

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 gñiro 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
Siempriran kikiipa keekanki	You will always be mine
Akapano kiriiki wishushqapis	Toothless like a guinea pig
Siempriran 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.