 2.51%. According to this report, the process of "metropolization" seems to have stabilized in 1981. This may be due to lack of work in the cities because of the economic crisis, the land reforms which may induce the return of migrants to the highlands, or new colonizations in the lowlands which attract migrants that otherwise might have gone to the coast.

Whereas some migrants try to assimilate as quickly as they can to the big city, others adjust more slowly, retaining valued aspects of their provincial culture. Many of the migrants live in the "pueblos juvenes", shantytowns on the outskirts of Lima. They often join regional clubs which provide a frame of reference for socialization to the urban and national context.

Doughty (1972, 1978) estimated the number of clubs to be more than 5,000; he studied 505 of them, including 185 Ancash clubs. (Ancash ranks second as to the number of migrants in Lima.) Corresponding with the Peruvian political and administrative subdivisions, there are clubs on the departmental, provincial, district, and (unofficial) subdistrict levels. The structure of the regional clubs is much like that of other voluntary associations like sports clubs or religious organizations. Membership is not based on kinship but on having a place of birth in common, the "terruño" (homeland) or "patria chica" (little country). Many migrants are young men with a primary education who want to continue their schooling or are looking for better-paying work. Young women often become domestic workers. Doughty emphasizes that most of the migrants come from urban areas and have a Mestizo outlook.

Some of the purposes the clubs serve are: recreation (cultural events, dances, soccer competitions), protection (being with people one can trust, "gente de confianza"), social interaction (when celebrating the patron saint festival and during social occasions), and fundraising and lobbying activities with congressmen on behalf of their communities.

Although migrants often conserve many aspects of their former social life, their religious organization, and their values, and function as members of the native community, the activities of the clubs contribute to the process of national integration. 7)

There are numerous Ancash clubs on the (sub)district and provincial level. The departmental club (Club Ancash) is housed in a large building in the centre of Lima. In these clubs, music of the homeland can be listened to, performed either by migrants or by musicians brought to Lima for the occasion. The differences between the clubs on district, provincial, or departmental levels are quite noticeable. For instance, after the patron saint festival of the Virgin of Chiquinquirá of Caraz was celebrated in Club Ancash, two well-known string orchestras composed of migrants from the Callejón de Huaylas performed in the folkloristic tavern "Hatuchay" at a dinner-dance: "Atusparia" and "La Lira Huaylina". The event was written up in La Prensa of January 20, 1981. Clubs on the provincial and (sub)district levels do not get this kind of coverage.

Migrants-performers from the Callejón de Huaylas

A number of performers from the Callejón are well-known all over Peru: The "Jilguero del Huascarán" (Goldfinch of the Huascarán), the "Gorrión Andino" (Sparrow of the Andes), the "Princesita de Yungay" (Little Princess of Yungay), and the "Pastorita Huaracina" (Little Shepherdess of Huaraz). They are migrants living in Lima who have become professionals. Although they have their roots in the Callejón and are proud of this, judging by their artists' names, they are a part of the larger, national context. They go back to the Callejón occasionally, when touring with a company or when invited to perform at a specific occasion.

I spoke with the Princesita de Yungay and with the Gorrión Andino during the celebration of the 76th Anniversary of the Political Creation of the province of Yungay, on October 28, 1980, and with the Pastorita Huaracina in Lima, after her daily broadcast at Radio Nacional.

Angélica Jarada, the Princesita de Yungay, was born in Shaqsha, a hamlet near Yungay that was wiped away by the slide in 1970. Her mother was from Yungay, and her father was Japanese. (Peru is one of the South American countries that has a colony of Japanese migrants who call themselves "Nisei". Many of them came to Peru in 1908, after the war between Russia and Japan, and became laborers on the coastal sugar plantations.) Being part Japanese, she belongs to the Japanese migrant colony in Lima and calls herself "the only Nisei that sings huaynos". She made a record in Japanese of the famous fox incaico "El condor pasa" and some huaynos. Thus, her songs are in Quechua, Spanish, or Japanese. Because she was the best known Nisei of Peru, a documentary film "Lágrimas de una Princesa" (Tears of a Princess) was made by a Japanese film team in 1976.

She has been a singer for 21 years and is known all over Peru. Her repertoire consists of songs from all parts of Peru, but the majority are from Ancash, since those are the ones she prefers and wants people to hear. The first songs she learned to sing were of the Pastorita Huaracina, and she made her debut in the Coliseo Nacional in Lima. Teodoro López, her ex-husband, composed songs for her, and she also enlarged her repertoire by listening to others like Pastorita Huaracina, Jilguero del Huascarán, and Gorrión Andino. She has also composed some huaynos, the latest being "Gracias, mi amor", a huayno "born from the heart", as she puts it. She made a large number of records: 10 LPs, 12 mini-LPs and 65 singles. For each tour, she assembles a group of musicians and vocalists. Many of them have regular jobs and have to liberate themselves to go on tour with her for a few days or more. She used to be accompanied by a group called "Sol Naciente del Perú", directed by Teodoro López.

I was present at two performances in which she participated: she came to Caraz with a company on October 2, 1980, and performed in Yungay on October 28, 1980, at the occasion of the Anniversary of its Political

Creation. At that occasion she wore a white blouse and various heavily embroidered skirts with stylized condors and flowers. (photographs no. 146, 147)

In Caraz, there were about 350 people who had paid 250 soles to get in, and the performance lasted from 21.30 to 23.30 o'clock. The company consisted of a dance group from Huancayo (Central Highlands) called "Hatun Huaylas" (three men and three women), one male and four female vocalists including the Princesita de Yungay, and a comedian. The repertoire consisted mainly of huaynos, and can therefore be considered vernacular. The singers and the dancers were accompanied by two violins, two guitars, a mandolin, and a saxophone. The Princesita generally sings six or seven songs during one performance. For example, when she was in Caraz with her company, she sang one pasacalle, ("Adiós Huaracina"), four huaynos ("Huarina", "El amor y la naranja", "Amapolita", and "Quiero casarme"), and two marineras ("Así te quiero" and "Yo me enamoré de un hombre").

The Princesita told me that the music of the Callejón, "nuestro folklore vernacular" (our vernacular folklore) was not well-received until recently, that it was "pushed aside" (nos ponían a un lado) in favor of Creole music. But this has now changed, she says, because tourists like to listen to this type of music.

Leoncio Giraldo, the Gorrión Andino, is much admired by the Princesita de Yungay, who calls him "a pioneer of the vernacular music of Ancash". He was a singer for more than thirty years, and lived in Paramonga on the coast, where he worked in a paper mill. He was born in Anta/Carhuaz in 1932, and died in an accident in 1981. In 1950, he won a contest in Lima, which led to interviews by the press and radio-broadcasts. He made his first 78-rpm record in 1956, followed by 8 LPs, 275 singles/78-rpm, 2 mini-LP's, and an album with thirty songs. Most of his recordings were on the Sono-Radio label.

When he performed in Yungay, his orchestra consisted of two violins, two guitars, a mandolin, and an accordion. Before, harp and quena used to be part of the orchestra, but it is difficult to find good musicians, and they are only included in the orchestra when recordings are made. He wore a white shirt with embroidered cuffs, dark trousers, an embroidered dark waistcoat, a woven belt, and a red felt hat. The

musicians wore suits. (See photograph no.148)

Santiago Maguifia Chauca has written a number of songs for him, mostly huaynos and pasacalles like "A los rayos de la luna" (huayno) and "Atun Huaylas" (pasacalle). He also sings huaynos composed by Moises Castillo Villanueva ("Barrio la Soledad") and Maximiliano Rosario Shuan ("Tal vez con dueño"). These can be heard on a much-sold Sono-Radio LP and cassette called "Grandes éxitos de los Jilgueros del Hualcan", together with songs the Gorrión Andino himself composed: a huayno "Mi promesa" and a pasacalle "Amor cordillerano". In true Ancash fashion, the first and last songs of the record are pasacalles, the song type for arriving and leave taking. As he puts it, his songs "are born out of one's life, what one goes through, what happens to one, what one has seen".

When he died a Huaraz magazine remembered him in these words: "El Gorrión cantó el sentimiento del pueblo, y lo que es del pueblo es inmortal". (The Sparrow sang of the feelings of the people, and that which is of the people is immortal)

And last --but definitely not least-- María Alvarado, the Pastorita Huaracina.

Born in Malvas in the province of Aija in the Cordillera Negra in 1930, she left Malvas at the age of ten to become a domestic servant in Lima. As she puts it: "an unknown world, a completely separate world, that had never heard my music and where no Quechua was spoken. Provincial girls and huaynos were almost an offense". (Un mundo desconocido, un mundo totalmente aparte que jamás escuchó mi música y donde no se hablaba Quechua. Una provinciana y huaynos eran casi como una ofensa.) On Sundays, she used to go to the Parque de la Reserva in the center of Lima, where people from the provinces went to play soccer and listen to music of their homeland. She does not go back to the Callejón de Huaylas often, since she has no relatives there (when she performed in the Callejón in 1981, she had not been there for twelve years!), but she still very much represents the Callejón and Ancash. As she puts it: "I have lived in Lima since the age of ten, but Lima has not got the best of me". She was given the name Pastorita Huaracina for her debut in 1944 with the "Huayna Capac" dance company, at the age of 14. She likes the name because she

identifies with it and believes that it has brought her luck. She sings "because the art was born with me, since I had the age of reason", as she puts it. (El arte nació conmigo; desde que tengo uso de la razón, canto.) Success was important to her in various ways: "The chains of oppression were broken and I felt liberated; I started to recover my real identity, even though I did not understand the significance of my music and my culture." (Se habian roto las cadenas de opresión dentro de mi; comencé a recobrar mi verdadera identidad, aún sin comprender el significado de mi música, de mi cultura.) In the 50's she was the vocalist of the well-known string orchestra "Atusparia" (named after the leader of the Huaraz uprising in 1885), that played for the upper classes ("el mundo alto"). Pastorita wanted them to play in the stadiums frequented by working people, but they did not like that, being more of a drawing-room orchestra. She broke with them because of this. Later she sang with "Los Andes del Perú" and "Melodías del Perú"; she still performs with the latter group. Her repertoire consists of chuscadas, pasacalles, and danzas of Ancash and other regions of Peru.

She sings compositions of Huaraz compositors like Maximiliano Rosario Shuan, Alejandro Collas Paucar, and Moises Castillo Villanueva, among others, as well as her own compositions (of which there are between 20 and 30), among them the well-known "En los filos de un cuchillo". She has recorded 20 LPs and many singles on the Virrey and Sono-Radio labels.

I met her at Radio Nacional during one of her broadcasts of "Canta el Perú" (Peru sings), which she presents from 6.00 to 7.00 a.m. every day except on Sunday. She told her listeners that a Dutch anthropologist was with her, who was studying the music of her native Ancash, adding that it was a good thing that this music would be more widely known. After the program, I had breakfast with her, and when I left her I was truly impressed with this "grand old lady" of the highland music. Her knowledge and love of Peruvian music, her professionalism, her tenacity and her kindness were quite remarkable. On Fridays she plays Ancash music and on the other days music from other areas of Peru. At the time of the military government her program was broadcast at a much better hour, from 17.00 to 18.00 o'clock, and she is trying to get a better period allotted to her,

saying that "it looks as if they are ashamed of Andes music, the authentic music, the way they only broadcast it early in the morning". (Como si tuvieron vergüenza de la música andina, la música auténtica; solamente en la madrugada hay música peruana.) She also had a television show from 1975 to 1980, called "Alma folklórica" (Folkloristic soul). She is now a singing teacher at the National School of Folklore and is learning music notation from the director of "Melodías del Perú", the orchestra that accompanies her.

The Pastorita wants to diffuse the culture of Ancash and the rest of Peru. As she puts it: "Through music, we are brothers". (Somos hermanos a través de la música.) But without state help, she says, the folkloristic music will be pushed into the margin. To her, the fashionable peñas are "chinganas de mala muerte" (dives of ill repute) that use folklore for their own commercial ends, taking advantage of the tourists and cheating them.

In her honor, Santiago Maguifia Chauca composed a huayno about a person from Ancash going to Lima:

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| Desde Ancash vengo | I come from Ancash |
| A la capital | To the capital |
| A bailar el huayno | To dance the huayno |
| Con mi cholitay | With my little Cholo |
| Puente de mellizo | Bridge of twins |
| Dejame pasar | Let me through |
| Con mi paisanito | With my countryman |
| A Lima me voy. | I'm going to Lima. |

("Tierra Malvasina")

Resuming, it may be said that these performers are Cholos and not Mestizos, even though they live urban lives. They are the ambassadors of the Callejón de Huaylas. Their repertoire is mainly vernacular: huaynos/chuscadas and pasacalles sung in Spanish as well as in Quechua, and highlander waltzes and marineras. The accompanying string

orchestra is typical of the Cholos in the Callejón de Huaylas. Their professionalism shows in their clothing, which is more stylized, more "folkloristic" than that of the vocalists in the Callejón de Huaylas, and in the fact that they perform all over Peru and have made many records. Most of them are fulltime professionals who are entrepreneurs and earn more money than the performers of the Callejón. For example, I was told by the empresario of the Coliseo Nacional in Lima that, where an unknown vocalist earns between 1,000 and 2,000 soles, the Princesita de Yungay gets 20,000, the Pastorita Huaracina 40,000, and the Jilguero del Huascarán 50,000 soles. Still, in essence they do not differ from the local performers of the Callejón de Huaylas.

Music is part of the cultural baggage migrants bring with them to Lima. The locales where popular music may be listened to are the stadiums and the regional clubs.

The locales: stadiums and regional clubs

According to Núñez and Lloréns (1981b), fifty years ago traditional Andean music was rarely heard in Lima and Creole music was broadcast almost exclusively. This trend is now reversing itself, and Andean music is heard more than Creole music. Or, as Núñez & Lloréns named their article (1981a): "Lima: from the Creole carousel to the Andean fiesta". Highland music is becoming the national music, although this is not reflected as much in radio and t.v. programming as in the record industry.

Around 1945 "folkloristic stadiums" were built, large circus-like structures to accommodate folkloristic music and dance companies. Their "golden age" lasted until 1950, when there were about fifteen stadiums. In an article on the stadiums entitled "Los coliseos: de lo mágico a lo popular, del vínculo local al nacional" Arguedas (1977:27-29) wrote about a shift from the magic or ceremonial to the popular and from the local to the national, saying "Los coliseos son verdaderas fraguas. Costa y sierra se funden a fuego, se integran, se

fortalecen." (The stadiums are veritable forges. Coast and highland are joined by fire, are integrated, are fortified.) Núñez & Lloréns (1981a) are less optimistic about the stadiums: where Arguedas speaks of "fortifying integration", they use the more negative term "mixtification" to indicate that "Inca" music and dance, Europeanized adaptations of Cuzco music and dance, was presented as "the real thing". (The much-heard fox incaico "El condor pasa" is a good example: it became known worldwide through Simon and Garfunkel's version on the bestselling LP "Bridge over troubled water") Empresarios of these stadiums often exploit(ed) the Andean performers by paying them very little.

Nowadays, only a few stadiums are left because of the increase in regional clubs and the folkloristic taverns, to which performers and their public have shifted. In 1981, there were two large stadiums left, the Coliseo Nacional and the Coliseo Cerrado, both situated in popular quarters of Lima. This is where on Sunday afternoon the "urban folk" come to spend their free time listening to their own kind of music. The performers may be amateurs or professionals, but generally there are one or more well-known performers, to draw the crowds. The empresario of the Coliseo Nacional told me that singers earn between 1,000 and 2,000 soles, and the (independent) orchestras that accompany them 20,000 soles. Well-known singers, of course, earn more: Flor Pucarina gets 100,000 soles, Jilguero del Huascarán 50,000 soles, Pastorita Huaracina 40,000 soles, and Princesita de Yungay 20,000 soles. (In 1981, a day laborer earned 1,000 soles a day.)

It is possibly through the Coliseo Nacional that the music from the Mantaro valley in the center of Peru became the best-known and most-performed type of Andean music. This so-called "huanca" music which is distinguished by the utilization of saxophones and clarinets (no quenás), consists mainly of huaylas, a genre similar to the huayno.

Of the huaylas, Arguedas (1977:27) says that it was originally a harvest dance of the Mantaro valley, which was converted into a Carnival dance and later into a popular dance. He adds that the huaylas and the huayno have ceased to be regional genres and have

become part of the cultural patrimony; they are a nationalizing link for Peruvians.

Arguedas and Guerrero (1981), who analyzed recorded Andean music in the '60s, ranked the Mantaro Valley first, with 204 huaylas out of a total of 209 in all of Peru. César Lévano (1979) calls this "the huanca imperialism" in his article on the Coliseo Nacional entitled "Coliseum: highlander heaven in La Victoria". The huanca music, increasingly popular nowadays, is not as fatalistic as the music from the other regions, which may be a reason for its popularity. Degregori (1981) attributes this popularity to the fact that it is performed by a rapidly acculturating group of what he calls "self-made Indians" who live relatively close to Lima and in somewhat better circumstances than most other Indians.

Rodríguez (1977) is of the opinion that the shift of artists and public from the stadiums to the regional clubs and sports fields is a good thing. In the clubs, collaboration is voluntary and exploitation like that in the stadiums does not (yet) occur, for lack of an intermediary (e.g. empresario) to make popular art into a folkloristic show. It is in the regional clubs (and then not so much in the upper and middle class departmental and provincial clubs as in the lower class (sub)district clubs in the shantytowns) that the popular music of the Andes is diffused.

Núñez & Lloréns (1981b:71-72) consider the stadiums a channel of diffusion that presents Andean musical contents in a very urban form. The public is separated from the performers and is simply watching a show. The migrant clubs, on the contrary, are a channel of diffusion where the content and the form are "Andeanized" and where a more collective attitude prevails. Or, in their words: "The folkloristic coliseum represents the imposition of the urban model on the migrant. The regional club is the collectively organized response that the migrant opposes to the pressures of the big city." The musical art of the Andes functions as a reinforcement of the internal solidarity and as a source of social, cultural and ideological identity for the popular sectors. The Andean fiesta constitutes an activity that is integrated in all of social life, as well as being a type of

collective conscience that synthesizes the popular ideology of the Andes. Therefore, it serves as a defense mechanism towards the society at large. (Núñez & Lloréns, 1981b:67)

The Andean fiesta is used by migrants as the principal way to organize themselves in Lima and other large towns, because music is a way to keep one's cultural identity in a migratory context. National musical identity is not defined anymore by the Creole waltz, but by the highland huayno.

However, it is not only huaynos that are danced in the regional clubs: especially the younger generation prefers the "chicha" or "Peruvian cumbia", a mix of the highland huayno and the tropical cumbia. This latest urban popular creation is played on modern instruments like electric guitars. Young working class people flock to the so-called "chichodromes" in the popular quarters of Lima, where for an entrance fee of 200 to 300 soles they may dance to their favorite tropical orchestra. Like the huayno, the chicha is a social phenomenon of the lower classes, and is not heard on FM-radio and in fashionable quarters like Miraflores and San Isidro.

From the '50s the record industry prospered due to the great demand for records by migrants from the highlands. Núñez & Lloréns (1981a:127) judge the industry rather harshly: "We suspect that this industry has based its growth and the formation of its capital on the exploitation of the popular music and the national folklore."

Writing in the early '70s Doughty (1972) mentions the radio as the principal vehicle of popular highland culture, saying that of the 34 radio stations in Lima in 1966, 78% broadcast programs specifically directed at the highland migrants in Lima. At Radio Agricultura, for instance, commercials, announcements (program for the Coliseo Nacional, regional club activities) and Andean music follow each other in rapid succession.

In the early '80s this has changed. In an article entitled "The foreign musical dictatorship" (1980) Lloréns discusses the amount of

Peruvian versus foreign music that is broadcast. Legal norms were established by the military government that at least 15% of the music broadcast should be Peruvian (e.g. created and produced by Peruvians), of which at least half should be folkloristic (e.g. a collective creation from non-urban regions of the country) and/or classical music. Thus, 85% of broadcasting time was left for foreign music. But even the 15% allotted to Peruvian music was executed only by 4 stations out of 28, 2 of which (among them Radio Agricultura) broadcast Andean music more than half of the allotted time. Still, Andean music is broadcast more than Creole music. Lloréns concludes that the tastes of the migrants are not represented and, moreover, that they have little choice as to the kind of music they want to hear. Since radio broadcasting is such an important means of communication for the migrants (more so than the printed word), this lack of support is an attempt against the continuity and development of popular music as an art with Peruvian roots.

5.2: From Andean to folkloristic music: the effects of tourism

In the middle of the 20th century, a number of phenomena contributed to outside interest in the traditional Indian music of Peru: "indigenismo", an ideological movement that strived to abolish the economic exploitation of the Indian population and to reappraise the Indian phenomenon ("lo indígena"), and tourism. Closely related to this reappraisal of the indigenous way of life, a romantic and paternalistic concept of folklore was advocated by the indigenistas and the folklorists of that time, with emphasis on the Inca past and the remote and primitive country folk. Tourism reinforced this nostalgic type of folklore, because of the "Indianness" of Peru and its Inca past that could be witnessed in archaeological sites. Cuzco and Machu Picchu in Southern Peru are among the biggest tourist attractions. Indigenismo and tourism, in their turn, influenced the cultural politics of Peru.

Indigenismo

In Peru, indigenismo dates from the end of the 19th century, when a number of people became preoccupied with the revival of indigenous

traits and knowledge of the past. The abuses committed against Indians were denounced in publications of groups like "Asociación Pro-Indígena" and "Resurgimiento". Fell (1973:63) calls it "la réflexion permanente sur le double problème de l'indigène et du métissage". It was a literary current as well, with authors like José María Arguedas, Ciro Alegría, Luis Valcárcel, and many others. In the middle of the 20th century anthropology furthered the scientific study of the indigenous way of life, and people like Arguedas, author, anthropologist, and director of the Casa de la Cultura (now National Institute of Culture) defended the Indians. José Matos Mar (1970) evaluated indigenismo in Peru and concluded that, although it pretends to integrate the Indian into the national society, it is an instrument of discrimination and dominance: "Indigenismo is a Hispanic-colonial creation to maintain dominance." By maintaining an isolated position it becomes "indigenous ethnocentrism". He concludes that, unless the Indian problem is seen as a national one related to the situation of underdevelopment, the colonial condition of dominance and discrimination will be maintained.

To Peruvians, "folklore" generally means the study of pre-Columbian and, therefore, Andean and Indian survivals. Folklore is related to "indigenismo", since both are interested in the reappraisal of indigenous traits.

Folklore

Folklore is a much debated term, of which many definitions exist. (see Ben-Amos, 1975) In 1846, Thoms defined the term rather literally as the traditional knowledge ("lore") of the lower classes ("folk") in the civilized nations; this traditional knowledge is orally transmitted in the form of advice, stories, myths, and songs. The term is closely connected to the notion that it is the less civilized part of the nation, that which has stayed behind on the road of civilization and that still conserves a certain faith in the old traditions and practice of the old customs. Or, as Dorson puts it: "From its initial conceptualization folklore has suggested the outlines of a hidden, forgotten, and backward culture. Whether admired or despised, the folk

represented a world different from the centers of power, wealth, progress, industry, and intellectual and political activity in the metropolises." (Dorson, 1976:33)

In its cultural context, folklore is not an aggregate of things, but a communicative process. Ben-Amos (1975) does not use the terms "traditional" and "oral transmission" in his definition, which is: "Folklore is artistic communication in small groups." This seems to be "old wine in a new bottle", since the emphasis is still on the oral, the old, and the collective, but the "event" rather than the "item" aspect of folklore is emphasized, conceived as communication or as performance. Thus, as Dorson says: "Folklore is where the action is" and 'folk' need not apply exclusively to country folk, but rather signifies anonymous masses of tradition-oriented people. (Dorson, 1976:46)

Folklore, apart from being oral tradition, came to include folk art objects and folk performing arts as well, and many people relate the term "folklore" to music, song and dance, as well as handicrafts.

Whereas "folklore" is used to designate traditional knowledge which is orally transmitted in rural areas, "popular" is used when speaking of urban phenomena. Both, however, are types of traditional knowledge, and in both cases the lower classes are implied. Arguedas (1954) defines "popular music" as that performed by the popular (=lower) classes of the city, which is influenced by music from the rural areas and that of other cities, whereas he defines "folkloristic music" as traditional music.

Nowadays, the folkloristic tends to influence the popular heavily, due to mass media and migration. It is, however, often exploited when it is adapted to the demands of the external market when the performers find themselves in a relation of (economic) dependence with intermediaries (impresarios of theatres, owners of "peñas folklóricas") who convert folklore into a show and popular art into a lucrative activity. Instead of authentic folklore, it becomes commercial folklore.

Arguedas warns of the dangers of diffusing traditional music and dance, saying: "It is especially lamentable, surprising and almost inexplicable that the official authorities dedicated to studying and encouraging folklore not only ignore the rudiments of the science that studies this aspect of the culture, but that, thinking they know them and our traditional patrimony, they adopt deforming measures that obscure the understanding and increase the danger of falsification." A case in point is Ima Súmac, a world-famous coloratura singer. Arguedas is of the opinion that, since she was a young woman from Lima who did not speak Quechua, she could not possibly pretend to sing Andean songs. He concludes by saying: "That what Ima Súmac does is not a stylized representation of Indian music: it is pure deformation. Ima Súmac makes a simple show out of the Indian song." (Arguedas, 1977:11,19-20)

At various times, folklorists have shaped the cultural politics of Peru, through various institutions. Some of them have seriously studied authentic folklore, but some have --consciously or not-- aided and abetted its exploitation.

Cultural politics

From the '40s the state exercised control in various ways: in 1945, when Valcárcel was Minister of Education, the Section Folklore and Popular Arts of the Directorate of Artistic Education and Cultural Extension was created by supreme decree, in order to give an impulse to folkloristic and bibliographical studies and to look after the conservation of the national folklore. In 1949, performers in Lima had to register with this institution in order to counter the exploitation and adulteration of the folklore, and in 1950 the Association of Folkloristic Artists and Ensembles of Peru was officially recognized. The institution started acting as a watchdog, and a ministerial resolution of 1954 read: "Before being broadcast, the folkloristic music of the country must be qualified by the Directorate of Artistic Education and Cultural Extension." In 1956, a qualifying commission issued identification cards to approved performers, which enabled them to act in public, on radio programs, and to make recordings.

In 1964, when Arguedas was director of the Casa de la Cultura, a special register was opened in the Department of Folklore for the sociocultural and sports clubs formed by provincials in Lima. A record archive was established, and record companies that pressed records of popular music had to send two of each to the Casa de la Cultura. In order to avoid excesses and to protect the national folklore, regulations were approved for performers, stadiums, radio stations, t.v. channels, theatres and the record industry. This supreme resolution no.122 was still valid in 1981.

This concerted effort by the state, together with universities and connected institutions, to conserve, defend, encourage, and diffuse the national patrimony, has not had the desired effect, and many of the measures have not been accomplished.

In 1968, the First National Convention of Folklore was held in Lima, whereafter the Peruvian Confederation of Folklore and Tourism was founded, recognized by the Casa de la Cultura. In 1969, this institution presented a bill to support the Peruvian folklore, which remained without effect.

The change from the Casa de la Cultura, with Arguedas as director and the Department of Folklore under the direction of Josafat Roel, to the National Institute of Culture (I.N.C.), with Martha Hildebrand as director, was not to the advantage of folklore: where in the '50s the percentage of folkloristic records amounted to 75%, in 1973-'74 this was only 19%, a significant difference that reflects the interest of the state in traditional/popular music. In Roel's words (personal communication): "Hildebrand closed the door to folklore".

The I.N.C. is the official state organ that establishes guidelines for the cultural politics of Peru. It was established under the Revolutionary Government in 1972, by law no.19268 as an organ of the Ministry of Education. Its goals: "to promote, support, diffuse, integrate, and democratize the national culture" were executed by a number of institutions, such as the Office of Music and Dance, the National Folkloristic Ensemble, and the National School of Folkloristic Art, as far as music, song and dance are concerned.

(I.N.C./Ley orgánica y disposiciones complementarias,1976) Bases for the cultural politics of the Peruvian Revolution were established: culture should be "decolonized" and become the patrimony of all Peruvians, in a reappraisal of popular culture. One of the goals was to project the cultural image, and one way to achieve this is through tourism. It was expressly said that economic gain should not be the main goal of the tourist industry (the industry without smokestacks), and that archaeological, historical and esthetical values should not be sacrificed to the easy and immediate gain.

(I.N.C./Runa no.6,1977:3-7)

According to Roel (1977), about 8,000 musicians, singers and dancers registered as professional performers with the I.N.C. and carry an identification card. Since 1980, the Ancash branch of the I.N.C. in Huaraz registers performers and authors of Ancash folkloristic music and dance, who receive an identification card. In October 1981, 22 musicians, vocalists, music and dance groups, as well as composers had registered.

Apart from the National Institute of Culture, there are other institutions that engage in conserving and promoting the folklore of Peru, such as CENDAF and COPIFOLP.

CENDAF (Centro de Documentación y Apoyo del Folklore Peruano) is the continuation of the Peruvian Confederation of Folklore and Tourism. Its seat is in the Riva-Agüero Institute of the Catholic University in Lima. During the III National Congress of Folklore in 1977, CENDAF presented a bill to defend and support Peruvian folklore and to create a National Institute of Folklore; this bill was to be presented to the National Congress in 1981 or 1982. CENDAF organized the commemoration of the 135th Day of Folklore, celebrated in the auditorium of the National Library in Lima on August 21, 1981. The program was presented by Alejandro Vivanco, a well-known folklorist.

COPIFOLP (Comité Permanente de Intérpretes del Folklore Peruano), founded in 1979, organized the first "Raymi of the national folklore", a folkloristic parade in Lima from February 23 to 28, 1981, in order to "reappraise our national folklore through the performer himself, in

the face of the disintegration and even commercialization of our folklore that is our authentic Peruvian and Andean culture."

The folkloristic approach of Andean/Indian music is closely related to the integration of the Indian into the national culture. Migration and tourism have led to a reappraisal of the indigenous way of life, with emphasis on the Inca past and the remote and primitive country folk. This rather outdated concept of the Indian folklore still exists, but folklore is nowadays studied in its context and related to anonymous masses of tradition-oriented people, be they rural or urban. Whereas "folklore" is used to designate traditional knowledge which is orally transmitted in rural areas, "popular" is used when speaking of urban phenomena.

Tourism

Tourism is generally viewed as an industry, c.q. a means of development. The economic pros (inflow of foreign currency and employment) and cons (control and profit in the hands of hotel chains and airlines and seasonal employment only), as well as the cultural consequences, have been the subject of a number of publications. (See Smith,1977;de Kadt,1979) Smith defines a tourist as "a temporarily leisured person who voluntarily visits a place away from home for the purpose of experiencing a change." She distinguishes five types of tourism: ethnic, cultural, historical, environmental, and recreational tourism. Although all five types of tourism exist in Peru and in the Callejón de Huaylas, ethnic and cultural types of tourism prevail, with the concomitant interest in dances and ceremonies, c.q. folkloristic performances. These are considered resources, and in an inventory of the touristic potential compiled by ORDEZA in 1974, the conclusions and recommendations read as follows: "To diffuse the variety and wealth of the traditional festivals, the music, the dances, the popular arts and the typical gastronomy, by means of documentaries and the organization of folkloristic events on a regional and national level." "To promote the most representative festivities such as the festival of Our Lord of La Soledad in Huaraz, the festival of Carnival in Caraz, the festival of Our Lady of Mercy in La Merced, and the festival of Our Lady of the Rosary in Huari.

SINAMOS, in coordination with the Regional Directorate of the Ministry of Industry and Tourism must promote folkloristic and cultural activities in times of major touristic abundance." (ORDEZA,1974,vol.3:134,135) 8)

Ethnic tourism is marketed to the public in terms of the "quaint" customs of indigenous and often exotic peoples, whereas cultural tourism includes the "picturesque" or "local color", a vestige of a vanishing life style.

In Peru, international tourism increased by approximately 10% each year from 1970 to 1980: from 133,000 visitors in 1970 to an estimated 369,000 in 1980. For Ancash, the numbers from 1975 to 1980 are:

| | <u>National tourism</u> | <u>International tourism</u> | <u>Total</u> |
|--------|-------------------------|------------------------------|--------------|
| 1975 | 40,144 | 3,594 | 43,738 |
| 1976 | 40,345 | 3,538 | 43,883 |
| 1977 | 45,398 | 6,806 | 52,204 |
| 1978 | 47,455 | 12,596 | 60,051 |
| 1979 | 61,030 | 16,070 | 77,100 |
| 1980 + | 61,539 | 18,724 | 80,262 |

+)estimated

Source: Regional Directorate I.C.T.T./Huaraz.
(Mendiburu, 1981)

The sudden increase of foreign visitors when the new highway from Pativilca to Caraz was finished in 1976 is remarkable: their number almost doubled from 1977 to 1978, and grew steadily after that.

The beauty of the Callejón de Huaylas, its fine climate and the possibilities for trekking and mountain climbing attract Peruvian as well as foreign tourists. The best months for visiting the area are the rainless months from May to October, which coincide with the vacation of most Europeans and North Americans.

Tourism, which in 1981 amounted to 1.1% of the G.N.P. of the region

Program cover for the Touristic Week of Yungay, drawn by Juan Barrios of ORDENOR-Centro.

covered by ORDENOR-Centro (ORDENOR-Centro,n.d.:47), is stimulated by the Regional Directorate for Industry, Commerce, Tourism, and Integration (I.C.T.T.) of ORDENOR-Centro in Huaraz. This directorate studies touristic potential, improves the infrastructure, and generally creates favorable conditions for tourism. Mimeographed booklets are handed out to tourists, with general information about the area: places to stay and visit, trips to make, and a calendar of folkloristic events and patron saint festivals.

I.C.T.T. is an example of state intervention in local traditional events: they promoted and coordinated the patron saint festival of Carhuaz, together with the Municipality of that town. (see chapter 4.2.1.1). The Office of Communication and Information of ORDENOR-Centro takes care of diffusion through local radio, t.v., newspapers and programs. Apart from the religious festival of Carhuaz, I.C.T.T. promoted other patron saint festivals in the region, like those of Caraz, Chiquián, Chavín, Huaraz and Recuay, as well as Carnival and Holy Week in Huaraz. They also coordinated secular events, like regional fairs in Huaraz, tourist weeks in Huaraz and Yungay, and the (secular) Huaraz Carnival. This way the state serves as a culture broker, promoting folkloristic activities and, therefore, tourism to the area.

The conclusions and final recommendations of a later publication on tourism in the Callejón de Huaylas, "Programa de Industria y Turismo: Diagnóstico de los circuitos turísticas Callejón de Huaylas-Chavín" (n.d.:27) were: "If the stay of the tourist does not coincide with a traditional festival, he does not have the opportunity to observe the folklore of the region (which is unforgivable if one wants to develop tourism). Although the touristic circuit Callejón de Huaylas-Chavín counts with a strong gamut of typical music, songs and dances, there is no adequate place to present such folkloristic manifestations. Therefore, the construction of a stadium that will serve these ends at any time of the year is necessary."

If interference of ORDENOR-Centro represents state initiative, the taverns in Huaraz (see chapter 4.2.3.4) are the result of private

initiative to exploit the folklore of Peru and the Callejón de Huaylas. These taverns are usually located in provincial capitals like Cuzco or Huaraz, or in the centre of Lima, close to the tourist hotels.

These peñas are a recent urban phenomenon. They are visited by middle class Limeños who go there to find their "Indian roots", and by tourists who are looking for the "Indian side" of Peru. Some of these establishments are more authentic than others, but all have in common the fact that they commercialize folk arts, with the risk that these lose much of their spontaneity and originality. More or less traditional Latin American folk music is played, along with "protest" music, or "música nueva" (new music). The latter originated in Chile in the '60s, where it was used for political propaganda by groups such as "Quilapayun" which was officially connected with the Chilean Unidad Popular of Allende. This trend reached other Andean countries like Peru a few years later, where it started out as a means of political propaganda (some of the well-known groups in Lima are associated with political parties of the left), but became more commercial with time. People who go to listen to what they think is "authentic" music in the taverns are rarely aware of how acculturated many of these Indians are and to what extent their Indianness is exploited by the middle class Mestizo empresarios who contract them to perform in the taverns. The taverns can be considered an example of "fakelore", a term used by Dorson (1976:5) to indicate "a synthetic product claiming to be authentic oral tradition but actually tailored for mass edification".

The influence of tourism on the traditional music of the Callejón de Huaylas is not very widespread as yet, and remains mostly confined to the festival of Carhuaz and the taverns of Huaraz. It is possible that tourist music remains some kind of "enclave" music, and that the traditional music will remain relatively untouched. The economic influences are the most obvious: music-making is becoming a business by (semi-) professionals instead of a religious duty and entertainment by non-professionals. This can be noticed especially in the case of the taverns, where Mestizo owners run a commercial establishment where the folk music groups have to conform to their wishes.

It may be wrong to see the influence of tourism as negative only, because it may in fact put into motion a process of conserving,

reforming and recreating certain traditions, thereby strengthening identity and pride in the cultural heritage. However, in order to have a tourism (and a concept of folklore) that benefits the people financially as well as culturally, the prevailing contemptuous and/or paternalistic attitude that the Mestizos generally take towards the Indians will have to be changed, which would signify a true revolution.

5.3: Conclusions

The music and dance of Peru are not static and changes take place through various channels, of which migration and tourism are the most noticeable. The highlands have been opened up, exposing the people to acculturating influences that are socioeconomic as well as cultural. Radios, record players, cassette tape recorders, and t.v. enable people to listen to music and watch dances from other areas of the country and beyond.

On the other hand, there is cultural continuity: much as in pre-Columbian times, music and dance are mostly used during communal events, and some of the instruments are much like those used before the arrival of the Spaniards.

The fact that Andean music is becoming the cultural patrimony of the nation of Peru has a number of consequences:

- from traditional and non-urban music it becomes an urban phenomenon, thereby displacing Creole music;
- mass media aid the diffusion of Andean music;
- it becomes a rallying point for nationalism, since indigenous elements are emphasized by nationalistic movements, exalting the heritage of the people in order to reinforce the sense of national identity; indigenismo is an example of this type of movement;
- closely related to this reappraisal of the indigenous way of life, a romantic and paternalistic conception of folklore was (and is) advocated by the indigenistas and the folklorists, with emphasis on the Inca past and the remote and primitive country folk;

- tourism made its own use of this interest in Indian folklore;
- through the mechanisms of mass media, nationalism, indigenismo, folklore and tourism the Indian is integrated in the national culture.

The evolution from stadiums to regional clubs and folkloristic taverns represents a shift from working class people involved in their own culture to middle class people that are strangers to the highland culture. The "enclave" music of the taverns and the daily music of the people of the highlands have not influenced each other much. However, with tourism --and, therefore, folklore-- being promoted, the enclave character may be broken down rapidly. On the other hand, if traditional music is played and recorded by the tavern groups and thus propagated, a demonstration effect may follow, leading to pride in the music of the highlands and conservation of the traditional music, thereby counteracting the cultural dominance of urban music.

A shift in context is taking place: the music is being "internationalized", taken away from its owners, as it were, and losing its individuality and becoming anonymous. Performers often do not belong to the same social group as the spectators, and the music does not mean the same to each of them. Instead of being creative participants, the audience is no more than a consumer. This gap between performers and public may be illustrated by a performance given by a Peruvian harpist and his sons at the Tropical Institute in Amsterdam. This performance was written up in the "Nieuwe Rotterdamse Courant" of February 14, 1984, and part of the review follows: "At the Peruvian festivals, where the public reacts enthusiastically with exclamations and handclapping and where people dance, this music is extremely functional and cheerful, but on the Western stage it does not show to full advantage."

The public that comes to this type of performances is not always able to judge the qualities of the music, and creates their own context: they come to listen to music that is interesting, fashionable, "exotic", or out of a concern with the Third World. The context in which the musicians perform is not the one they are accustomed to, and

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the interaction with their public is quite different. The performers do not come from the same community, are not known to some or all members of the audience, and do not perform on a face-to-face basis to friends and neighbors, as they generally would in their own country. It is a type of performance that is contaminated by the presentational techniques of the mass media, like microphones and other types of recording equipment. The performers and the (anonymous) audience do not share the same fundamental cultural values, and cannot communicate with each other: the distance between them is greater than that between the stage and the auditorium.

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- Cuarteto Tinta (Cusco)
- Grupo A YNI (Latinoamericano)
- Grupo N.E.P.E.R. (Latinoamericano)
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- Ayni (folklore latinoamericano)
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- Criollos del Corazón (música criolla)
- Tinta (música andina)
- Bianco y Negro-Grupo Anfitrión

AMPLIAS PLAYAS DE ESTACIONAMIENTO CON SEGURIDAD PROPIA

Advertisements for peñas
 folklóricas in Lima.
 In: El Diario Marka,
 September 25, 1981.

SUMMARY AND CONCLUSIONS

This book deals with the social context of the music and dance of the people of the Callejón de Huaylas, an Andean valley in Peru. It describes and analyzes the connection between music and dance, people, and social events. The musical instruments, the repertoire, and the song texts were studied as part of --and reflection of-- the society, as well as the performers, their public, and the events during which they met.

The anthropological research, which was subsidized by WOTRO (The Netherlands Foundation for the Advancement of Tropical Research) started from the assumption that music and dance are nonverbal means of communication. They are a "language of actions", a way of communicating with each other and part of culture as a system of shared ideas.

The Callejón de Huaylas is an Andean valley in North-Central Peru. It is about 150 kilometers long and its valley floor is situated at an altitude of 2,200-3,100 meters above sea level. According to the census of 1981, the population of the Callejón de Huaylas amounted to 232,176 persons, 86,433 of whom urban and 145,743 rural. Many of the rural settlements of the area are corporate peasant communities: they are located on marginal land, which tends to be exploited by means of a traditional technology involving the members of the community. Production is mainly for subsistence, and the community has jurisdiction over the disposal of land.

The area is inhabited by a population of Quechua-speaking Indian peasants and Spanish-speaking Mestizos (persons of mixed parentage). A strong opposition exists between these groups, from a socioeconomic as well as from a geographic viewpoint: the poor Indian peasants live in hamlets at high altitudes, whereas the relatively wealthy Mestizos live in towns along the highway. An intermediate group of acculturated Indians or Cholos is growing rapidly. The Indian population is undergoing a process of acculturation (and possible loss of cultural

identity) because of contact with urban Mestizos, temporary migration to coastal towns or Lima, modern education, military service, and tourism. All this leads to a fast diffusion of the dominant urban culture, which is reflected in the music and dance of the area.

In 1970, the area was devastated by an earthquake, which had great economic and social consequences, the more so since the revolutionary military government of that time undertook large agricultural, administrative and educational reforms. After the new highway to the Callejón de Huaylas was finished in 1976, tourism became a major industry. The beauty of the area, its fine climate and the possibilities for trekking and mountain climbing attract Peruvian as well as foreign tourists.

Chapter 1 serves as an introduction to the description and analysis of the material gathered in the field. It deals with the theoretical and historical background of the research, followed by a general description of the Callejón de Huaylas and the people living there. The anthropology of music and dance is a relatively new discipline which studies these types of expressive culture in their social context, as part of the culture. Both music and dance are means of communication and it should, therefore, be possible to gain an insight into a particular society by studying them. In order to give some depth to the synchronic data gathered by me, historical data on Peru and Peruvian music have been consulted when available in the form of archaeological data, books written by chroniclers at the time of the Spanish conquest, and studies by 20th century scholars. The people of the Callejón de Huaylas are discussed in their social, economical and political context, in order to better understand their music and dance.

Chapter 2 describes the music and dance of the Callejón de Huaylas: the instruments and how they are acquired --e.g. constructed in the area or bought in the provincial capital or Lima-- as well as the way the instruments are combined to form orchestras, e.g. their use. Then, the religious and secular repertoire is discussed. Religious music is played during processions, either by musicians that accompany traditional dance groups or by brass bands. The secular repertoire is

classified by the people of the Callejón de Huaylas into vernacular, Creole, and international music.

Vernacular are: the huayno, the pasacalle, the yaraví, and the danza. Creole are: the (Peruvian) waltz, the marinera, and the polka. International are: the so-called "fox incaico" (the well-known songs "El condor pasa" and "Vírgenes del Sol" belong to this genre), the pasodoble, the corrido and other types of Mexican songs, the cumbia, and the salsa.

Of the vernacular genre, the huayno is the most popular type: 85% of the songs recorded and analyzed by me were huaynos. They are played in a secular context, but are often closely related to religious events, such as when small groups of instruments play in bars in the periphery of the procession during a patron saint festival. The huayno, being the focal point of the musical culture of the Callejón de Huaylas, is dealt with separately: its musicological structure is discussed, whereafter "Río Santa", a much-performed huayno, is analyzed.

The contents of song texts of the Callejón de Huaylas, mostly huaynos, gathered by means of recording and buying song books, were analyzed and related to the social, economical and political situation of the area. They are divided into three categories:

- 1) the ideal situation, represented by the homeland and the love of the parents;
- 2) the suffering in the present; and
- 3) the evasion from the suffering through drinking or leaving.

A number of songs, in Quechua and/or Spanish, are given, with the translation in English.

Other than being a musical genre, the huayno also is the most popular type of (vernacular) dance in the Callejón de Huaylas. The dances, like the types of music, may be divided into vernacular, Creole, and international genres. Whereas the secular huayno is a "baile" danced by couples, the purely instrumental religious "danzas" are performed by groups, of which quite a number exist in the area. Many of these may be seen in the film of the procession on the octava of the patron saint festival of Carhuaz. Some of these dance groups are a reminder of the pre-Columbian past, whereas others represent the battles fought against the Spaniards, or persons of colonial times.

A more recent development are the performance-oriented folkloristic

music and dance groups that perform on stage rather than as part of a religious or secular communal event. They are discussed more extensively in chapter 4.

In chapter 3 the background of a number of performers is sketched, based on 27 interviews with individual musicians and directors of music and dance groups. Their musical, educational, and economic background is discussed: whether they consider themselves professionals or amateurs, the amount of money they earn, their profession other than being a musician, and the way the repertoire is learned. Their views on what music means to them and what purposes it serves is given verbatim.

Individual musicians or small groups of musicians and dancers are most common in the Callejón de Huaylas; even the brass bands are relatively small. Most of the musicians play various instruments: at times in different orchestras, but also within the same group. Most of the groups have a director, often someone who founded the group or a member with a lot of experience and authority. Almost all the performers are part-time musicians and dancers. In daily life, most of them are farmers who earn some money by being a carpenter, construction worker, shopkeeper, driver, etc. or by migrating to the coast for a few months each year. They are mostly Indians or Cholos, with the exception of the members of the folk music groups who are predominantly Mestizos.

There generally exists a close relationship between the performers and their public: they live and work in the same area, attend the same festivals, and are in regular contact with each other.

Sponsors are very important, since they represent a "hyphen" between the performers and the public. They pay (part of) the expenses of a festival, out of devotion to a particular Saint of Virgin, but also to increase their prestige in the community. Without sponsors, there are no festivals.

In the case of the music played in the folkloristic taverns ("peñas folklóricas") a shift in context is taking place: the music is being "internationalized", taken away from its owners, as it were, thereby losing its individuality and becoming anonymous. Performers often do not belong to the same social group as the spectators, and the music

does not mean the same to each of them. It is a type of performance that is contaminated by the presentational techniques of the mass media like microphones and other types of recording equipment. The performers and the audience do not share the same fundamental cultural values and cannot communicate with each other: the distance between them is greater than that between the stage and the auditorium.

In order to illustrate the general information obtained by participation, observation and interviews, the "portraits" of a musician, Lorenzo Piscoche, and of the musicians of one village, Tumpa, will be drawn. Both case studies may be considered representative: Lorenzo Piscoche because he is an accomplished traditional musician, and Tumpa because it is a village where a variety of types of music are found.

Chapter 4 describes events during which I observed music and dance. After a general introduction on the events celebrated in the Callejón de Huaylas, these are classified along two sets of oppositions: religious/secular and communal/private, resulting in four basic categories:

- 1) religious communal events;
- 2) religious private events;
- 3) secular private events; and
- 4) secular communal events.

Most traditional music and dance is performed during religious communal events such as patron saint festivals, Carnival, Holy Week and Corpus Christi. Patron saint festivals are festivals of devotion as well as diversion, and music is performed by all types of ensembles present in the Callejón de Huaylas, with the exception of the Creole and folkloristic ensembles. Religious music is played during the processions, when the musicians and dancers walk backwards in front of the image of the patron saint, whereas the brass band walks behind it. Afterwards, vernacular secular music (huaynos and pasacalles) is played on the streets or in small bars. Some dance groups have their own specific music, and dance huaynos with bystanders as well. The patron saint festivals of Saint Elizabeth of Huaylas and Our Lady of Mercy of Carhuaz are described in detail. Carnival is a festival of

diversion more than of devotion; the instruments most heard are flutes and drums, although brass bands are popular nowadays. Holy Week and Corpus Christi are festivals of devotion in which no dance groups participate. The Holy Week in Huaraz was accompanied by brass bands and the Corpus Christi procession in Caraz by flutes and drums. Most of the religious communal events are of Roman Catholic origin, but many show pre-Columbian traits. At private religious events such as baptisms and weddings no religious music is performed, but mostly vernacular and Creole music played by harp, harp and violin, a string orchestra, or a banda. The private secular events like birthdays and other small parties resemble the private religious ones. Communal secular events may be divided into traditional and modern, c.q. rural and urban events. Traditionally, flute and drum music was played during communal work like harvesting, house building, road construction, etc. This custom is falling into disuse, but I was present at two occasions where communal work parties were accompanied by flute and drum music: cleaning up a cemetery, and clearing rubble in order to rebuild a cathedral. More modern types of secular communal events are civic holidays, when parades and public serenades are held, performances by traveling groups of musicians and dancers, and contests organized during fairs. These are organized urban events, mainly for entertainment purposes, to which entrance fees are charged. However, it still is local music, performed by local musicians for a local public. Dances ("bailes sociales") are Mestizo affairs, where tropical orchestras and brass bands are the preferred types of orchestras.

The events during which music and dance are performed, be they religious or secular, private or communal, are considered expressions of "communitas": an expression of community structure and solidarity through periodic ceremonial events which interpret and reaffirm common values and identity. Music and dance are important mechanisms of communication and underline the communitas.

A recent development in the category of entertainment music are the folkloristic music and dance groups that perform on stage rather than as part of a religious or secular communal event: local musicians and dancers in touristic restaurants in urban centers and folkloristic groups in touristic taverns in Huaraz. Latin American folk music is

played live by groups of young middle class Mestizos, alternated with recorded Western disco music. The first of these taverns in the Callejón de Huaylas opened in 1978, around the time that tourism to the area started to increase. The State, in this case the Regional Directorate for Industry, Commerce, Tourism and Integration in Huaraz, stimulates tourism by studying touristic potential, improving the infrastructure, and generally creating favorable conditions for tourism. This Directorate is also involved in the patron saint festival of Carhuaz, which it promotes and coordinates. It also helps to organize regional fairs as well as music and dance contests, thus serving as a culture broker.

Chapter 5 deals with the ways the Andean music is incorporated into the national context and touches on topics such as migration, mass media, the locales in Lima and Huaraz where popular and folkloristic music and dance are performed, and the effects of tourism.

Because of stagnation of production, population growth and poverty, many people from the Callejón de Huaylas (mostly Cholos and Mestizos) leave their home towns temporarily or permanently and migrate to Lima and other coastal towns. The migrants often join regional clubs whose members have a common place of birth, and bring their music and dance with them. These clubs, therefore, serve as a channel of diffusion of Andean music. Fifty years ago, Lima was a Creole town with few people from the provinces and few or no regional clubs, where Andean music was rarely heard. Indian life was carried on "behind the back of the city", in stadiums and popular theatres. But times have changed, and the Indian component of Lima life can no longer be ignored. Now, Creole music is superseded by Andean music like the huayno, which is fast becoming the popular music of Peru. Due to the great demand for records by migrants and by radio stations, the record industry prospered. Some nationally-known vocalists that are originally from the Callejón de Huaylas but are living and working in Lima were interviewed: Pastorita Huaracina, Princesita de Yungay and Gorrión Andino. Interest in the traditional Indian music and dance of Peru was fostered by "indigenismo", a movement for the revival of the Indian phenomenon, and --related to this-- an interest in the folklore of the Indians. Folklorists, in their turn, have

shaped the cultural politics of Peru through various institutions, by registering performers and regulating the media in order to preserve, protect, and promote the national folklore. Tourism reinforced this reappraisal of the Indian cultures of Peru.

Whereas the music and dance performed in the stadiums and the regional clubs are part of the cultural baggage of the working class migrants, the touristic taverns represent Creole and foreign sentiments: middle class Limeños go there to find their "Indian roots" and tourists are there looking for the "Indian side" of Peru. Here, folk arts are commercialized and, therefore, may lose much of their spontaneity and originality. More or less traditional Latin American folk music is played, as well as "música nueva", protest music that originated in Chile as a means of political propaganda but has become more commercial in time. People who go to listen to what they think is "authentic" music in the taverns are rarely aware of how acculturated many of these Indians are and to what extent their Indianness is exploited by the Mestizo empresarios.

The influence of tourism on the traditional music of the Callejón de Huaylas is not very widespread yet, and remains mostly confined to the patron saint festival of Carhuaz and the taverns in Huaraz. For the time being, the traditional and the folkloristic music have not influenced each other much, and the music of the taverns may be considered "enclave" music. However, with tourism (and folklore) being promoted, the enclave character may be broken down rapidly. Then again, if traditional music is played and recorded by the tavern groups and thus propagated, a demonstration effect may follow, leading to pride in the music of the Callejón de Huaylas and conservation of the traditional music, thereby counteracting the cultural dominance of urban and Western music.

Given the subject and methodology of research, the accompanying audio-visual material (a 90-minute selection of sound-recordings, a series of 100 slides with sound, and a 30-minute film) is considered an essential part of the book. Music and dance are media different from language: being nonverbal, they constitute different channels of communication, to be registered by means other than writing.

Therefore, the results of an anthropological study of music and dance cannot be transmitted with words alone: auditive and visual information is just as important as the written word.

Concluding remarks

The functions of music and dance are manifold: they allow emotional expression, give aesthetic pleasure, entertain, communicate, enforce conformity to social norms, and validate social institutions and religious rituals. In essence, they contribute to the continuity and stability of culture and the integration of society.

The music and dance of the Callejón de Huaylas reflect a more or less undifferentiated society: groups are small and have no obvious leaders, and all performers are equal, be they flute and drum players or members of a brass band; soloists are relatively rare. Since the music of the Callejón de Huaylas is so community-oriented, the stereotype of the "little Indian playing his flute all by himself in the mountains" does not seem to apply to this area, where music and dance are generally collective. Vernacular types of music and dance make up most of the repertoire and are performed by Indians and Cholos, mainly during communal religious events. The traditional group dances and the huaynos in Quechua may be means of reinforcing cultural identity and of rejecting the dominant urban culture. The Mestizos show a preference for Creole and Latin music and dance, mainly during secular events.

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.

Although it is very difficult to separate pre-Columbian from post-Columbian traits, it is obvious that the music and dance show

cultural continuity as well as the influence of the Hispanic culture that was imposed upon the Indians at the arrival of the Spaniards in the 16th century, and the Western culture imposed on them in the 20th century. However, it can at the same time be said that they have been adapted to fit the particular use of the people of the Callejón de Huaylas, be they Indians, Cholos, or Mestizos.

I would like to finish with the following recommendation: that the music and dance of the Callejón de Huaylas be stimulated and promoted through serious study and audio-visual registration, in close cooperation with the performers, leading to a larger participation by them and reinforcing their cultural identity.

Notes

1: The criterion for the main categories was the material which is made to sound, but the subsequent subdivisions do not have the same consistency of criteria, and instruments are classed according to playing-method, construction, and shape. There have been other attempts at classification, amongst others by A.Schaeffner in 1936, H.Draeger in 1948, and recently by the International Museums Committee, Musical Instruments Collections (CIMCIM), but the Sachs-Hornbostel classification is still widely in use today.)

2: Vienrich describes a dance called "of the Incas": in it participate the Inca with Pallas, Nustas, Pizarro, and an old man with a leather mask and a white beard. (see d'Harcourt,1925:105-107) The d'Harcourts confirm the existence of this type of dance at the time of their research. In the Callejón de Huaylas there are a number of dance groups that portray the defeat of the Inca; most of them have a masked auqui with them.

3: two notable exceptions to this "rule" exist: Pedro Espinoza, caja & roncadora player from Huaylas who plays waltzes, marineras, and even cumbias, probably due to the fact that he also plays the tuba in a banda, and César Yslado, a harpist from Huaraz who accompanied the well-known singer Ima Sumaq on some of her (inter)national tours and plays boleros, tangos, and other Latin American genres that none of the other harpists of the Callejón de Huaylas play.

4: The legend which explains the origin of the statue of the Crucified Christ of Huaraz is as follows:

"Centuries ago, some innocent young boys herding their cattle near a dangerous marsh outside Huaraz heard a carpenter at work and went in search of him. They encountered an old man who told them that he was constructing his hut there in order to help the Huaracinos. The boys brought him some food, which he did not touch, but after two weeks they found a statue of a Crucified Christ with fresh drops of blood and sweat on his forehead. After they had told the townspeople about this, they lost their voices and died as saints. The statue was taken to the church in town, but it kept disappearing from the church and was found each time in the place where it was discovered. Thereupon, the authorities decided that a temple should be built there: the marsh was filled in and a chapel was constructed." (Maguifia Chauca, 1957:2-4)

Another version of the legend of the Crucified Christ of Huaraz says that an old woman living near the marsh just outside Huaraz found a statue of the Crucified Christ smelling beautifully of lilies. She notified the townspeople, who took the image to the church in town. The next day, it had disappeared and was found again in the place where it was originally found by the old woman. After this happened a few times, she asked the statue why it would not stay in the church, whereupon it answered that it would rather be at the edge of the marsh, and asked whether a temple could be constructed there." (Yauri Montero,1979:84-85)

These legends are what Smith (1975:chapter 5) calls "key legends":

they exist in multiple versions and combinations throughout Peru.

5: Information on fiesta dates was obtained from a variety of sources: a card index of dances, indicating the festivals during which they were performed, compiled by the Office of Music and Dance of the National Institute of Culture in Lima; the ORDEZA-publication "Programa de industria y turismo - diagnóstico de los circuitos turísticos Callejón de Huaylas-Chavín"; Carrion's "Libro de Oro de Yungay"; the "Monografía de la provincia de Huaylas"; and a list of festivals compiled by Arguedas. Informants in the Callejón de Huaylas were father Elmer Norabuena, the priest of Yungay, and Abelardo Mallqui, librarian at ORDENORCentro in Huaraz.

6: On the 24th of June, Saint John's day and, incidentally, the National Day of the Campesino, teachers of the school of Caraz presented a skit of the arrival of the images of Corpus Christi. Although this was done by children, it was stated explicitly that this was not meant to ridicule the event, but to show the townspeople the rich folklore of Caraz and its surroundings.

7: Fred Jongkind, who studied regional associations using the "dependencia" theory developed by Latin American social scientists, disagrees with Doughty and others who have studied regional associations, saying: "The regional associations in Lima cannot fulfill the assumed functions of assisting the rural migrant in adjusting to city life and of developing the region of origin. It is not the recent migrant who joins a regional club: for the solution of personal problems and the establishment of social contacts the neighbors, colleagues, friends and relatives are much more important to the regional club member than his fellow members. The regional club is on the whole essentially elitist and composed of well-adjusted and successful migrants. That they have united in regional associations is not a result of feelings of solidarity with the 'copaisanos' (fellow countrymen) of the homeland or in Lima, but is probably more a result of prestige motivations. It is an urban institution. Direct contributions, lobbying activities and other forms of indirect help in the modernization of the regions are, on the whole, inconsequential, and do not justify the assertion that the associations play an important role in highland development and change." (Jongkind,1974:194,272,273)

It seems to me that Doughty and Jongkind look at the matter from different perspectives; this does not undermine my assumption that the music and dance of the migrants are transformed in the process. Some will cling to their traditional music and dance, whereas others will show a preference for more modern types.

8: SINAMOS was an agency at ministry level during the military government responsible for fostering and channelling popular participation in economic and other institutions.

CHART NO.1: OVERVIEW OF OCCASIONS, INSTRUMENTS, REPERTOIRE, AND DANCERS

| OCCASIONS | | | | INSTRUMENTS | REPERTOIRE | | DANCERS |
|-----------------|---------------------------------|---------------------|----------------------------|----------------------------------|------------|------|--------------------------------|
| Religious | Secular | | | | Rel. | Sec. | |
| private funeral | communal patron st.f. Carnival | private small party | communal faena fundraising | CAJA & RONCADORA | procession | V | Pallas de Corongo |
| | patron st.f. | | | CAJA & RAYÁN | procession | V | Pallas Huaras |
| | patron st.f. Corpus Christi | | | CAJA & HUANQUILLA | procession | V | Huanquillas |
| | patron st.f. Carnival | | faena | CAJA & PINGULLO | procession | V | Caballeros de Huari |
| | patron st.f. | | | CAJA / FLAUTA | procession | V | |
| | patron st.f. All Soul's Day | | | TINYA / CHISKA | procession | V | Capitanes |
| baptism | | anniversary | | VIOLIN | procession | V | Cahuallus Chapetones |
| | patron st.f. | | | HARP | | VCI | |
| | patron st.f. | | | VIOLIN/CHISKA/TINYA | procession | V | Shaqapas Shaqshas |
| | patron st.f. | | | VIOLIN/TENOR DRUM/ MANDOLIN | procession | V | Atahualpas |
| baptism | patron st.f. (cantina) | anniversary | | HARP / VIOLIN | procession | V | Mozos Incaicos Antihuanquillas |
| | patron st.f. | | | HARP/VIOLIN/BRASS BAND AEROPHONE | procession | V | Mustas Cuzquenos Negritos |
| wedding | patron st.f. (cantina) | small party | | CONJUNTO DE CUERDAS | | VC | |
| funeral wedding | patron st.f. Carnival Holy Week | small party | civic holidays | BANDA | procession | VCI | |
| | | | | PEÑA CRTOLLA | | C | |
| | | | | CONJUNTO TROPICAL | | CI | |
| | | | | FOLK MUSIC GROUP | | VCI | |

CHART NO.2: THE REPERTOIRE OF MUSIC AND DANCE

| | RELIGIOUS | SECULAR |
|-------|---|---|
| MUSIC | In church and during processions: -hymns (sung) -religious marches played by bandas -religious music played by groups accompanying traditional dancers | <u>Vernacular:</u> huayno * pasacalle * <u>Creole:</u> waltz * marinera * polka <u>International:</u> fox incaico pasodoble "tropical" music military marches <u>Folkloristic:</u> music |
| DANCE | In church and during processions: -traditional dances ("danzas") | <u>Vernacular:</u> huayno pasacalle <u>Creole:</u> waltz marinera <u>International:</u> "tropical" dances <u>Folkloristic:</u> dances |

* are also song-types

CHART NO.3: MUSICIANS AND THEIR REPERTOIRE

| Musicians | VERNAICULAR | | CREOLE | | | INTERNATIONAL | | | RELIGIOUS | | |
|---|-------------|----------------|------------|---------|-----------|---------------|--------------|-----------------------------|-----------|------------------|-------------------|
| | Repertoire | Huaynos | Pasacalles | Waltzes | Marineras | Polkas | Fox Incaicos | Corridos Boteros Pasodobles | Tropical | Military marches | Religious marches |
| Lorenzo Piscoche (caja & roncadora) | | 20-30 | 4-5 | --- | --- | --- | --- | 1 | --- | --- | --- |
| "Hermanos Jiménez" (caja & roncadora) | | 50 | 3-4 | --- | 1 | --- | --- | --- | --- | --- | --- |
| Melicio Luna (violin) | | 28 | 3 | 3-4 | 1 | --- | --- | 3 | 2 | --- | --- |
| Eloy Cano (harp) | | 50 | 4 | 7 | 2 | --- | 2 | 4 | --- | --- | --- |
| Fidencio Calvo (harp) | | about 100 | 8-10 | 6-7 | 15-20 | --- | 2 | 6-7 | --- | --- | --- |
| "Los Aventureros de Tumpa" (string orchestra) | | 40 | 4 | 3 | 8 | --- | --- | --- | --- | --- | --- |
| Centro Musical Yungay (string orchestra) | | more than 200 | 10 | 10 | 10 | 5 | --- | 10 | --- | --- | --- |
| Banda "Juventud de Carhuaz" | | 50 | 10 | 15-20 | 30 | 10 | --- | 5 | 15-20 | 6 | 12 |
| Banda "Juventud de Nuevo Yungay" | | "immune-rable" | --- | 20 | 6-8 | 4-5 | --- | 7-8 | 3-5 | 4-5 | 5 |

CHART NO.4: SOCIOCULTURAL GROUPS IN THE CALLEJON DE HUAYLAS

| Instruments used/Ensembles | INDIANS | CHOLOSI | | MESTIZOS | |
|------------------------------|--|---|--|--|--------|
| | | flutes and drums | -string orchestra | -banda | -banda |
| Provenance of instruments | -flutes and drums -violin -harp -banda manufactured by musicians themselves, or specialists in the area | manufactured by specialists in the area, or imported | manufactured in Peru, other Latin American countries, or imported | -banda -peña criolla -"tropical" orchestra -folk music groups | |
| Repertoire of song and dance | vernacular: song: huayno, pasacalle in Quechua and/or Spanish dance: huayno, pasacalle group dances (danzas) | vernacular/Creole: song: huayno, pasacalle in Quechua and/or Spanish dance: huayno, pasacalle pair dances: waltz, marinera | Creole/international: song: waltz, huayno in Quechua and/or Spanish dance: waltz, marinera pair dances: huayno, cumbia | | |
| Performers and their public | traditional Indian peasants | acculturated Indian peasants, rural or urban | urban, Western-oriented, of mixed European and Indian parentage | | |
| Events | religious events: -communal (patron st.fest.) private (baptism, wedding, funeral) secular events: -faena | religious events: -communal (patron st.fest.) -private (baptism, wedding, funeral) secular events: -small private parties | religious events: -communal (patron st.fest.) secular events: -civic holidays -social dances -entertainment | | |

CHART NO. 5: THE PERFORMERS, A SUMMARY OF THEIR MAIN SOCIOCULTURAL INDICATORS

| Name | Instrument(s) | Number | Age(s) | Profession | Education | Earnings (soles) | Repertoire |
|---|-------------------------|-------------------|--|--|------------------------|-------------------------------------|------------------|
| Lorenzo Piscoche | caja & roncadora | 1 | 48 | Farmer/Vendor | 2nd Elem. | 1500-2000 a day | V |
| Narciso Morales | caja & roncadora | 1 | 55 | Farmer/Manufacturer of tiles | 2nd Elem. | 1000 a day | V (some C and I) |
| Hnos. Jiménez | cajas & roncadoras | 3 | 52, 54, 56 | Farmers/Shopkeeper | 1st Elem. | 4000 a day | V |
| Conjunto Cruzcoto | tinyas / chiskas | 4 | 64, 61, 45, 39 | Farmers/Weaver/Manuf. of tiles | none/little | 1000 a day | V |
| Eloy Cano | harp | 1 | 45 | Shoemaker | 3rd Elem. | 5000-6000 a day | V (some C and I) |
| Pascual Ramirez | harp | 1 | 44 | Farmer/Carpenter | Elementary | 2000-3000 a day | V (some C and I) |
| Fidencio Calvo | harp | 1 | 24 | | Secondary | 4000-10000 a day | V (some C and I) |
| Cirilo Morales | harp | 1 | 22 | Electrician | 2nd Secondary | 7000-8000 a day | V (some C and I) |
| César Yslado | harp | 1 | 66 | --- | none | 2000 an hour | V C I |
| Melicio Luna | violin | 1 | 33 | Farmer/Basketmak. | 5th Elem. | 3000 a day | V (some C and I) |
| Shaqshas "Los Shaqshas de Yungay" | traditional dance group | 16 | 14, 16, 19, 23, 25, 28, 28, 30, 33, 40, 42, 40, 45, 45, 52, 53 | Farmers | some Elem. | gratis, or 1000 a day, | V |
| Shaqshas "Pukapachan pukara" | traditional dance group | 15 | --- | Farmers | little | gratis | V |
| Atahualpas "Los Hijos del Sol" | traditional dance group | 30 | --- | Farmers/Laborers/Students | Elementary/Secondary | dancers: 1500 musicians: 3500 a day | V |
| String orchestra "Los Aventureros de Tumpa" | string orchestra | 7 (plus vocalist) | 38, 26, 28, 39, 25, 26, 29, 13 | Farmers/Constructionworkers/Shopkeeper | (some) Elem./Secondary | 1000 a day | V / C |

| Name | Instrument(s) | Number | Age(s) | Profession | Education | Earnings (soles) | Repertoire |
|--|------------------|----------------|--|--|------------------------|--------------------------------|----------------------|
| String orchestra "Centro Musical Yungay" | string orchestra | 6 | 18, 30, 25, 24, 35, 26 | Farmers/Electrician/Radiotechnician/Teacher | Elementary/Secondary | 1200-1500 an hour (as a group) | V C |
| Banda "Brisas del Huascarán" | brass band | 14 | 28, 21, 31, 21, 23, 17, 23, 31, 40, 30 | Farmers/Baker/Construction workers | (some) Elem. | 30000-35000 a day (as a group) | V C I |
| Banda "Juventud de Caraz" | brass band | 15 | 19, 20, 30, 35, 40, 45, 50, etc. | Farmers/Carpenters/Construction workers | (some) Elem. | 30000 a day (as a group) | V C I |
| Banda "Juventud de Carhuaz" | brass band | 15 | 38, 36, 56, 28, 19, 52, 36, 26, 54, 38, 32, 32, 42, 36, 31 | Farmers/Shopkeeper | (some) Elem. | 30000 a day (as a group) | V C I |
| Banda "Juventud de Nuevo Yungay" | brass band | 12 | 24, 37, 28, 30, 18, 42, 45, 52, 43, 26, 45 | Farmers/Carpenter/Baker | (some) Elem./Secondary | 30000-35000 a day (as a group) | V C I |
| Banda "Flor Andina" | brass band | 15 | 42 (director) | Farmers/Carpenters/Constructionworkers/Drivers | (some) Elem. | 80000 a day (as a group) | V C I |
| Banda "Flor del Rio Santa" | brass band | 26 | 34 (director) | Constructionworkers/Laborers in Paramonga | (some) Elem. | 35000 a day (as a group) | V C I |
| Folkgroup "Alpamayo" | folk music group | 6 | 23, 26, 25, 21, 16, 18 | Students/Administrator | Secondary/Tertiary | 10000 an hour (as a group) | Folkloristic (V C I) |
| Folkgroup "Liakta Runa" | folk music group | 5 | 16, 16, 14, 13, 11 | Students | Secondary | 10000 an hour (as a group) | Folkloristic (V C I) |
| Folkgroup "Kusy Chasky" | folk music group | 6 | 23, 32, 33, 26, 21, 23 | Students/Administrators | Secondary/Tertiary | 10000 an hour (as a group) | Folkloristic (V C I) |
| Folkgroup "Hermanos del Ande" | folk music group | 5 (+ vocalist) | 26, 25, 20, 26, 30 | Students/Teachers | Secondary/Tertiary | 10000 an hour (as a group) | Folkloristic (V C I) |

Appendix 1: the audio-visual material

The following institutions are in possession of the audio-visual material, as well as the book:

- The Institute of Cultural and Social Studies of the University of Leiden, in Leiden.
- The Netherlands Foundation for the Advancement of Tropical Research (WOTRO), in The Hague.
- The Ethnomusicological Centre "Jaap Kunst" of the University of Amsterdam, in Amsterdam.
- The Center for Latin American Research and Documentation (CEDLA), in Amsterdam.
- The National Museum of Ethnology, in Leiden.
- The Department of Ethnomusicology of the Tropenmuseum, in Amsterdam.
- The National University of Ancash "Santiago Antúnez de Mayolo", in Huaraz.
- The Department of Social Sciences of the Catholic University of Peru, in Lima.

The slide show

The slide show was composed out of a total of 3,400 slides and gives a general overview of the research, analogous to the descriptive part of the book, e.g. general information on the Callejón de Huaylas and its people, manufacture and use of instruments, and occasions during which music and dance were observed. Sound and commentary were added to the series of 100 slides. The slides were taken with a Nikon FE camera equipped with 28, 50, and 135 mm lenses. Whenever necessary a Metz 34BCT2 flash was used. I used Agfa Professional 50S film for the original slides. Eight copies of the series were made by the Audio Visual Centre of the University of Leiden on Kodak Ektachrome slide duplicating material 5071 and developed according to the E6 process. Whenever possible sound registered at the time when the photographs were taken is used.

Slides 2 to 17 are an introduction to the Callejón de Huaylas: its geography, the effects of the earthquake of 1970, and the activities of the people living there.

Slides 18 to 21 show how music is used to accompany work, in this case a faena (communal labor): a group of men is clearing rubble in order to rebuild the cathedral of Caraz, accompanied by two flautas and a caja.

Slides 22 to 27 show Cirilo Piscoche making a flauta out of reed and wood, slides 28 and 29 show his brother Lorenzo Piscoche playing the flauta and the tinya, and slides 30 to 32 show Lorenzo making a tinya.

Slides 33 to 50 show the traditional instruments (mainly flutes and drums) and how they are used: during Carnival: caja & roncadora; during the patron saint festival of Huauya/Caraz: caja & huanquilla accompanying the Huanquillas during the procession; and during the patron saint festival of Yungay: violins, tinyas and chiskas accompanying the Shaqshas during the procession.

The instruments that were "imported" by the Spaniards now make their appearance:

Slides 51 to 57 show a duo playing violin and harp at a baptism.

Slides 58 to 63 show how a harp is constructed.

Slides 64 to 68 show how stringed instruments are used in a religious context, during a procession, and to accompany Atahualpas during the same procession.

Slides 69 to 74 show a string orchestra consisting of one violin, two mandolins, two guitars, a quena, and a vocalist.

Slides 75 to 80 show how a guitar is constructed by a local specialist.

The latest arrival on the musical scene are the bandas, brass bands of European origin:

Slides 81 to 95 show how important these bandas are: they accompany the painting of the patron saint of Caraz during the procession; they are used to enliven a wedding in Tumpa/Yungay; and participate in the parade on Independence Day in Caraz/Huaylas.

Slides 96 to 99 show the folk music group "Alpamayo" in a tavern in Huaraz, the largest town in the valley.

The sound-selection

I registered the original sound on a Uher 4200 IC tape recorder with a Sennheiser MD421 microphone, using Agfa PE46 Hifi tape, and compiled the master tape of the sound-selection on Ampex GM-3600 tape in the sound-studio of the Royal Tropical Institute in Amsterdam, after which I made 8 copies on Ampex GM-3600 tape. Jan Tuender/Amsterdam copied the master tape on TDK-AD90 cassettes, which may be ordered from the publisher.

Sound-selection no.1 (1:40)

Singing of a hymn, "Bendigamos al Señor" by Padre Fausto, followed by the prayer "Padre Nuestro", during the procession on July 3rd of the festival of Saint Elizabeth of Huaylas, 1981.

Sound-selection no.2 (2:10)

Religious song "Qoya waraq qoyllur" sung by Rosita Avila, Caraz, on October 25, 1980.

| | |
|--------------------|------------------------------|
| Kuyakoq Maria | Loving Mary |
| Qoya waraq qoyllur | Morning star |
| Shumaq kuyee mama | Beautiful and beloved mother |
| Ankupeekallaamee | Have mercy on us |
| Waree wanukuptii | Tomorrow when I die |
| Shumaq mamallayri | Beautiful mother |
| Kuyee waweekiman | Your beloved son |
| Qayakaramunki. | You will implore. |

(first four lines repeated)

Waktsa vidallacho
Waqar purillaptii
Chakilleekiman chayamuu
Makillaakuna tsoqpashqa.

In my poor life
When I walk, crying
I come at your feet
My hands entwined.

(first four lines repeated)

Sound-selection no.3 (2:15)

Special huayno for the cutting of the Carnival tree (monte) played by two caja & roncadora players: Lorenzo Piscoche and Victor Mejía, during Carnival in Acobamba/Yungay, on March 2, 1981.

Sound-selection no.4 (3:00)

Marinera "Cascaparina" played by two caja & roncadora players: "Las roncadoras de Santo Toribio de Anta". A person who plays the güiro mentions many towns and hamlets in the Callejón de Huaylas. During the festival of Saint Peter in Tumpa, June 29, 1981.

Sound-selection no.5 (1:50)

Special music for Pallas, played on caja & rayán by Lorenzo Piscoche. Caraz, December 17, 1980.

Sound-selection no.6 (2:00)

Pasacalles, played by Moises Rosas on caja & huanquilla, to accompany Huanquillas during the patron saint festival of Huauya/Caraz, Fiesta del Niño Angel, on January 10, 1981. Shouting and the sound of metal pellet bells of the dancers may be heard, as well as the rockets that are fired.

Sound-selection no.7 (1:10)

16 Caja & huanquilla players, during the procession of Corpus Christi in Caraz, on June 17, 1981, the "Bajada de los Santos": images from different hamlets that belong to the parish of Caraz.

Sound-selection no.8 (1:30)

Two caja & pincullo players, accompanying a group of Caballeros de Huari during the patron saint festival of Carhuaz, Our Lady of Mercy, on September 30, 1981. Note the metal pellet bells.

Sound-selection no.9 (2:40)

Two flautas and a caja playing special faena music: "Rumiqarii". Caraz, June 14, 1981, during rubble clearing in order to rebuild the cathedral. Announced by flauta player Guillermo Jesús from Huauya/Caraz.

Sound-selection no.10 (4:10)

Huayno for arranque condor played by "Conjunto de Pueblo Libre": two flautas, a caja and a clarín. Preceded by an explanation by Lorenzo Piscoche.

Sound-selection no.11 (1:45 and 1:40)

Huayno played by two tinyas and two chiskas to accompany the Capitanes of Tumpa, during the festival of Saint Edwigis, on February 22, 1981. Followed by an "adoración" announced in Quechua

by Toribio Vactación, one of the chiska players.

Sound-selection no.12 (2:25)

Response sung by a cantor during All Soul's Day in Huaraz, on November 2, 1981, accompanying himself on a violin. Followed by the prayer "Padre nuestro".

Sound-selection no.13 (4:30)

Huayno about the earthquake of 1970, composed and sung by Maximiliano Rosario Shuan, accompanying himself on the violin. Huaraz, November 4, 1981.

Soy la fiusta del desierto
De la Cordillera Blanca
Entre relampagos y truenos
Voy cantando mis canciones.

I am the princess of the desert
Of the White Mountain Range
Between thunder and lightning
I sing my songs.

Llevo la sangre serrana
De mis condores coraje
La grandeza de mi Inca
El progreso de mi pueblo.

I have the blood of the highlands
The courage of my condors
The greatness of my Inca
The progress of my people.

Pobre mi Huaraz querido
Convertido en escombros
Por la voluntad del cielo
Va cobrando su belleza.

My poor beloved Huaraz
Converted to rubbish
By the will of heaven
Is covering its beauty.

Huaraz, capital andino
Del departamento de Ancash
En sus parques y avenidas
Floresciendo lentamente.

Huaraz, Andean capital
Of the department of Ancash
In its parks and avenues
Flowering slowly.

(Fuga)

Como no he de llorar
Como no he de sufrir
Por Huaraz querida
Pueblo donde naci, caray./
Pueblo generosa, caray.

How can I not cry
How can I not suffer
For beloved Huaraz
Town where I was born, caray./
Generous town, caray.

Ay mamacita, imaneechi tsarikaman
Rikaptii, nawillaami waqakurin
Ay mamacita, imaneechi tsarikaman(qa)
Yarpaptii, shonqollaami llakikurin.

Oh little woman, it must be what happened that affects me
When I see it, my eyes cry
Oh little woman, it must be what happened that affects me
When I remember it, my heart grieves.

Sound-selection no.14 (2:40)

Huayno "Río Santa" sung by Eloy Cano, accompanying himself on the harp. Caraz, September 8, 1980.

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 calls you holy, but to what avail, if your currents are treacherous, River Santa."

(Fuga)

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

Sound-selection no.15 (3:40)

Huayno "Perdi mi soltería" sung by Juan Calvo, accompanying himself on the harp. Huaylas, July 5, 1981.

| | |
|------------------------------|-------------------------------|
| Destino donde me llevas | Destiny wherever you take me |
| Donde me arrastraras | Wherever you will drag me |
| Por valles desconocidos | Through unknown valleys |
| Voy contemplando | I contemplate |
| Mirando bellas mujeres | Looking at beautiful women |
| Hermosas flores | Pretty flowers |
| Ya no hay remedio en mi vida | There is no remedy in my life |
| Perdi ya mi soltería. | I am not single any more. |

(repeat)

| | |
|----------------------------|-----------------------------------|
| Tarde sera de tu cariño | It's too late for your affection |
| Ay amor mio | Oh my love |
| Ya que perdi en este mundo | Since I have lost in this world |
| Mi juventud | My youth |
| Sin saber que me querias | Without knowing that you loved me |
| Ay amor mio | Oh my love |
| Lloraré mi desengaño | I will lament my error |
| Cruel desventura. | Cruel misfortune. |

(Fuga)

| | |
|-------------------------------|--|
| Con el destino nunca se puede | One can never resist destiny |
| Tal vez mañana vuelvas a mi | Maybe tomorrow you will come back to me |
| Ay paisanita, mujer bonita | Oh countrywoman, pretty woman |
| Tarde o temprano serás de mi. | Sooner or later you will be mine. |

(repeat)

Sound-selection no.16 (1:25)

Two violins, one tinya and one chiska accompanying a group of Shaqapas with a pasacalle on the way to the house of the sponsor. During the patron saint festival of Carhuaz, Our Lady of Mercy, on September 23, 1981. Note the jingle rattles.

Sound-selection no.17 (2:00)

A group of Shaqshas, "Los Shaqshas de Yungay", with their musicians (two violins, two tinyas and two chiskas) taking leave of the patron saint of Huanchuy/Yungay, Virgin of Lourdes. The leader of the group, Ciro Luna, announces the music. Note the jingle rattles. Huanchuy, February 12, 1981.

Sound-selection no.18 (2:00)

Group of Atahuallpas from Paramonga: song about the assassination of the last Inca Atahuallpa, accompanied by violin, tenor drum and bongo drum. Patron saint festival of Carhuaz, Our Lady of Mercy. October 1, 1981 (octava).

Sound-selection no.19 (3:50)

Huayno "Desde el momento que te fuiste", played by Pascual Ramirez (harp) and Melicio Luna (violin), announced by Melicio Luna. Both musicians sing as well. Note the rockets that are fired outside. During the patron saint festival of Mancos/Yungay, Saint Roque, August 16, 1981.

Sound-selection no.20 (1:45 and 1:50)

Violin and harp duo playing a huayno in the house of the sponsor during the patron saint festival of Tocash/Pueblo Libre, Virgin of Guadalupe. December 13, 1980. The violinist sings and onlookers beat the rhythm on the body of the harp and sing along. The text is in Spanish and the fuga is in Spanish and Quechua. Both are difficult to understand. The huayno is followed by music played during the procession, to accompany the Mozo dancers, whose metal pellet bells can be heard, as well as the banda that walks behind the image.

Sound-selection no.21 (1:55 and 1:20)

Huayno "Huaylinito orgulloso" sung by a group of Incaicos of barrio Delicados, accompanied by violin and harp. The cracking of slings may be heard, as well as background noise. During the patron saint festival of Huaylas, Saint Elizabeth, on July 6, 1981.

| | |
|-----------------------------|---------------------------------|
| Huaylas, tierra tan querida | Huaylas, homeland so beloved |
| Huaylas, tierra tan hermosa | Huaylas, homeland so beautiful |
| Con tus mejores canciones | With your best songs |
| Yo te canto con ternura | I sing for you with tenderness |
| Yo te canto con ternura. | I sing for you with tenderness. |

| | |
|--------------------------------|-------------------------------|
| La cordillera, Río Santa | The mountain range, Rio Santa |
| Son los que unen con mi tierra | Unite with my homeland |
| Pueblo Ancash tan querido | People of Ancash so beloved |
| Por su belleza escogida | For your beauty chosen |
| Por su belleza escogida. | For your beauty chosen. |

Mi Huaylinito, por qué llora
Mi Caracino, por qué sufre
Sabiendo que yo te quiero
Con el alma y el corazón
Con el alma y el corazón.

My little Huaylino, why do you cry
My little Caracino, why do you suff
Knowing that I love you
With my soul and my heart
With my soul and my heart.

(Fuga)
Sabiendo que yo te quiero
Te fuiste de mi poder
Sin compasión me dejaste
Limeñito sin corazón.

Knowing that I love you
You went away from me
Without compassion you left me
Little Limeno without a heart.

(repeat)

Religious song, "Adoración", addressed to Saint Elizabeth by a group of Incaicos of barrio Nahuinyacu, accompanied by violin and harp, during the procession on July 6, 1981. A banda may be heard in the background.

Reina de Atun Huaylas
Reina de las nieves
Santa Isabel
Reina de mi tierra
Por ti estoy siempre feliz.

Queen of Great Huaylas
Queen of the snows
Saint Elizabeth
Queen of my homeland
Because of you I am always happy.

Tu siempre serás
De Huaylas la luz
Siempre reinarás
En mi ciudad.

You will always be
The light of Huaylas
You will always reign
In my town.

(repeat)

Sound-selection no.22 (1:25)

A harp and two violins accompanying Antihuanquillas, a traditional type of dance group, during the procession of Our Lady of Mercy, patron saint of Carhuaz, on September 23, 1981. Note the rhythm sticks with metal pellet bells.

Sound-selection no.23 (1:45)

A group of Nustas during the procession of Our Lady of Mercy of Carhuaz, on September 24, 1981. They are accompanied by a harp, two violins, a muted trumpet, an alto saxophone, and a tenor saxophone, and sing at intervals. Rockets and a banda are heard in the background.

Sound-selection no.24 (1:00)

A group of Negritos, accompanied by a harp, two violins, a muted trumpet, and a clarinet, during the patron saint festival of Carhuaz, Our Lady of Mercy, on the 1st of October, 1981. The music played is special dance music (danza).

Sound-selection no.25 (1:15)

A group of Cuzqueños, accompanied by a harp, two violins, a tinya, an alto saxophone, and a muted trumpet, during the patron saint

festival of Carhuaz, Our Lady of Mercy, on October 1, 1981.

Sound-selection no.26 (2:50)

A string orchestra called "Ecos del Callejón de Huaylas" and consisting of a violin, a mandolin, and two guitars, playing a polka: "Mi última huella". At a farewell party given for the mayor of Caraz on November 7, 1980.

Sound-selection no.27 (3:10)

A huayno called "Mi pecho es un cementerio", played by the string orchestra "Centro Musical Yungay" at a wedding in Punyán/Yungay, on March 21, 1981. Note the accordion.

Sound-selection no.28 (1:40)

A religious march called "Cruzpanani", played by the Banda "Juventud de Caraz" during the procession of the patron saint of Tocash/Pueblo Libre, Virgin of Guadalupe. December 13, 1980.

Sound-selection no.29 (1:35)

A military march, played by the Banda of the Republican Guard of Peru, to accompany the sponsors to their house on September 23, 1981, the víspera of the festival of Our Lady of Mercy of Carhuaz.

Sound-selection no.30 (2:00)

The military brass band of the Battalion "Huascarán" of Caraz, playing a march during the parade on July 25, 1981, the anniversary of the Political Creation of the province of Huaylas.

Sound-selection no.31 (2:00)

A pasodoble played by Banda "Juventud de Carhuaz" during bullfights in Carhuaz, on September 26, 1981.

Sound-selection no.32 (2:25)

Huayno-cumbia, played by Banda Orquesta "Hijos de Shupluy" during Carnival in Yungay, on March 3, 1981. Note the güiro.

Sound-selection no.33 (3:50)

The folk music group "Hermanos del Ande" performing in the tavern "Imantata" in Huaraz. They play the Peruvian waltz "Xenobia" and sing as well. Huaraz, October 29, 1981.

Sound-selection no.34 (4:50)

Folk music group "Kusy Chasky" playing the huayno "Río Santa" in the tavern "El Estribo" in Huaraz, on September 5, 1981. The musicians sing as well, while people dance, whistle and clap their hands.

| | |
|---|-------------------------|
| Río Santa, Río Santa, caudaloso | Río Santa, you carry |
| Río Santa, Río Santa, caudaloso | much water |
| Quiero que lleves todas mis penas al olvido | I want you to take all |
| Quiero que lleves todas mis penas al olvido | my troubles to oblivion |
| (last two lines repeated) | |
| Todos te dicen, todos te llaman, que eres santa | Everybody calls you |
| Todos te dicen, todos te llaman, que eres santa | holy |
| De qué te vale, de qué te sirve, que seas santa | But to what avail, |
| Si tus corrientes son traicioneras, Río Santa | Río Santa, if your |
| De qué te vale, de qué te sirve, que seas santa | currents are |
| Si tus corrientes son traicioneras, Río Santa. | treacherous. |

(N.B.:the fuga in Quechua is difficult to understand)

The film

The film was made on October 1, 1981, the octava of the patron saint festival of Carhuaz. (see chapter 4.2.1.1 for a description of this festival) An 8-mm camera (Nizo 481 macro) was used, and a total of 60 minutes was shot on Kodachrome 40 film. Sound was recorded by Frenk Boeren, a Dutch student at the Agricultural University of Wageningen, who was living in Carhuaz at the time. The film consists of two parts: the morning when the dance groups with their musicians and visitors arrive in Carhuaz, and the afternoon when a procession takes place that lasts around five hours. In order to be mobile, no tripod was used; when this "active" approach is used, one can speak of the "participant camera", analogous to participant observation. The events were registered as faithfully as possible, and were not directed, staged, reconstructed, or fictionalized. Editing, although a deliberate intervention, took place accordingly and was in fact no more than a compression of the real time (five hours) into film time (60 minutes) and ultimately the finished movie (30 minutes). It may, therefore, be said that the event shaped the film.

8 Copies were made on Sony KCA-30K video cassettes by Studio Otto/Soest.

Appendix 2: the questionnaires

Questionnaire 1 (traditional groups, string orchestras, folk music groups)

1. Nombre del grupo. Cómo nació el nombre?
2. Lugar de origen?
3. Fecha de fundación? Quién inició el grupo? Con qué finalidades?
4. Número de integrantes: nombre, edad, sexo, qué instrumento(s) toca, grado de instrucción, profesión, de dónde es?
5. Nombre del director?
6. Cómo han adquirido los instrumentos?
7. Cuál es el valor de los instrumentos?
8. Quién es dueño de los instrumentos?
9. Llevan vestimenta especial?
10. Cuánto ganan?
11. Hay instituciones que les apoyan?
12. Han grabado discos?
13. Qué clase de música tocan?
14. Cuál es su repertorio?
15. Cómo obtienen su repertorio? (Composición suyo o de otros, radio, etc.)?
16. Saben leer música? Quién les ha enseñado?
17. Tienen partituras? De quién(es) las han obtenido?
18. En qué ocasiones tocan Uds? Dónde?
19. Cantan los integrantes mismos, o llevan cantante? Es varón o mujer? En qué ocasiones canta?
20. Cuándo se puede llamar "aficionado" o "profesional" a un músico?
21. Cuándo se dice que un conjunto es bueno/malo?
22. Pueden darme unos ejemplos de conjuntos buenos/malos?
23. Qué significa la palabra "música" para Uds?
24. Cuál es la finalidad de la música, según Uds?
25. Por qué tocan Uds?

Questionnaire 2 (bandas)

1. Nombre de la banda?
2. Lugar de origen?
3. Director de la banda: nombre, edad, lugar de nacimiento, educación, profesión?
4. Fecha de fundación de la banda?
5. Número de integrantes?
6. Instrumentos utilizados?
7. Dónde compran los instrumentos?
8. Cuál es el valor de los instrumentos?
9. Quién es dueño de los instrumentos?
10. Cuál es el repertorio?
11. Qué clases de música tocan?
12. Los músicos saben leer música?
13. Quién les ha enseñado?
14. Qué partituras tienen?
15. De quién(es) las han obtenido?
16. Quién da el tono para cada pieza?
17. Cuándo se puede llamar "aficionado" a un músico?

18. Cuándo se puede llamar "profesional" a un músico?
19. Cuándo se dice que un músico es bueno/malo?
20. Cuándo se dice que una banda es buena/mala?
21. Puede darme unos ejemplos de buenas bandas?
22. Por qué tocan Uds?
23. En qué ocasiones tocan, y dónde?
24. Hay ocasiones en que no tocan bandas?
25. En qué trabajan los músicos, aparte de la música?
26. Llevan vestimenta especial, como uniformes?
27. Cuánto ganan al día?
28. Cuál es la función de la música, según Ud?
29. Qué significa la palabra "música" para Ud?

Questionnaire 3 (individual performers)

1. Nombre, edad, sexo, de dónde es, dónde vive, grado de instrucción, profesión?
2. Qué instrumento(s) toca Ud? Canta Ud?
3. Cómo ha adquirido su(s) instrumento(s)?
4. Cuál es el valor de su(s) instrumento(s)?
5. Desde cuándo toca Ud?
6. Cómo ha aprendido a tocar?
7. Hay otras personas en su familia que tocan algún instrumento?
8. Toca Ud. solo, o también en conjunto(s)?
9. Qué clase de música toca Ud?
10. Cuál es su repertorio?
11. Cómo obtiene su repertorio? (Composición suya o de otro, radio, etc)
12. Sabe leer música Ud? Cómo ha aprendido?
13. Tiene partituras? De quién(es) las ha obtenido?
14. Lleva vestimenta especial?
15. Cuánto gana Ud?
16. Ha grabado disco(s) Ud?
17. En qué ocasiones toca Ud? Dónde?
18. Cuándo se puede llamar "aficionado" o "profesional" a un músico?
19. Cuándo se dice que un músico es bueno/malo?
20. Puede Ud. darme unos ejemplos de músicos buenos/malos?
21. Qué significa la palabra "música" para Ud?
22. Cuál es la finalidad de la música, según Ud?
23. Por qué toca Ud?

Questionnaire 4 (traditional dance groups)

1. Nombre de la danza?
2. Cuál es el origen de la danza?
3. Cuántos danzantes hay? (Hombres/mujeres)
4. Quién dirige a los danzantes?
5. Desde cuándo existe el grupo?
6. Danzantes: nombre, edad, sexo, de dónde es, grado de instrucción, profesión?
7. Músicos acompañantes: nombre, edad, sexo, de dónde es, qué instrumento(s) toca, grado de instrucción, profesión?
8. Qué clase de música tocan?
9. Cómo han adquirido la música?
10. Cómo han adquirido los instrumentos?

11. Cuál es el valor de los instrumentos?
12. Quién es dueño de los instrumentos?
13. Saben leer música?
14. Qué vestimenta llevan?
15. Cuál es el significado de la vestimenta?
16. Cuáles son los pasos de la danza?
17. Cuál es el significado de los pasos de la danza?
18. En qué ocasiones bailan Uds? Dónde?
19. Cómo aprenden a bailar?
20. Cuándo se dice que un danzante es bueno/malo?
21. Cuándo se dice que una danza es bien ejecutada?
22. Son aficionados o profesionales? Por qué?
23. Por qué bailan Uds? Cuál es la finalidad de la danza?
24. Ganan dinero?

Questionnaire 5 (instrument-makers)

1. Nombre, edad, sexo, de dónde es, dónde vive, grado de instrucción, otras profesiones?
2. Desde cuándo hace instrumentos?
3. De quién/cómo ha aprendido a hacer instrumentos?
4. Qué clase de instrumentos hace?
5. Solo, o con ayuda de alguien?
6. De qué material(es) se hacen los instrumentos?
7. De dónde obtiene el material?
8. Quienes compran sus instrumentos?
9. Cuánto cuestan los instrumentos?
10. Cuánto tiempo se demora para hacerlos?
11. Sus trabajos son de creatividad propia, o copia de otros?
12. Qué instrumentos toca Ud?
13. Qué música toca/prefiere Ud?
14. Participa Ud. en conjunto(s)?
15. Alguién de su familia practica algún instrumento?

Glossary

| | |
|----------------------|--|
| adoración: | literally "adoration", religious music played in church for a Virgin or Saint. |
| aerophones: | instruments through or in which air is made to vibrate. (see chapter 2.2.1.3) |
| ahijado/a: | godchild (term of address or reference). |
| agente municipal: | municipal agent or representative, principal official of a barrio. |
| alcalde pedáneo: | petty mayor, municipal (Indian) office to manage local affairs. |
| altiplano: | high plateau, specifically that of Southern Peru and Bolivia, and the Lake Titicaca region. |
| antara: | (see zampofias) |
| Antihuanquillas: | a type of traditional dance group. (see chapter 2.5.1) |
| arranque condor: | (see condor rachi) |
| Atahuallpas: | a type of traditional dance group. (see chapter 2.5.1) |
| auqui: | clown or "devil" who accompanies traditional dance groups. Literally: "old man" (Quechua). |
| bajada: | day before the main day of a patron saint festival, when the image is lowered from its pedestal. (see vispera) |
| baile: | secular pair dance, e.g. huayno, marinera, cumbia. |
| banda: | a brass band, of European origin. |
| banda de guerra: | a military brass band, of European origin. |
| barrio: | ward, a subdivision of the district. |
| bombo argentino: | double-headed drum; used by folk music groups. (see membranophones) |
| broquel: | small wooden shield used by Huanquillas. (see idiophones) |
| Caballeros de Huari: | a type of traditional dance group. (see chapter 2.5.1) |

| | |
|---------------|--|
| Cahuallus: | a type of traditional dance group. (see chapter 2.5.1) |
| caja: | large double-headed drum made out of a hollowed-out eucalyptus log, with bass strings. (see membranophones) |
| cajón: | box which is beaten rhythmically with both hands by a player who sits on it. (see idiophones) |
| campero: | leader of a traditional dance group. |
| campesino: | farmer, peasant, a person who lives in the rural area. |
| canción: | song. |
| cantina: | a small bar, often make-shift at the time of a patron saint festival. |
| Capitanes: | a type of traditional dance group. (see chapter 2.5.1) |
| cargo: | (1) fiesta sponsorship; (2) civil office. |
| Chapetones: | a type of traditional dance group. (see chapter 2.5.1) |
| charango: | a stringed instrument with a resonator made out of the carapace of an armadillo; used by folk music groups. (see chordophones) |
| chiska: | a six-hole plugflute, made of reed. (see aerophones) |
| Cholo: | a person who is neither Indian nor Mestizo in a cultural sense. |
| chordophones: | instruments that consist of one or various chords stretched between fixed points. (see chapter 2.2.1.4) |
| chromatic: | musical scale which consists completely of semitones (half steps). |
| chuscada: | (see huayno) |
| clarín: | a transverse natural trumpet, made of reed and wood. (see aerophones) |
| coliseo: | stadium in Lima where performances of highland music and dance take place on Sunday afternoon. |

colocación: final day of a patron saint festival, when the image of the Virgin or Saint is returned to its place.

compadrazgo: the ceremonial relationship established between godparents or sponsors and the parents of a child or owners of an object. Ritual co-parenthood.

compadre/comadre: the title and term of address used by the godparent or ceremonial sponsor of a child or object in speaking with or about the father/mother of the child or male/female owner of the object sponsored, and vice versa, if the godparent is a man/woman. Parent-godparent relation.

comunidad indígena: an officially recognized, landholding community of Indians who have held collective title to their land since colonial times.

communitas: a feeling of togetherness.

condor rachi: a contest staged during Carnival in which horsemen using their hands attempt to kill a condor which is suspended from an archway as they ride under it.
(see chapter 4.2.1.2)

conjunto: a small ensemble or group of costumed dancers.

conjunto tropical: an ensemble that plays "tropical" music like cumbias and salsa, as well as Western pop music.

Cordillera Blanca/ White/Black Mountain Range.
Negra

corrido: song type of Mexican origin.

creación política: the recognition of the political creation of a province or a district, celebrated annually.
(see chapter 4.2.3.2)

Creole: "criollo", a Spaniard born in the colonies.
Nowadays: someone who lives in a coastal town.

Creole (genre): coastal types of music and dance, like the Peruvian waltz, the marinera and the polka.
(see chapter 2.3)

cumbia: "tropical" music, originally from Colombia, belonging to the international genre.

Cuzqueños: a type of traditional dance group.
(see chapter 2.5.1)

danza: music to accompany traditional dance groups during processions, belonging to the vernacular genre.

danzante: traditional dancer.

delantero: leader of a row of traditional dancers.

despedida: literally: "leave taking", religious music played for a Virgin or Saint.

devoto: devotee of a saint, one who pays part of the expense of a religious fiesta.

diatonic (scale): a scale made up out of seven notes to the octave, e.g.: G A B C D E Fis.

encomienda: royal trust, given to the Spanish conquerors in the 16th century, to exact tribute for the crown.

faena: collective public work, tributary labor.
(see chapter 4.2.3.1)

fiesta: festival, especially that of a patron saint.

Fiestas Patrias: Independence Day, the national holiday celebrated on July 28.
(see chapter 4.2.3.2)

flauta: a six-hole plugflute, made of reed.
(see aerophones)

fox incaico: a type of music which belongs to the international genre.

fuga: the last and faster part of a huayno or a pasacalle.

güiro: a notched hollow gourd held in the palm of the hand and scraped with a stick.
(see idiophones)

hacienda: large landholding.

helicon: large circular bass horn.
(see aerophones)

huanquilla: a three-hole plugflute, made of reed or plastic.
(see aerophones)

Huanquillas: a type of traditional dance group.
(see chapter 2.5.1)

Huaras: a type of traditional dance group.

(see chapter 2.5.1)

- huaylas: popular type of music and dance of the Mantaro Valley in Central Peru.
- huayno: the most popular type of vernacular music, song and dance, often featuring a pentatonic melody and a binary syncopic 2/4 rhythm. (see chapter 2.4)
- huayno-cumbia: a combination of the vernacular huayno and the international cumbia, also called "chicha".
- idiophones: instruments that produce sound without needing chords or tense membranes because of the rigidity and elasticity of the material. (see chapter 2.2.1.1)
- Incaicos: a type of traditional dance group. (see chapter 2.5.1)
- indigenismo: an ideological movement to abolish the exploitation of the Indian population and to reappraise the Indian phenomenon.
- international (genre): Latin American types of music and dance like the fox incaico, the pasodoble, the cumbia and the salsa. (see chapter 2.3)
- Inti-raymi: pre-Columbian festival of the Sun.
- lliklla: carrying cloth.
- madrina: godmother (term of address or reference).
- marcha regular: religious music played by bandas during processions.
- marinera: a type of dance of the Creole genre, danced by people from Lima and other coastal towns.
- mayordomo: sponsor of a fiesta.
- membranophones: instruments that by means of one or more membranes that are strongly stretched produce sound when an agent makes them vibrate. (see chapter 2.2.1.2)
- Mestizo: Spanish-speaking person of mixed Indian and European ancestry.
- monte: tree decorated with fruit and other small

gifts during Carnival.

- Mozos: a type of traditional dance group. (see chapter 2.5.1)
- mudanza: change in movement of traditional dance groups.
- Negritos: a type of traditional dance group. (see chapter 2.5.1)
- Nustas: a type of traditional dance group. (see chapter 2.5.1)
- octava: eight days after the main day of a patron saint festival.
- Pallas: (see Nustas)
- padrinazgo: godparenthood or sponsorship, the relationship between godparent and godchild.
- padrino: godfather (term of address or reference)
- pasacalle: a vernacular type of music and dance.
- Pashas: costumed male performers carrying long whips at the fiesta of Saint Elizabeth of Huaylas. (see chapter 4.2.1.1)
- peña (folklórica): tavern in urban centers where live Latin American folk music is performed.
- peña criolla: an ensemble that plays Creole music like Peruvian waltzes and marineras. Also: a tavern where this type of music is performed. (see chapter 4.2.3.4)
- pentatonic (scale): a scale made up out of five notes to the octave, e.g.: G A B D E.
- pincullo: a three-hole plugflute, made of reed. (see aerophones)
- plaza: the main square of a town.
- pututo: a natural trumpet made of a conch-shell.
- Quechua: the language spoken by the Indian population of the Andes.
- quena: a notched flute with six or seven holes and a thumbhole, made of wood or plastic. (see aerophones)
- rayán: a three-hole plugflute, made of wood and

entwined with thread.
(see aerophones)

- república: (see faena)
- roncadora: a three-hole plugflute, made of wood.
(see aerophones)
- sacachina: a charango shaped like a small guitar;
used by folk music groups.
(see chordophones)
- salsa: "tropical" music, originally from Puerto Rico,
belonging to the international genre.
- shaqapas: jingle rattles made of dried fruit shells,
worn by Shaqapas and Shaqshas.
(see idiophones)
- Shaqapas: a type of traditional dance group.
(see chapter 2.5.1)
- Shaqshas: a type of traditional dance group.
(see chapter 2.5.1)
- sierra: highlands.
- sol: basic monetary unit of Peru (at the time of
the research the sol was valued at 285 (June
1980) and 400 (December 1981) to one US dollar)
- syncopation: when the first note of the measure is
strongly accentuated.
- tenor drum: small double-headed drum, of European origin.
(see membranophones)
- taqui: pre-Columbian unit of music, poetry and dance.
- terruño: native land, place of birth.
- timbales: two drums with metal bodies of different sizes.
(see membranophones)
- tinya: small double-headed drum made of a hollowed-
out maguey trunk, with a bass string.
(see membranophones)
- vals criollo: a type of waltz danced by people from Lima
and other coastal towns, belonging to the
Creole genre.
- varayoc: political and religious official of an Indian
community. Literally: "he-who-has-a-staff".

- vernacular
(genre): indigenous types of music and dance, like the
huayno, the pasacalle, the yaraví and the danza.
(see chapter 2.3)
- víspera: the day before the main day of a festival.
- yaraví: a sad song, belonging to the vernacular genre.
- zampofias: a set of endblown closed flutes in single or
double graded rows; used by folk music groups.
(see aerophones)

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