

Music 111  
P. Oliveros

Lecture tape notes

1-15-81

1. Sones de Musica Azteca from [acalotepec, Puebla, Mexico

Instruments: huehuetle  
military drum  
chirimías

Played in the patios of the churches ... called musica azteca probably because of the huehuetle, of pre-historic origin.

2. Danza de las Plumas Huastepoc, Oaxaca

16<sup>th</sup> c. dance music dramatically portraying the conquest of Mexico with Cortés & Moctezuma as principals

3. Danza de la Luna from Nochtepec de Zaragoza, Mexico

16<sup>th</sup> c. dramatic dance of the struggle & triumph of Christianity against the Moors.

4. Danza del Volador from El Tajín, Veracruz

Pre-hispanic but now incorporated in the church calendar.

## READING LIST

Side II, Band I: SONCCUIMAN. This selection, entitled in Quechua "To My Heart" represents the yaravi as played by the Indians of Ayacucho Department. The melody is carried by the end flutes and charango, while the harp furnishes a simple accompaniment. The bass line is European in style, the melody Indian.

7) Side II, Band 2: LOS JILACATAS. This Aymara selection from the Lake Titicaca region defies any simple classification. The piece is performed by an orchestra of musicians playing pan-pipes pitched at registers roughly an octave apart, but the octaves are deliberately sharp on top, so as to maintain independence of pitch from the lower line. Of all examples in the present album, this dance -- performed to solemnize the appointment of the jilacatas, or head-men of the village -- best illustrates aboriginal Andean music.

Side II, Band 3: COLLAGUAS. This dance has been performed by the Aymara Indians of southern Peru and Bolivia since Spanish colonial times. In its present form it probably represents a survival of a weavers' dance of the colonial era, and the masked performers, dressed in colorful costumes of archaic Spanish cut, flourish over-sized spindles in the air as they proceed around the plaza. In the introduction the charango plays a native style tune in strange-sounding fifths; the body of the tune is colonial in type.

Side II, Band 4: CHUNGUINADA. Music of this type is essentially religious, and is characteristic of the Mestizos of Jauja in Junin Department of central highland Peru. It accompanies the church fiestas, when richly clad images of the saints are carried on litters around the plaza, and in addition serves as dance music for the members of the congregation that sponsored the feast day. The bass moves in old catholic church modes, against ancient Indian flute tuning and scales.

Side II, Band 5: TOROVELAKUY. Bull baiting, or corridas, in which the bull is harmlessly teased, but not killed, is a sporting event that has entertained the inhabitants of the Peruvian highlands since colonial times. The proper music on such occasions is the toril, or torovelakuy, as it is often called in Quechua. This lively selection was recorded in the town of Jauja in the central Peruvian sierra.

5) Side II, Band 6: WAKRAPUKARA. Although the Quechua Indians of the Cuzco region no longer employ the pan-pipes of Inca times, the tambourine-drum tinya, and the notched end flutes have continued in use to the present day. This selection, featuring both ancient instruments, was recorded in Quispicanchis in Cuzco Department, and is said to be a survival of the war dance. Although the music, using only drum and quena, sounds primitive, the tuning of the quena has been modernized to fit that of a piano.

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Collaguas dance in the Aymara town of Chucuito

LITHO IN U.S.A. 

Harold Courlander, Editor

Moses Asch, Production Director

Photographs by Harry Tschopik, Jr.

# KINGDOM OF THE SUN

## PERU'S INCA HERITAGE

RECORDED IN PERU BY DAVID LEWISTON

Peru's high sierra is an Indian world. Throughout this jaggedly mountainous region of the Andes and especially in the *puna*, the bleak and stony harsh highlands above 12,000 feet, the force of the ancient Incaic culture persists, despite the ruthless attempts of the *conquistadores* to obliterate it. This heritage permeates the mountain music.

While the Spaniards tried to impose their language and faith as they grabbed Peru's gold and best land, the old ways have proved remarkably durable. Nearly five hundred years after the Spaniards conquered the country, Quechua — the official language of the Inca empire — and the ancient Aymara of Lake Titicaca are still the dominant Andean tongues. And the Indians of the high sierra, seemingly devout in their Christianity, have in fact taken the Church saints to be their ancient gods.

The force of this old culture is notably apparent in Peru's Andean music. Thus, melodies using traditional three- and five-note scales are much in evidence, although European harps, guitars, violins, and accordions are played as well as the native flutes, panpipes, trumpets, and drums.

### Side One (21:00)

1. **Adios, pueblo de Ayacucho (harp) (3:36)** This piece, "Good-bye, people of Ayacucho," is a *wayno*, the ubiquitous dance of Peru's high sierra. We know from written accounts dating back to the early years of the conquest that the *wayno* was popular at that time. The early lexicographer Diego Gonzalez Holguin described the *wayno* as "dancing two-by-two holding hands" and "dancing with the hands crossed." Although the harp is of European origin, the technique used here is uniquely Andean: for processions, the harpist places his light wooden instrument on the shoulder, playing as he walks. To make this possible, the left hand plays as usual, but a backhand technique is used for the right hand. The same technique is used while playing seated. Ayacucho, incidentally, is an important provincial center.

2. **Mauca zapotoyke (flute duet) (3:02)** The Quechua title means "old shoes." Notched bamboo flutes called *quena* are heard here. The *quena* is of ancient lineage—examples made of bone are found in tombs more than 1,000 years old.

3. **Carrito pasajerito (song) (2:54)** This *wayno*, in a mixture of Spanish and Quechua, tells passengers to Huancayo (a large mountain town) to "wait in the main door of the church."

4. **Panpipe ensemble (2:55)** This band of sixteen *sikuris* (players of the *siku*, a double row of panpipes) and drums gives a good idea of how old Andean instruments must once have sounded. It comes from the shore of Lake Titicaca. The instrument's great antiquity is attested by earthenware examples recovered from tombs more than 1,000 years old.

5. **Wachaca (harp) (2:02)** Another example of the Andean harp style.

6. **Carnaval ayacuchano (ensemble) (5:55)** Young men celebrate the fiesta of *carnaval* — an ancient fertility rite for crops and livestock — with erotic rituals and bloody fights during the days and nights of dance and song. Naturally, the innumerable Andean fiestas, all bearing the names of Christian saints, actually pay homage to the old gods. As is true of all these fiestas, cocaine-bearing *coca* leaf is chewed while *chicha* (maize beer) and *pisco* (new brandy) are drunk to the point of stupefaction. In the bitter, harsh life of the sierra, fiesta time is seized upon as a rare opportunity for oblivion.

### Side Two (18:45)

1. **Toccto pachhape (ensemble) (2:18)** This *waynito* owes its distinctive sound to the high-pitched strains of the *charango*, which plays the melody. Shaped like a miniature guitar, the *charango* has eight strings tuned in pairs to four notes, and the strings are strummed banjo-fashion.

2. **Flute solo from Apurimac (3:33)** A typical tune from Apurimac is played on the *quena* by a blind beggar.

3. **Yawlina (harp) (2:51)** Another *wayno*.

4. **Suqullay yamanyawy (song) (2:30)** This song in Quechua tells of "the black eyes of my love."

5. **Pandillero (panpipe ensemble) (3:07)** Still another *wayno*, and another example of the orchestra of *sikuris*, playing the double row of panpipes called *siku*.

6. **Torallay toro (guitar) (1:51)** This music is heard during fiestas connected with livestock (hence the word *toro*, meaning "bull") in remote villages in the *puna*.

7. **Procession at Pisac (accordion, flute, conch) (1:40)** After the Sunday morning church service at Pisac, near Cuzco (the ancient Inca capital), the local mayors walk back to the village in procession to this music.

— DAVID LEWISTON





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Side A

1. <u>Cerros salteños</u>	2'06"
2. <u>Sikus del Titicaca</u>	2'08"
3. Fantasia para kenas	2'48"
4. Imanaska	2'07"
5. Kurikinga	2'00"
6. El centinela	1'48"
7. Anata morena	2'35"

Pre-Columbian Flutes

Prior to the arrival of the Spanish Conquistadores along the shores of the Inca empire in the 16th century, the Indians ignored the existence of stringed instruments and knew only of verticle, notched flutes (kena, kenacho and pan-pipe) which they played to the accompaniment of various percussion instruments. Their scale was pentatonic, i.e., five consecutive notes without semi-tone intervals.

1. Argentina - kena, kanacho, caja, rattles.
2. Bolivia - various sikus, caja, bombo.

The Introduction of Stringed Instruments

Following their military conquests the Spaniards slowly settled in these newly-acquired territories, introducing their stringed instruments which the Indians quickly adapted, creating new kinds of guitars. Among these is the charango which was to eventually become the most common instrument throughout all the Andes regions. At the same time the Indians also discovered the diatonic European scale.

3. Bolivia - charango, kena, guitar, bombo.
4. Argentina - charango, kena, guitar.

The Appearance of the Beaked Flute

Together with their guitars the Spaniards also brought with them various beaked flutes which inspired the natives to create other new instruments, like the pinkillo, the anata and the tarka. Thus the family of aerophones was greatly enriched, particularly because of the exceptional quality of cane and wood from the Andes which gives these instruments a beautiful sonority.

5. Ecuador - tarka, kena, tiple, guitar, bandolin.
6. Perú - pinkillo, guitar, bombo.
7. Bolivia - anata, charango, guitar, bombo.

Metiche Music

With the guitar also commences Indian Metiche music, a manifestation which is accentuated during the 18th century with the arrival of the negro slaves. Even some European rhythms, like the minuet and later, the waltz, reached South America, where, depending on the country, they were transformed into various musical forms such as the « pasaje » in Venezuela, the « pasillo » in Ecuador, the « bambuco » in Colombia, the Peruvian waltz, etc.

Other Spanish rhythms were also adopted, like the « zamacueca », which was transformed into the « cueca » of Chile, the « zamba » of Argentina, and the Peruvian « marinera ».

8. Ecuador - pinkillo, kena, harp, guitar, tiple.
9. Perú - antara, siku, charango, guitar, bombo, harp.
10. Paraguay - pinkillo, harp, guitar, requinto.
11. Argentina - kena, guitar, bombo.
12. Ecuador - rondador, kena, pinkillo, harp, tiple.

Contemporary Andean Music

During the 20th century other evolutionary processes transformed South American music.

In Argentina Ariel Ramirez composed the now-famous « Misa Criolla »; in Chile Luis Advis wrote the cantata « Santa Maria de Iquique ». In Bolivia A. Dominguez created a new interpretive style by combining Indian and Metiche rhythms in a single piece. In all of South America can be noticed a stylization of authentic melodies, a freer use of instruments and a desire to place Indian music within the context of our own epoch, without sacrificing its spirit or unique essence. As a rule melodies played in this manner are mostly for

# THE INDIOS NOTE through the centuries

## los calchakis

os salteños	2'06"
s del Titicaca	2'08"
asia para kenas	2'48"
aska	2'07"
kinga	2'00"
entunela	1'48"
a morena	2'35"

### Side B

8. Las barcas	2'38"
9. Tutallamanta	2'22"
10. Angata	2'40"
11. Pampa de los guanacos	2'26"
12. Chiquita huambrita	1'58"
13. Santa Maria de Iquique (Extract)	3'22"
14. Despues del silencio	2'36"

### Music

The guitar also commences Indian music, a manifestation which is dated during the 18th century with the arrival of the negro slaves. Even some of the rhythms, like the minuet and the waltz, reached South America, depending on the country, they transformed into various musical forms such as the « pasaje » in Venezuela, the « pasillo » in Ecuador, the « bambuco » in Colombia, the Peruvian waltz, etc. Spanish rhythms were also adopted, such as the « zamacueca », which was transformed into the « cueca » of Chile, the « tango » of Argentina, and the Peruvian « huayno ».

Ecuador - pinkillo, kena, harp, guitar,

Peru - antara, siku, charango, guitar, harp.

Paraguay - pinkillo, harp, guitar,

Bolivia - antara, siku, charango, guitar, harp.

Argentina - kena, guitar, bombo.

Ecuador - rondador, kena, pinkillo, tiple.

### Temporary Andean Music

In the 20th century other evolutionary processes transformed South American

In Argentina Ariel Ramirez composed the famous « Misa Criolla »; in Chile Luis Bianchi wrote the cantata « Santa Maria de Iquique ». In Bolivia A. Dominguez created an interpretive style by combining Indian and Metiche rhythms in a single form. In all of South America can be seen a stylization of authentic melodies, the use of instruments and a desire to preserve the Indian music within the context of a modern epoch, without sacrificing its unique essence. As a rule melodies composed in this manner are mostly for

listening rather than for dancing, as they were in the past.

13. Chile - charango, guitar, kena, 'cello, spinet, siku.

14. Ecuador - charango, kena, guitar, tiple, 'cello.

### Typical Instruments

Cane pan-pipes:

Siku - is played by two performers because each instrument has but half the notes of the scale, every other being absent, and these are played by the complementary pipe. The instrument can also be tied together and played by one person.

Antara - smaller than the siku with a higher sonority.

Rondador - is comprised of many cane pipes placed in a single row. Like the antara, it traditionally plays only the pentatonic scale.

Cane, notched flutes:

Kena - is the earliest of the Indian flutes, with five finger holes and one thumb hole. Prior to the Spanish conquest it was also made of condor feathers, terracotta and even human bones.

Kenacho - larger than the kena, it has all the same characteristics, but is lower pitched.

Wooden, beaked flutes:

Tarka - has six finger holes; it is played in both the upper and lower registers by blowing very hard and puffing the cheeks.

Anata - a smaller version of the tarka, it is always utilized for its high register. Its uneven sound is compensated for by its original timbre.

Pinkillo - is the same size and has the same characteristics as the kena, except for its mouth-piece and the disposition of its finger-holes.

Pinkillo tritonico - has only two finger-holes and therefore only three notes. Most Indian verticle flutes have a small, lower hole which serves to adjust the tuning.

Stringed Instruments:

Charango - this is the most Indian of guitars and can be found along all the Andes mountain range. Its body is made from an armadillo shell (tatusa) which has been softened in water and shortened in the middle before it is dried in the sun - which in turn gives it its guitar-like form. It has ten double strings and is tuned G-C-E-A-E.

Tiple - is the smallest guitar, and has twelve triple strings. The middle string of each group of three is tuned an octave below the other two.

Bandolin - is like the mandolin, but with a more delicate timbre.

Requinto - is tuned a fifth above a Spanish guitar and is of a smaller size.

Harp - is traditionally diatonic. Used here are a Paraguayan harp and an Ecuadorian harp, which is half the size of the former.

Percussions:

Bombo - A drum made of a hollowed tree-trunk and covered with goatskins. The largest size can be heard for a distance of four kms.

Caja - is a small, flat drum also called Tinva, covered with goat-skins.

SIDE A

9

1. PAJARO CAMPANA

(The bell bird)

The musical inspiration for this piece is the song of the bell bird, a song which the Indians interpreted as a good omen. This tune, of Paraguayan origin, is performed by Facio Santillan, the undisputed master of the « kena ».

2. SELVAS VIRGENES

(Virgin forests)

Also of Paraguayan origin, this title evokes those huge and fascinating virgin forests, offered for the contemplation and mysticism of the gentle and pacific Guarani Indians.

3. CAMPAMENTO 111

This Peruvian title recalls the encampments set up in the mountains where the Indians would gather while waiting for the combat.

4. LA BANDEÑITA

(Chacarera)

As we have explained in Volume I of this collection, the « chacarera », of Argentinian origin, takes its name from the « chacara », a parcel of land formerly distributed to the peasants by the Government. Today the « chacarera » is a dance performed by the « Gauchos », the horsemen of the Argentine planes.

5. ALBOROZO KOLLA

This Peruvian music, of military inspiration, evokes the departure of the troops encamped in the interior, at the time of the War of Independence against Spain. The first part of the piece marks the preparation and the roll call of the troops, while the second part, more clearly folklorical, gaily marks their departure.

SIDE B

10

1. EL CONDOR PASA

(The condor passes)

This title reflects the profound mysticism of the Inca race, for whom a whole rite followed the important decisions made after deliberation by a Council. In the wait for the Condor, a symbol of power and strength, this rite took the form of songs and invocations. The passing of the bird was greeted as a sign of better omens, and was followed by Feasting, celebrated in joy and with songs. The tradition has been perpetuated, and today a gold coin still bears the name of « Condor ».

2. VIDALA DEL CULAMPAJA

Originally from Northern Argentina this music is played everywhere all over the Andes. The Indians as a matter of fact like to sing « vidalas » on the mountain trails and their often melancholy melodies express religious feelings or the joy of the return home, after a long, hard climb.

3. CANTANDO EN MI VALLE

(Singing in my valley)

This composition by Facio Santillan evokes his memories of the valley of Santiago del Estero, his native land.

4. VASIJA DE BARRO

(The earthen jar)

This song from Ecuador retains its originality and expresses the thought and the religious beliefs of the Indian race. It says : « At my death, I should like to be buried in an earthen jar, to be worthy of and equal to my ancestors ».

5. EL CARITE

From Venezuela, this waltz retains the style and the sounds of the music of that country, always gay and colourful.



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The Heart of the Inca Empire  
Capitol: Cuzco, Peru

# VIRACUCHA

## LEGENDARY MUSIC OF THE ANDES

In the Department of Cuzco where these pieces were recorded in 1972 and 1973, the ancient Inca Empire had its great beginning well over a thousand years before. The characteristics of this music come from these unique roots as they blend with other influences of importance to the past of Peru. In these rare recordings, we may glimpse the moving spirit of the Andes poured out in music.

The legends of Peru are deep and obscure, but the most meaningful story is that of Inca Viracocha, for it explains why the Incas passively allowed conquerors to subjugate them; and why there is hope in the self-possessed demeanor of the Andean people even today.

Briefly, according to the writings of Garcilasso de la Vega and others, the legend of Viracocha began near Cuzco where the young heir to the throne of the Inca empire was living in exile with shepherds. His father, Yahuar-Huaccac Mayta Yupanqui was old and strict. One day the young prince was visited by a visionary spirit; a personification of the Creator God called Kon-Tiki Viracocha. This prophetic being was tall, light-skinned and wore a beard, long hair and flowing white robes. The young shepherd was told that a revolution was endangering the existence of the Inca's Kingdom of the Four Quarters, (Tawantinsuyu), and that the heir was to prevent this overthrow. Viracocha foretold that upon the eventual death of the last Inca king he would return from the Western sea bringing a new truth from God.

The old Inca rebuked his son severely upon hearing of his vision, but it was not long before the hoards of revolt were upon the gates of Cuzco. The Inca fled to Calca and the young prince called forth all the people and marched in inspired resolve. After a one day battle in which the Incas were outnumbered thirty to one, the young Inca was victorious and destroyed the invaders on a field now called Yahuar Pampa, (bloody plain.) The young shepherd became Lord Inca of the empire, known from that day on as Sapa Inca Viracocha.

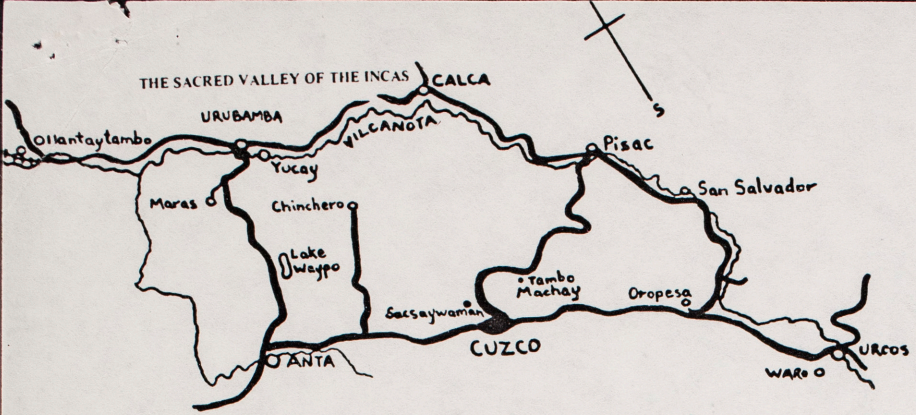
As the centuries passed, the last Inca, Wayna Capac, lay dying, in Ecuador, and received the news from the tribes of Colombia that bearded white strangers had been seen off the coastline. He reasoned that the appointed time had come and sent word to all the oracles and governors that offerings of greatness were to be made. It was to this welcome that Don Francisco Pizarro and his mercenaries landed at Tumbes in 1532. Within a year the Kingdom of the Four Quarters was in ruins, its Inca slain, tens of thousands slaughtered and in bondage, its temples pillaged and desecrated, and a new age of greed, confusion and hunger began.

To this day the bearded white foreigner is respectfully referred to as Viracocha by the Indian people of Peru, and hope still lives in their hearts.

Tupac Amaru was the last of the royal Inca lineage to survive and he was also the first American revolutionary. He was born in 1740 and lived in a palace in Cuzco until, falling out of the respect of his Spanish overlords, he took to the unpenetrated regions of the Andes. From there, joined by thousands of hopeful Indians, he successfully cut off the roads around Cuzco and other important colonial outposts. After months of war Tupac Amaru was nearly successful in overthrowing the Spanish rulers. But he was ambushed near Ollantaytambo and brought to Cuzco where he was drawn and quartered after witnessing the execution of his entire family by the Spanish Governor.

The ten million Indian people of Peru have rallied into a new strength and are uniting under the symbol of Tupac Amaru to build a new Peru. These recordings were made of the poem to Tupac Amaru in Quechua on the eve of his historic execution in Cuzco.

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The Heart of the Inca Empire in the Peruvian Andes.  
 Capitol: Cuzco, Altitude between 7,000 and 13,000 feet.

# ANDES

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## INSTRUMENTS

Aside from the already familiar guitars, mandolins, trumpets, bass and snare drums, the following instruments are included in this recording: The kana (kay-nah) is a six-holed wooden flute with an open, notched mouthpiece. The Peruvian harp is a colonial modification of the 16th century Castillian harp; it has 27 gut strings stretched over the wooden resonating chamber and stands on four legs. The cornet is an adaptation of the Spanish cornet made of ebony with silver insert, about 36" in length. The pipe organ heard here was built by an Indian farmer out of an old piano, bicycle and car parts and is tuned to the organ in Cuzco Cathedral which is the oldest in South America.

Special mention must be made of those who assisted this recording:

- Mr. Manuel Mujica
- Mr. Francisco Mariotti
- Dr. Manuel Chavez Ballon and the Casa de la Cultura, Cuzco
- Oficina de Sinamos-Orams, Dept. Diffusion of the Government of Peru
- Fourth World, Inc.
- The people of Ollantaytambo
- Mt. Joseph Blatt of the Munroe Gutman Library of Harvard University
- Nani Sheppard
- And most of all, the Peruvian campesino who has played for you the sun in his heart

Recorded and notes by J.F. Sheppard



# Brazil

Lecture Tape

1-20-84

# Pauline Oliveros

## 1) Cantos de Aves Do Brasil (excerpt)

### Bird Songs

Records

- |     |                |                      |                           |              |  |
|-----|----------------|----------------------|---------------------------|--------------|--|
| 2)  | Side 1 Band 10 | Kayabi               | Animal + Bird Imitations  | Mato Grosso  | Folkways                                 |
| 3)  | Side 2 Bands   | Campa                | Hunter imitating Curassow | Upper Amazon | Ethnic Folkways                          |
| 4)  | Side A Band 4  | Xingú                | Song of the Bat           | Ocora        | West Xingú                               |
| 5)  | Side A Band 5  | Xingú                | Tapajura Clarinet         | Ocora        |  |
| 6)  | Side 1 Band 5  | Cayapua              | Dance Ceremony            | Mato Grosso  | Folkways                                 |
| 7)  | Side 1 Band 4  | Cayapua              | Giant Double Flute        | " "          |  |
| 8)  | Side 1 Band 7  | " "                  | Uma Dance                 | " "          |  |
| 9)  | Side B Band 3  | Kumayua              | Kumayú Ceremony           | Ocora        |  |
| 10) | Side 1 Band 3  | Krahó                | Women + Men's Chorus      | Brazilian    | Sudanic Music <sup>Ethnic Folkways</sup> |
| 11) | Side 1 Band 4  | Krahó                | Solo Song Man             | " "          | " "                                      |
| 12) | Side 2 Band 13 | Coniba<br>Yawanapiti | Funeral Chorus            | Upper Amazon |  |
| 13) | Side B Band 1  | Xingú                | Yakui Flute               | Ocora        |  |
| 14) | Side B Band 4  | Xingú                | Spirit Messages           | Ocora        |  |