Traditional Aymara musical instruments are the pingalvo or pingalay, a wind instrument made from a reed with an inserted block. It resembles a recorder. The lichaywasi, a reed whistle; the tarap or taruma, a wind instrument made from wood with an inserted block and six holes; the bandola, a small sized guitar with from 8 to 12 strings; the charango, a string instrument whose resonance chamber is made from the shell of the armadillo. The Aymara also use the rondador, a series of pipes of different lengths tied together, and a large drum made from a long cylinder of wood and covered with skin membranes at both ends.

Songs are generally dedicated to animals, or to saints. There is also a kind of dancing music called kawinta.

The chants are based on the free accentuation of the words. Improvisation occurs by taking away or changing words. The texts contain many repetitions and often the meaning of some words are unimportant to the performers due to obsolence. There is also the use of nonsense song words and syllables. Rhythmic structure results from the phonetic possibilities of uttering long or short vowels. Melodic patterns do not exist independent of the words. In order to present a song, the Qawashqar must know its subject. Often the chants end abruptly. Sometimes they are ended through a nonontaneous repetition of a syllable.

Several chants are based on one note alone. It has been observed that many of these chants use words that have primarily the vowel a and diphthongs like ya and ai. From this kind of chant to the various versions of awinhili which is melodically the most developed song, there is a complete gaud of structures using two notes (generally major second), three (the major third), four (the fourth), the pentatonic scale, and the hexachord. While the intervals are not always sung with absolute precision, their intension is very clear.

José Emperea observed that the majority of the songs concerning the imitation of animals were accompanied by physical movements and pantomime. This has not been able to be verified. Despite the short time that has passed since he made his observations (1946-48) all kinds of movement accompanying the chants have disappeared. The singers stayed absolutely still while performing. It would seem that the chants have completely lost their former function and are now merely remembrances of the past.

The chants are sung without any accompaniment.

The recordings

Piece Side A1 0:40
1) Solo on the pingalvo. It is played during shepherding.

Recorded at Carawan, Los Cóndores District, Province of Tarapacá, May 1974.
Performer: Francisco Challapa Chamsac, aged 42.

Piece Side A2 0:53
2) Sunirumantaniza. (Laudatory song of buccolic content about the cattle.) The flock of llamas is so enormous and runs so fast that only a cloud of dust can be seen. There are llamas of different colours, white, brown, and some of them with spots on their backs. The flock actually overflows the corral. There are cattle from everywhere, from Pastiluca, from Lupewano, from Oekana, from Talarane. Most of the verses end addressed to noslala which is a kind of diminutive for mother because cattle is considered the mother who gives everything to the Aymara. The saying sunirumantaniza is untranslatable although we can synthesize its meaning as the admiration a shepherd feels for his llamas. The song ends by addressing traditional greetings to the sacred mountains which personify mythical chiefs, soyaq the male and paiya the female.
Recorded at Valparaiso with an informant from Carquinez, Los Condores District, Province of Tarapacá, October, 1929. Performer: Eugenio Challpa Challpa, aged 32.

 Piece Side A6 1:10
3) Chalilil. Song dedicated to the male woolly llama. It is also sung during Flecos celebration.

Recorded at Carquinez, Los Condores District, Province of Tarapacá, May, 1929. Performer: Francisco Challpa Challpa, aged 42.

Piece Side A5 0:30
1) Flecos. Song dedicated to the woolly llama. It is also sung during Flecos celebration.

Recorded at Carquirez, Los Condores District, Province of Tarapacá, October, 1929. Performer: Eugenio Challpa Challpa, aged 32.

Piece Side A3 0:50
1) Soled on the handan. It is played during the celebration called Flecos (see Introduction).

Recorded at Villanueva, Los Condores District, Province of Tarapacá, May, 1929. Performer: Juan Segundo Tuma, aged 16.

Piece Side A4 0:43
1) San Martin. Song dedicated to the female llama. It is sung during the celebration of the Flecos. San Martin is a proper name for an older term the llama in which the song is dedicated. The word Tuma, which is a distinctive name, also refers to the san martin. This celebration is held during January and February each year.

Recorded at Villanueva, Los Condores District, Province of Tarapacá, October, 1929. Performer: Juan Segundo Tuma, aged 16.

Piece Side A1 1:48
7) Tata San Juan. Song and dance called sikura which is performed in the town of Carquinez during a religious festival on the 30th of November before the image of San Juan. The group of dancers is also called sikura. The word Tata denotes any person who deserves respect and esteem; in this case, Saint.

sumo sikur walindo aka
maras hivasan purihan

tata sa humanu kontrapasir aka...

huma maya waruna mahara hivasan
aka rikina (kalatukara aka...

sumo chu'ono torupahalaya
churchistan tata sa huma

hivasan sumo urup loitan aka...

if we offer him that good day of his
huma maya tao china (kalatukara)
y (and) if I arrive with all (our)

where Tata San Juan with his dance sikura

from hill to hill you know how to go

you know how to stay in full corral

you (are) also good clothes

you (are) also big money (wealth)

(greeting to the male sacred mountain)

(greeting to the female sacred mountain)

shake yourself (before me) as an old woolen

you (are) a good little woolly llama

you know how to stand yourself, woolly llama!

you (are) burdened with wool, woolly llama!

you don't care about cold weather, woolly llama!

you shake yourll, woolly llama!

you (are, mean) also a good bed

you (are, mean) also a good poncho

shake yourself, woolly llama: hall!
to cover the walls and roofs of their huts. Their rounded huts resembled the follicle eggs. They were built by the same method, having these distinguishing characteristics, set up as the ground. This frame would then be covered by the skin. When the family would now move the frame would be left standing for the use of the next family.

A small number of studies, mostly related to hunting (hunting eagles, wolves, and fishing). The study of the predatory community of the Guaushers. The natural resources of the barren arctic are the only possibilities for the development of agriculture, pottery making or weaving. The family living situation does not fit in Guaushers. Since it was 116, all generations were taken to keep it burning. To light it in the dark, cold climate of the arctic would be no small accomplishment. When the family group travelled it was carried along in the same way until it could be placed in the next hut. The fire was also served at the main source of communication between the different family groups. It was one of those fires that Negritas saw when he first sailed through this part of the world.

Of all the Guaushers, today only 10 Guaushers and 17 Toamas (according to archeologist Omer Orde Tressoudssi 1978) survive. In 1972, Andrew Laidlaw, the last Guaushers, was shown to have charts recorded by once Chapman (Orde Tressoudssi, 1971, FE 1014) and the Franciscans. He knew the Franciscans from 1941 onwards and had relatives in the arctic. The survival of the Guaushers is due to the French government and the missionaries and their efforts to keep the Guaushers alive. The Franciscans were the only group of French missionaries who had been in contact with the Guaushers. They had been in contact with the Guaushers for a long time and were well known to them. The Guaushers had been in contact with the Franciscans for a long time and were well known to them. The Franciscans had been in contact with the Guaushers for a long time and were well known to them. The Franciscans had been in contact with the Guaushers for a long time and were well known to them. The Franciscans had been in contact with the Guaushers for a long time and were well known to them. The Franciscans had been in contact with the Guaushers for a long time and were well known to them.
A proof of Kappu's strength is the episode where after putting out a sea turtle to sleep in the fire, he climbs the highest hill. When he comes back the sea turtle is still not asleep, he is also a good hunter. He gets up early in the morning to hunt the bats. He has good water hidden in the ground. Kappu never goes out for a diet. He has only to eat fish and hide it again.

The present recording was made during the filming of a sequence for a documentary on the Philippines and the Coral Bleaching during Yves Chanteau with our collaboration.


The language

The language ([people of the land]) live mainly in the rural areas called the "villages" or "barangays" in central China, located in the provinces of Batanes and Camiguin. It is spoken by about 100,000 people, who constitute 35% of the rural population and 55% of the total population of this area. They are the largest indigenous group in China, and one of the largest in South America.

After about 100 years of fighting to defend their land, they were finally defeated by the Spanish army in the years 1550-1570. After their final defeat, the Chinese government no longer recognized them as a distinct ethnic group which were grouped together into two "coastal" and "land". Each group was given a particular group name in accordance with the traditional patterns of Chinese society.

The Mythical Shadow is a ritual dance that is performed by women and men to ward off evil spirits and to ensure the safety of the community and the land.

The story of the Mythical Shadow is a tale of how the people of the land must work together to protect their land and their way of life.

Their material culture is fairly simple. Their houses are a rectangular box made of bamboo and straw, with mud walls. The roof is made of dried leaves and hewn wood. The beds are made of straw, mats, and wood. The women weave baskets and mats, and spin yarn from the wool of their goats.

While Christianity has increased among the Hapche, the traditional belief still survive. They believe in the existence of a god (fam chuan-deng) who is the creator of the universe, and who punishing or rewarding man according to his conduct.

The Hapche are a group of people who live in the Province of Batanes, in the group of people who live in the Province of Batanes, in the Philippines. They are a group of people who live in the Province of Batanes, in the Philippines. They are a group of people who live in the Province of Batanes, in the Philippines.
We had a very good time in this house when I leave, I'll be sad; my heart will be sad when I leave, I'll not return here, to this place when I leave...

When I leave, I'll not see him (or her) anymore

Cover Photo: Aywara (47): Old woman with her granddaughter, dressed with typical alli piano costumes, wearing behind a "batta" (stone fence placed in the desert to protect against wind ")

When I leave this house, I will not stay here anymore when I go back (home) again, I'll remain through two songs

I'll go back (home) again what will you do when you will be an old ran?

I'll go back (home) again I'll miss my father

Tâns chi ruka Tâns chi ruka ka kúmkikânh
Tâns chi ruka ne. Tripatulî, tripatulî wəkimui\nTâns chi ruka ne. Tripatulî, tripatulî wəkimui\nTâns chi ruka ne. Tripatulî, tripatulî wəkimui

Amutuli, amutuli, amutuli, amutuli
Amutuli, amutuli ka pelayaßi
Amutuli, amutuli ka pelayaßi nuñen
Amutuli, amutuli ka pelayaßi nuñen
Amutuli, amutuli ka pelayaßi

When I leave, I'll not see him (or her) anymore


We had a very good time in this house when I leave, I'll be sad; my heart will be sad when I leave, I'll not return here, to this place when I leave...

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Amutuli, amutuli, amutuli, amutuli
Amutuli, amutuli ka pelayaßi
Amutuli, amutuli ka pelayaßi nuñen
Amutuli, amutuli ka pelayaßi nuñen
Amutuli, amutuli ka pelayaßi

When I leave, I'll not see him (or her) anymore

Cover Photo: Aywara (47): Old woman with her granddaughter, dressed with typical alli piano costumes, wearing behind a "batta" (stone fence placed in the desert to protect against wind ").
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