

amerindian music of chile

aymara qawashqar mapuche

In Chile today there are three indigenous groups who are direct descendants from pre-Hispanic dwellers of America: the Aymara, the Qawashqar (also called Alakaluf), and the Mapuche (also called Araucanian). A fourth non-Hispanic group inhabits the Chilean territory of Easter Island or Rapa-Nui.

The Aymara

The Aymara inhabit the Andean mountains and Altiplano located in Chile's two most northern provinces, Tarapaca and Antofagasta. Ranging in altitude from 3,000 to 5,000 meters (approx. 9,000 to 15,000 feet) above sea level, it is a region marked by extreme temperature changes, rough winds, hard torrential rains and hailstorms. The soil is rocky and supports mainly dry vegetation (night blooming cereus, Kenua and llareta). Irrigation is impeded by a general scarcity of water and the difficulties involved in controlling it. Dangerously narrow and unpaved roads, often inaccessible during the summer months due to floods further limit communication with the outside world. With the exception of a small number of Chilean public employees, the Aymara are the sole inhabitants of this area. Numbering between 18,000 to 20,000 persons, they remain isolated from Western civilization and have continued to lead their traditional way of life.

The Aymara are farmers and herdsmen. They cultivate the typical crops found in the Andean zone; corn, quinoa, potatoes, garlic, chili peppers, and beans, with the use of the Andean hoe. Their herds consist mainly of auquenides (llamas and alpacas) and occasionally sheep and goats. Their animals supply them not only with food, and fertilizer for their fields but with wool, which they use to make their clothing and ornaments.

They lead a way of life that can be called "cyclical nomadism." They sow their fields on the Altiplano during the very short spring season. The summer rains irrigate their fields and allow their herds to graze on pasture lands called "bofadales." They keep their herds in stone-fenced yards where their dung is accumulated. They harvest their crops at the end of summer. With the onset of winter, the pasture lands become dry and frozen. They leave their homes for the gorges and ravines of the pre-Cordillera Andes which have stored the summer rains and can provide pasture for their herds. Meanwhile their lands on the Altiplano are fertilized by the collected dung of their herds. They are ready to be sowed when the Aymara return in the spring.

The most important aspect is its base Community projects, such as irrigation are carried out by the whole community. When an individual family needs help (house building, shepherding, planting) it is provided by the community through the traditional method of the mingaco.

One of the major community functions is the organization and performance of religious and patron saint festivals. Officials for the festivals are generally chosen from the "principales" (those with social prestige) of the community. These festivals can last from several days to weeks.

The Aymara belong to the Catholic Church. They practice liturgical rites that closely resemble Spanish Catholic rural rituals of the XIV-XV centuries, for their Christianity is that imposed on them by the Spanish conquistadors and which became frozen in the isolated Altiplano. However they still maintain much of their traditional religious beliefs, which are based on the existence of forces and spirits present in nature which man must honor and often placate.

One of the most important festivals for the Aymara is the "floreo." It is held during the summer months. The animals of the herd are adorned with ornaments. "Floreo" comes from the word "flor" which means flower. However there are no flowers on the Altiplano, so the ornaments are made with multicoloured wool. The festival is a cheerful celebration of their herds.

Traditional Aymaran musical instruments are the pingalyo or pinquilyo, a wind instrument made from a reed with an inserted block. It resembles a recorder. The lichiwaya, a reed whistle; the tara or tarha, 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 waynito.

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 unknown to the performers due to obsolescence. 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 repeat a song, the Qawashqar must know its subject. Often the chants end abruptly. Sometimes they are ended through a monotonous 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 wa and ai. From this kind of chant to the various versions of chichili which is melodically the most developed song, there is a complete gamut of structures using two notes (generally major second), three (the major triad), 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 Emperaire observed that the majority of the chants 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 functions 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 pingalyo. It is played during shepherding.

Recorded at Carawano, Los Cóndores District, Province of Tarapacá, May, 1974.

Performer: Francisco Challapa Chamaca, aged 42.

Piece Side A2 0:53

2) Sumirumansanisa. (Laudatory song of bucolic 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 heads. The flock actually overflows the corral. There are cattle from everywhere, from Kastilyuma, from Lupewano, from Oskana, from Talarane. Most of the verses end addressed to mamala which is a kind of diminutive for mother because cattle is considered the mother who gives everything to the Aymara. The saying sumirumansanisa is untranslatable although we can synthesize its meaning as the appreciation and admiration a shepherd feels for his llamas. The song ends by making the traditional greetings to the sacred mountains which personify mythical chiefs, malyko the male and t'alya the female.

urpum urpum mamalay	a big cloud like camanchaca ("thick low-lying fog")
sumirumansanisay	
kaukir kaukir urpt'itay	everywhere it appears like camanchaca
sumirumansanisay	
timlarharay mamalay	pretty and white (llamas), mamala!
sumirumansanisay	
kuyparharay mamalay	brown (llamas), mamala!
sumirumansanisay	
kanchay lyump'ey mamalay	(the flock) it overflows the corral, mamala!
sumirumansanisay	
urpum urpum urpt'itay	a big cloud-it appears like camanchaca
sumirumansanisay	
kastilyumeño mamalay	(cattle) from Kastilyuma ("clear water"), mamala!
sumirumansanisay	
lupewalyeño mamalay	(cattle) from Lupewano ("sun's heat"), mamala!
sumirumansanisay	
oskaniño y mamalay	(cattle) from Oskana, mamala!
sumirumansanisay	
talaraney mamalay	(cattle) from Talarane, mamala!
sumirumansanisay	
wachharharay mamalay	(cattle)(with) many supernumerary hoofs, mamala!
sumirumansanisay	
halyaly	hail!
uyvir malyko	(greeting to the male sacred mountain)
uyvir t'alya	(greeting to the female sacred mountain)

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

Piece Side A3 0:60

3) Solo on the bandola. It is played during the celebration called floreo (see Introduction).

Recorded at Villablanca, Los Cóndores District, Province of Tarapacá, May, 1974.
Performer: Juan Segundo Mamani, aged 14.

Piece Side A4 0:43

4) Romero, Romero. Song devoted to the female llama. It is sung during the celebration of the floreo. Romero is a proper name for an animal, in this case the llama to which the song is dedicated. The word taikalya, which is a diminutive for mother, also refers to the animal. This celebration is held during January and February each year.

hach'a okhos humankama	big fenced-in pasture lands (they're) all yours
Romero, Romero	
hach'a qolyos humankama	big mountains (they're) all yours
Romero, Romero	
delantero taikalya	in front (of everything) mother
Romero, Romero	
kauki halsuris humankama	any watershed (they're) all yours
Romero, Romero	

lomat lomat sarnahere	from hill to hill you know how to go
Romero, Romero	
kancha phoqha uthere	you know how to stay in a full corral
Romero, Romero	
humaray suma ise	you (are, mean) also good clothes
Romero, Romero	
humaray hach'a qolqe	you (are, mean) also big money (wealth)
taikalya Romero	mother Romero
halyaly malyko	(greeting to the male sacred mountain)
halyaly t'alya	(greeting to the female sacred mountain)

Recorded at Valparaíso with an informant from Cariquima, Los Cóndores District, Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Challapa, aged 32.

Piece Side A6 1:10

6) Solo on the tara (or tarha). Dancing music called waynito is played (diminutive for wayño). Held during the floreo celebration.

Piece Side A5 0:38

5) Sahsalye. Song dedicated to the male woolly llama. It is also sung during floreo celebration.

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

Recorded at Valparaíso with an informant from Cariquima, Los Cóndores District. Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Challapa, aged 32.

	/ rag, woolly llama!
thanthant'arpitaly sahsalye	shake yourself (before me) as an old woollen
suma sahsalyelyatavat	you (are) a good little woolly llama
pichundasiri sahsalye	you know how to bind yourself, woolly llama!
t'arvanqarita sahsalye	you (are) burdened with wool, woolly llama!
hanch'uñur kasur sahsalye	you don't care about cold weather, woolly llama!
sahsarapitaly sahsalye	shake yourself, woolly llama!
humaray suma ikiña	you(are, mean) also a good bed
humaray suma havayo	you (are, mean) also a good poncho
sahsarapitaly sahsalye	shake yourself, woolly llama!
halyaly	hail!

Piece Side A7 1:48

7) Tata San Juan. Song and dance called sikura which is performed in the town of Cariquima during a religious festival on the 24th 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/or esteem, in this case, Saint.

suma sikur vallind aka	with good dance sikura here
markar hiwasah purhtan	to this town we come
tata sa huanaru kongortasirih a...	where (he is) Tata San Juan to kneel
humas nayas wavanahpatan hiwasan	you (and) I his babies (are)
aka kariKima (ma)kkaaruh a...	here in our town Cariquima
suma ch'ahch'e turulyanahaly	well-coloured little male lambs
churchistan tata sa huana	Tata San Juan will give us
hiwasah suma urup loxtatan ukah a...	if we offer him that good day of his
humas nayas taqe chima (ma)khatañane	you (and) I if we arrive with all (our)
tata san huanan sikur vallipande	where Tata San Juan with his dance sikura

Recorded at Valparaíso with an informant from Cariquima, Los Cóncores District, Province of Tarapacá, October, 1974.
Performer: Eugenio Challapa Challapa, aged 32.

Piece Side A8 0:42

8) Tatasulya. Song dedicated to the male llama kept for breeding. The word tatasulya is the diminutive for father applied to the animal with great love and appreciation. All the verses end addressed to tatala, which is another kind of diminutive for father

hutam hutam tatasulyay
tatalay
urpum urpum tatasulyay
tatalay
timlarharay tatasulyay
tatalay
wanggarharay tatasulyay
tatalay
altopeñay tatasulyay
tatalay
hach'a waylyay hisq'a waylyay
tatalay
uyvir malyko q'oymir malyko
tatalay
arindika pukindika
tatalay
ch'ohlyut malyko ch'ohlyut t'alyay
tatalay
ingamalyko amdatay
tatalay
halyaly

Recorded at Carawano, Los Cóncores District, Province of Tarapacá, May, 1974.
Performer: Francisco Challapa Chamaca, aged 42.

Piece Side A9 1:55

9) Chulyumpe. A song that is performed in different festivities at the Altiplano, especially during the floreo.

Recorded at Villablanca, Los Cóncores District, Province of Tarapacá, May, 1974.
Performer: Juan Segundo Mamani, aged 14.

a big flock of tatasulya run
the tatasulya (are) like a big cloud of / camanchaca
white and pretty tatasulya
two-coloured fringe tatasulya
tatasulya from Altopeña ("high rocks")
(they herd) over big and small roads
sacred mountains that nourish (cattle)
arindika, Pukindika (names of mountains / where cattle abounds)
(greetings to sacred mountains)
the powerful Inka chief (personified by / a mountain) is also reminded
hail!



Mapuche (1). Detail of the rewe, the Mapuche altar encompassed by foye, the sacred tree, and ready to officiate the ngilyatun rite.

to cover the walls and roofs of their huts. Their rounded huts resembled the Eskimo igloo. They were built by the women by bending and binding thin stakes from bushes, set up on the ground. This frame would then be covered by the skins. When the family would move on the frame would be left standing for the use of the next family.

A small number of utensils, mostly related to hunting (harpoons, traps, etc.) constituted the rudimentary technology of the Qawashqar. The natural resources of the barren archipelagos did not offer possibilities for the development of agriculture, pottery making or weaving. The family fire played an important part in Qawashqar life. Once it was lit, all precautions were taken to keep it burning. To light it in the cold, moist climate of the archipelagos was no small accomplishment. When the family group travelled it was carried along in the canoe until it could be placed in the next hut. The fire also served as the main source of communication between different family groups. It was these fires that Magellan saw when he first sailed through this part of the world.

Of all the Fuegian Indians, today only 47 Qawashqar and 17 Yamana (according to archeologist Omar Ortiz Troncoso - 1972) survive. In January, 1975, Angela Louij, the last Selk'nam, and the person who helped translate the Selk'nam chants recorded by Anne Chapman (Folkways, 1972, FE 4176) died. The reasons for their almost total extinction are directly related to the arrival of the white man. They include premeditated slaughtering of large groups of Indians for economic reasons, the susceptibility of the Indians to the diseases of Western civilization and insensitive and inadequate attempts to impose a radically different culture on these peoples.

The last refuge of the Qawashqar is Puerto Eden, located in the southern province of Magallanes, on the eastern shore of Wellington Island. The climate is very hostile, with low temperatures year around. It receives some of the heaviest rainfall in the world. In 1968, the Chilean government, ignoring the nomadic sea oriented nature of their culture, built for them, a series of small wooden boxlike houses, similar to those found in the slums of Chilean cities. At the same time it constructed a Carabinero (police force) station, a school and a first aid station. It also encouraged the settling of the island by Chilotes (Chileans from the island of Chiloe). There are at present about 300 Chilotes on the island. The presence of these outside forces has further contributed to the difficulties of the Qawashqar, 17 (9 men, 8 women) are from 1-15 years old; 8 (5 men, 3 women) are from 15-25 years old and 22 (14 men, 8 women) are over 25. Their principle source of income comes from building and selling their canoes to missionaries who carry them to the outside world and sell them as crafts, and from selling the catch from their hunting and fishing to local settlers. Perhaps the most resilient feature of Qawashqar culture has been the language which still survives. However it is threatened today as well with the introduction of the Spanish speaking school.

The recordings of the chants of the Qawashqar that have been selected for this edition were made during three expeditions to Puerto Eden in the summers (January-February) of 1971, 72, 73. They had the support of the Catholic University of Valparaíso. Other recordings of Qawashqar chants include: a) Martín Gusinde and Wilhelm Koppers (1923-24) - deposited in the Berlin Archives; b) C.S. Coon and A. Medina (1959) - deposited in the Indiana University Traditional Music Archive and c) M.E. Grebe (1971) - professor at the University of Chile.

The titles generally have a Qawashqar word. When this is absent a word that the singers use to identify the chant (in Spanish) has been selected. The phonetic transcriptions have been arbitrarily simplified to make them more readable to English speaking people.

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The recordings

Piece Side A10 0:23

1) Yarawa. It consists of only three words that are repeated in a certain order. It is about how fine it is inside a cave. Yarawa "cave", yaqapa "a kind of shellfish", saraqta "tooth" yarawa yarawa yaqapa saraqta (4 times)

Performer: Alberto Achacaz, aged 43, February, 1971.

Piece Side A11 0:35

2) Chichili. Love song. It is a joyful song which tells about someone who is falling in love. It is the best known song by everybody; nevertheless, nobody could remember the precise meaning of the words. Four versions are presented (compare 14, 22, 26) sung by different persons.

Piece Side A12 0:37

3) The rain and the cold.

Performer: Teresa Paterito, aged 44, March, 1973.

Piece Side A13 0:20

4) The stag's horn

Performer: Teresa Paterito, aged 44, March, 1973.

Piece Side A14 0:12

5) Chichili (II). See above.

Performer: Teresa Paterito, aged 44, March, 1973.

Piece Side A15 0:34

6) Arhasi. Song of the fine sea wolf. The words express the happiness for finding sea wolves. arhasi "fine sea wolf" (fine referred to skin)

Performer: Rosa Ovando, aged 47, March, 1973.

Piece Side A16 0:20

7) Lile duck. It consists in the repetition (8 times in the present recording) of some words. areptashar "raven's eye", awatata "nonsense song words"

Performer: José López, aged 52, February, 1971.

Piece Side A17 0:18

8) Qorqwa yerwa. Children's game (ring-around-a-rosy). Children used to play this game by night in which they picked up ashes and spreading them they threw them out thus giving off sparks to show the way. qorqwa "spark", yerwa "throw, send", kenahena "play"

Performer: José López, aged 52, February, 1971.

Piece Side A18 0:28

9) Yegchal. Song of the huemul. The only example in which there is a very pronounced rhythm at the start that later changes into a slow repetition. The words refer to different aspects of a huemul's life: the huemul is running, standing, it is defecating, it is looking about (watching to prevent the possible dangers that could menace it), it is on the ridge of a hill, standing it is eating, it is walking, etc. yegchal "huemul (a kind of stag)", yetanaq "it is running", narhatawan "standing it is defecating", yenactas "it is looking about", aqsertaw "it is on the ridge of a hill", vefaytawan "standing it is eating", aqseptawan "it is walking", ayhatawan "gayasa" "nonsense song words".

Performer: José López, aged 52, February, 1971.

Piece Side A19 0:37

10) Kunchar. Song of the fox. It consists in only one sentence that is repeated and that means "the fox's tail is small", probably in a roquish sense.

Performer: José López, aged 52, February, 1971.

Piece Side A20 0:20

11) The smoking pipe. It is a relatively new song (compare Emperaire). It consists in a person who feigns trying to light a pipe with a burning flint.

Performer: José López, aged 52, February, 1971.

Piece Side A21 0:18

12) Carancho. It consists in the repetition of the words hergurap "beach" and chergwartareq "it is digging" and nonsense song words. Although the name of the bird is not mentioned in the song, the song is clearly about a bird called the Carancho. It refers to the activity of the bird when it digs looking for worms on the beach.

Performer: José López, aged 52, February, 1971.

Piece Side A22 0:25

13) Chichili (III) See above.

Performer: José López, aged 52, February, 1971.

Piece Side A23 0:33

14) Toyaqa. Lullaby. Among the onomatopoeic repetition a ma ma ma...the words toyaqa "baby" and aqtalavqar "he is crying" are inserted.

Performer: Margarita Molinari, aged 50, February, 1971.

Piece Side A24 0:33

15) The sea wolf. Fundamentally it consists in two words besides some nonsense song words. We could get the meaning of only one word chefcharareq "it is cleaning". The meaning of kestastawan is unknown. It is called the song of the sea wolf because it is supposed to be about someone cleaning the animal's entrails.

Performer: Margarita Molinari, aged 50, February, 1971.

Piece Side A25 0:27

16) Awaryana. The game of the spark. Awaryana "spark" is the word that basically constitutes the song. "When there was storm we used to go out with firebrands and rubbing them together they sparkled". The high and fast tones by the end of the song mean the shouts they uttered when burning their hands trying to extinguish the sparks.

Performer: Margarita Molinari, aged 50, February, 1971.

Piece Side A26 1:15

17) Chichili (IV) See above. The most complex version of this song. Nonsense song words are most part of the song. Chichili "desire to keep, to maintain", yapashquna goles "woman's proper name and woman in the dialect of the south", yapashquna goles warlay yetenaq achal "the lover hugs a woman".

Performer: Margarita Molinari, aged 50, February, 1971.



Mapuche (2). Woman and child wearing typical headdress.

Piece Side A27 0:55

18) The belly. Children's game. It is so called because it is played with a sea wolf's belly which is inflated like a small ball and then thrown between people. It is the only example we could get which shows the practice mentioned by Emperaire by which while one person begins to sing, others join him little by little. Here an almost singing dialogue is kept up between Margarita and José.

Performers: Margarita Molinari, aged 50, and José López, aged 52, February, 1971.

Piece Side A28 1:35

19) Myth of Atqashap. We have included the narration of the Atqashap Myth following the peculiar Qawashqar concept by which they call a song what would be a recitation for us. We could decipher it with the help of our best informant, (linguistically speaking) and friend, José Tonko.

Atqashap means a mouse but at the same time it is identified with the people of the tribe. "Man, the same as I, but a mouse. They are the first men" told us Margarita Molinari.

The story consists in a number of episodes involving Atqashap through which his virtues are pointed out. They reflect in the qualities, life and "origin-story" of the Qawashqar people. The narrator speaks in a special rhythm adapted to the semantic content of what is being said and employs a language full of archaisms, most of them incomprehensible for the present generation. This language constitutes an improvised ceremonial manifestation, perhaps the only one still preserved nowadays.

The central idea of the myth is the fight between Atqashap and Silum "the evil", that geographically is located in the north. This may be an allusion to the white and non-white invaders that have always come from the north. Through the episodes cunning, speed and courage are pointed out as fundamental virtues among others. Silum comes from the north to kill Atqashap but the latter deceives his enemy by disguising himself and then hiding a dolphin's head so that Silum beats the head believing he has killed Atqashap. In another episode Silum raises his stick to kill him but Atqashap being a mouse, runs on top of the stick saving himself (the speed with which he runs is imitated in the song).

A proof of Atqashap's speed is the episode where after putting some sea urchins to cook in the fire, he climbs the highest hill. When he comes back the sea urchins are still not cooked. He is also a good worker. He gets up early in the morning to look for mussels. He has got water hidden in a little well, so that Silum does not find it; he has to drink fast and hide it again.

The present recording was made during the filming of a sequence for a documentary on the Patagonia and the Qawashqar tribe by Jacques Yves Cousteau with our collaboration.

Performer: José López, aged 54, February, 1973.

The Mapuche

The Mapuche ("people of the land") live mainly in the region called "the Frontier" or the "Araucanía" in central Chile, located in the provinces of Malleco and Cautín. With a population of about 400,000, they constitute 20% of the rural population and 25% of the total population of this area. They are the largest indigenous group in Chile, and one of the largest in South America.

After almost 300 years of fighting to defend their land, they were finally defeated by the Chilean army in the years 1880-1882. After their final defeat, the Chilean government resettled them on small estates called "reducciones" which were grouped together to form "comunidades." Each estate was given to a patrilineal kin group in accordance with traditional Mapuche social organization. Since this time many of the traditional patterns of Mapuche society have been replaced. Others have been transformed to accommodate their new situation. The polygynous patrilineal kin group has for the most part been replaced by the monogamous nuclear family. The traditional kidnapping of the bride (real or pretended) and the subsequent payment of a bride-price has largely disappeared. Sororate, and Levirate still exist in cases where one of the marriage partners dies.

The Mapuche are primarily farmers. Their main activity is the cultivation of wheat. They use the steel or wooden plow drawn by oxen. They also keep some livestock (cattle, sheep, pigs) and grow small vegetable gardens. While most of what they produce is for family consumption, they often produce a small surplus which they take to urban centers to sell.



Qawashqar (3). Rosa Ovando coming out from her hut.

Their material culture is fairly simple. Their house is a rectangular hut made of cane and straw, and sometimes of wooden planks with a roof of zinc. It generally has a central open fire that serves as a cooking stove and a source of heat. Most of their utensils are homemade from stone, clay, straw, wood and wool. Tables and chairs are cut out of logs or made of wooden planks sawed by hand. The beds are made of straw, wool and sheep skins. The general vehicle for freight and transportation is the homemade cart pulled by oxen. Weaving is done with the use of a vertical loom with a bone shuttle. While the men have completely abandoned traditional dress, the women still guard the older styles, especially the wearing of jewelry, made of silver or nickel. The language of the Mapuche is called maputhungu ("language of the land") and is for the most part retained by the Mapuche, for linguistic skill and oratory ability are admired qualities.

While Christianity has increased among the Mapuche, the traditional beliefs still survive. They believe in the existence of a god (ngenechen, ngenechapun) who is the creator of the natural universe, and who punishes or rewards man through natural forces. His benevolence can be invoked through a ritual ceremony (ngilyatun) performed by a female shaman (machi). The universe is also inhabited by floating forces of evil (wekufu) that can be employed by wizards (kalko) against people and animals to cause harm and even death. However the machi can use her forces to cure the ill effects caused by the kalko, through the ceremony called the machitun.

They believe in an after life and bury their dead surrounded by their belongings, supplied with food and beverages, lying in a canoe, in which they will travel to the land of the dead on the other side of the sea. The souls of particularly good and prestigious people go inside the big volcanoes of the Andes, and act as the pillan, or one of the forces of good in the universe.

There are two types of Mapuche musical instruments, wind instruments, and percussion instruments. The wind instruments include the Kulykuly, made from the horn of a goat or sheep, the trutruka, made from a hollow cane 3-4 meters (9-12 feet) long, wrapped with bowels and having an ox's horn at one end; the lorokin a thin hollow log about 150 cm long with the horn of a goat or sheep at the end; the pinkulywe, a whistle, similar to the lichwaya of the Aymara, and the pifulyka a whistle carved from a short, thick piece of wood. Among the percussion instruments are the kultrung, a drum, consisting of a skin membrane strung on a wooden dish, which is beaten with two canes wrapped with wool. It is the official instrument of the machi. The kathkawilya, is a rattle consisting of spheres of silver, bronze or nickel, tied with a wool string or sewed to a leather bracelet. The watha is a dry pumpkin full of seeds. It is used to accompany the beating of the kultrung. Besides their own instruments, the Mapuche also use the Jew's harp (trompe), the Spanish guitar and the harmonica.

Music plays an important part in Mapuche ritual and social life. The machi uses songs in the ngilyatun and machitun with accompaniment by the kultrung and kathkawilya. In the ngilyatun, participants play the trutruka, the pifulyka and the kulykuly. More profane dances like the choke purun, the "dance of the ostrich" are also accompanied with music and songs.

Songs are often improvised at parties to fit a particular situation. The songs presented here were spontaneously sung during two parties. One was the celebration of the ending of a course of the technical training at the indigenous Institute of Temuco, patronized by the Catholic Church of Temuco. The other was a celebration to close the mission in a small village, Rengalil, in the province of Cautín. The participants of the party at the Institute were all girls of about the same age about to leave an alien urban environment. Thus their songs concern the themes of farewell and return to their native reducciones. The celebration in Rengalil, located in the Mapuche environment was more informal. Men and women of different ages were present. Thus the themes and style of the songs vary more.

(These recordings were made with the purpose of keeping a private remembrance of the parties. Their technical quality is thus not the best and information concerning the singers is not always complete.)

picnin ñi kimün nien.
Inche nga ñi ñuke
fentren tuungu
kimeleneo kimeleneo.
Nien nga ñi pu lamngen
kay fey chi kimün
niaalu kay ayünefiñ
welu niefife
ka antü ka antü
inche nga ñi ñuke.
Turpu kimoliñ
müna wethachengeafulñ.
Fey chi fey chi thungu
ayükefun ñi kimael
welu kimün.

My mother taught me many things
I have sisters and I want them to have this knowledge too, but some day, when they have it (they will owe it) to my mother

Inche, inche
eja pichi thomongelu
müna ayüfiñ kimün.
Fentren fentren tripanto
mülen nga kolekio meo.
Inche nga ñi ñuke
eluneneo nga kimün.
Feymeo kimün.
ka antü inche küthawli
itrokomeo...

If we don't know anything, we will be very unhappy people
I wanted to learn these things, and I learnt them
When I was a little girl, I was very fond of learning
I attended school for many, many years
My mother gave me my learning
I learnt for this reason
When I work some day
all sort of things

Piece Side B4 1:20

Song accompanied with pantomime of the bird called choyke (Rhea americana albescens). In its stanzas the singer comments on the imitative movements of the bird performed by one of the dancers. Afterwards, she herself goes away walking like a choyke.

Performer: Young women, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B5 1:05

The singer addresses his love to prevent her against proud men. The translation "proud" offered here for the Mapuche word malyma is not sufficient. Malyma refers to an arrogant, good-looking man who conquers women easily. The vocative ñuke, literally "mother", is used by the man addressing a matrilineal cross-cousin, who in the Mapuche society is his potential mate.

The recordings Piece Side B1 1:10

Farewell Song.

Performer: Young woman, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B2 0:55

Joyful song of picaresque theme

Performer: Juan Melinao, male adult. Recorded in December, 1969, at the party of closure of the period of missions in Rengellil, Province of Cauñin.

Amutuan, amutuan fey chi antü kay nga ñi ruka meo kay. Peputuan, peputuan ta ñi kümeke pu che kay. Peputuan, peputuan peputuan nga ñi ñuke. Elkunun kay nga ñi ñuke kuyfi nga ñi. elin nga ñi mamta kay. Chumleju chey, chumleju chey? Ulachi antü welu kay peputuañin ñem kay nga nga ñi küme ñuke kay nga. Amutuan, amutuan. kuyfi nga ñi tripapan kay tripapan kay. kiñe küyen thoyagetuy nga ñi miawungen kay nga. Chumlepalafun kay welu, amutuan, amutuan.	That day I'll go back home again I'll see my good family again I'll see my mother again I left my mother a long time ago Is she well? But tomorrow I'll see my good mother again I'll go back (home) again I came here a long time ago I haven't had a bad time, but I'll go back (home) again	I'll sing you just a little I'm Juan Melinao; this is my name I'm a sad-poor-lonely man
--	--	---

tripaleymi, tripaleymi
choyke yem kay.
müna kumelkaymi
tami purun
eymi kay.
Nengenküleymi, nengenküleymi
tami lonko.
Elalkaymi, elalkaymi
eymi kay.
Tami n'amun'
müna kumelkay.
Tami lonko
müna kumelkay.
Furulleymi, purulleymi
choyke yem kay, choyke yem kay.
Elalkaymi, elalkaymi
tami purun
choyke yem kay.
Elalkay, elalkay.
Amutuan ta inche kay
choyke reke.
Amutuan, tripatuan, tripatuan
choyke reke.

You are starting out, choyke!
You are carrying out your dancing very well!
Shake and shake (like a choyke) your head!
You are doing it very well!
Your feet are very well!
Your head is very well!
You are dancing, choyke!
You are doing your dancing very well, choyke!
That's going very well!
I'll go back (home) again, just like a choyke
I'll go back (home) again, I'll start out again, just like a choyke

Amutuan ta inche kay
fey chi thungu meo
laway tañi
tañi kathi
kay inche kay.
Amutuali amutuan
choyke reke
choyke reke amutuan
ta inche kay.
Tañi ruka meo
puwan, puwan
inche kay.

My ribs will be peeled; for this reason, I'll go back (home) again
If I go back (home) again, I'll go back (home) again, just like a choyke
I'll arrive home

Ñuke an'ay ñuke yem
ñuke yem ñuke
ñuke an'ay ñuke yem
ñuke yem ñuke.
Malyma kay malyma
peyalami makay

Sweetheart!
when you find proud men, don't speak to them coquettishly

Chum rumeli
l'a rumeli nga
l'a rumeli
maria nga maria
chum rumeli
ngümaafuymi eymi?
Kunifaly nga wentro inche.
Itrokome thomo
itrokome kuse
ngümayetufeneo.
Temuko nga puuli
ngümaafuy nga
pu thomo.
Inche an'ay inche
kunifaly wentro fei inche.
Alün müna ñuwa wentro.
müna ñuwa wentro inche.
Tuchi meo nga kimngelan?
Fey ka müteni!

Would you cry if something bad happened to me, if I died suddenly, Maria, Maria?
I'm a sad-poor-lonely man
All women, all old-women will cry for me
I'm a sad-poor-lonely man
I'm a funny-libertine
where don't they know who I am?
That's all!

Piece Side B3 2:15

The song expresses the anxiety to learn. The learning referred to here is basically the mastering the Western-European cultural ways of Chilean society. The song is abruptly interrupted by a blackout (a breakdown in the electric system).

Performer: Young woman, unidentified. Recorded in August, 1969, at the closure party at the Indigenous Institute of Temuco.

Inche eya pichi thomongelu
müna ayün ñi kimael.
fentren tuungu
ayün ñi kimael,
welu kimün.
Müna kunifalyngeñ inche.
Nlenoll nga ñi ñuke
chumeo peafulu chey inche?
kunifalyngeñ, kunifalyngeñ
welu welu

When I was a little girl, I was very fond of learning
I wanted to learn many things, and I learnt them
I'm very sad-poor-lonely
If I don't have my mother, what will I do?
I'm very sad-poor-lonely, but I have a little knowledge

inche, inche, inche.
Chuchi meo chey kay nga
feymeo kay nga
athenimūnūwafun chey?
pilyefun kagūn kay.
Kiñe feymeo kay nga
femlyaopafun nga
femlyaopan inche
tūfa chi waria meo.
inche an'ay
inche, inche, inche an'ay.
welu, welu, welu
ulechi antū meo
famūlke kay nga
mūlenmputuan nga
waria meo inche nga
inche, inche, inche nga.

Where am I going to find a place
to learn how to do things? I told
myself

For this reason, I'm staying here
in this city

But, tomorrow in the morning
I'll be in my city again

Performer: María Pallalef, young woman. Recorded in August,
1969, at the closure party at the Indigenous Institute of Temuco.

Piece Side B8 2:20

A man addresses one of the women present at the party asking
for her daughter. This is a parody. Following the traditional
Mauche custom he offers to pay a price for the bride and in-
vites the woman to drink.

Papay, an'ay, papay
kuse papay, an'ay
kuse papay.
Mūna elyanerkefuy nga mi
koñi, papay
eymirke nga mi pūñen
an'ay, papay
papay, an'ay, papay.
Tūnten fallifuy chey
mi koñi, papay?

Lady, old lady

Very charming (is) your daughter,
lady

I wonder how much she is, your
daughter, lady

Mūna ayeñmafeyu
nga mi koñi, papay
inche may papay
eluaifen nga mi
pūñen, an'ay papay
ūthalaifen, an'ay papay
papay, an'ay, papay
kuse papay.
Ngilyañmafeyu papay
fentén falli
plali, papay
papay, an'ay, papay
an'ay papay.
Lyni nga mi
eyni nga mi pūñen
tuafun, an'ay papay.
Ūthelali nga mi kume
ngūman pūñen
an'ay papay
eluafeyu, eluafeyu
trapelakucha, an'ay papay
papay, an'ay, papay
an'ay papay.
Zpu waranka nga

I would love her dearly, your daughter,
lady, if you gave me her, lady, if you
pushed her to me, lady, old lady

I would buy her, lady, if you told
me how much is she, lady

I would take your daughter, lady

Friest buy me told me in my house:
"Go there (to Temuco)"
Then, I'll learn there (I thought)
For this reason, I came here,
to this house
I had been in this house a long time ago
But, the other day, when I arrived,
I hardly recognized it (the house)
I was suffering
I came to this house
That's all!
I'm from Purén (a city of the Araucanía)
maria paylalef!

I'm from Purén (a city of the Araucanía)
María Pallalef (is my name)

Zpu waranka nga

I would give you two thousand

ñuke yem ñuke
ñuke yem ñuke
pekan kay nga an'ay
ngūtrankalafafimi
malymake wentro.
Ñuke yem ñuke
ñuke yem ñuke
pekan ngūtramngen meo
malymake wentro
mūna malymawkey
mūna malymawekerkefi
wentro fey an'ay.
Ñuke yem ñuke.
Malyma kay malyma
pengen meo kay nga
malymake wentro
malymamalymawekerkefi.
Ñuke yem ñuke yem
ñuke yem ñuke yem
Fey!

Sweetheart! When speaking coquettishly
to proud men, they become prouder;
you make them prouder

Sweetheart!

When you admire proud men, you
make them prouder and prouder

Sweetheart!

That's all!

Performer: Armando Melinao, male adult. Recorded in December,
1969, at the party held to close the period of missions in
Rengall, Province of Cautín.

Piece Side B6 0:47

Song about interpretation of dreams: the turtle announces the
arrival of a lover. The vocative lamngen is literally "sister"
but it is the word used by young men to address single women of
the same age.

Maykoño pewman.
Chem thoampen chey?
pifin nga kiñe kuse.
Kūme pewna t'at'ey
pieneo nga pieneo.
Amuaymi nga
kiñe ngūn meo.
Feymeo nga feyplingeymi
kūme lamngen
lamngen an'ay lamngen
feyplingeymi.
Kiñe kawcho feyplaeymeo
lamngen an'ay lamngen.

I dreamt of a turtledove
What does it mean?
I asked an old-woman
It's a good dream,
she told me
Go to a little valley
There someone will say to you
"beloved girl!"

A young man will say to you
"beloved girl!"

Performer: Young women, unidentified. Recorded in August,
1969, at the closure party at the Indigenous Institute of
Temuco.

Piece Side B7 2:45

Farewell song. Father Eugene mentioned in the text is Revd.
Eugene Theisen, of the Maryknoll Order, Director of the In-
digenous Institute, who invited María Pallalef to attend the
course.

Inche, inche, inche, inche an'ay
ulechi ulechi
antū meo kay nga
amuñmutuan nga.
Inañmutuan nga ñi
kūme rūpū kay nga.
Euumutuan kay nga
kay nga ñi kūme welyin meo nga
inche, inche, inche, inche an'ay.
welu, welu, welu
kūpan, kūpan, kūpan
inche, inche, inche, inche an'ay.
kūpan, kūpan, kūpan.
kutrankawlyen kay nga.
Tiripapan kay nga ñi
welyin meo nga inche
inche, inche, inche, inche an'ay.
welu, welu, welu
ulechi, ulechi
antū meo kay nga
winoñutuan kay nga ñi
kūme ruka kay nga
inche, inche, inche.
welu, welu, welu

Tomorrow in the morning I'll go
back (home) again

I'll go my good way

I'll arrive at my good house again

But, I come here

I came here
I was sad here
I left my house

But, tomorrow in the morning I'll
return there, to my good house

But, I haven't had a bad time here

But, here I found good sisters

Here I found a good father
here I found a good mother

Chumwelu meo am kay ta
fente mürikantumeketuyumi?
Chumalu an't'a trokituen
nga kure yem?
Chumwelu meo an't'a
müritukantuyumi?
Chumael an't'a
elueluyerkeen kay
permisio an'ay kure?
Inche kay nga inche
theo ayengen kay.
Chumafuyumi an'ay kure?
Theo ayengen kay
welu kay nga welu
afelkanolmi
refkuno ulelaeyu
aylya mari
konay tami wethon an'ay
wetha ñaña!

Why then you keep scolding me for
your jealousy?
What do you think about me, wife?

Why then do you keep scolding me for
your jealousy?
Why then did you allow me (to have
a second), wife?

There is already somebody who
loves me
What are you going to do, wife?
There is already somebody who loves me
If you don't cut it out, I'll surely
break your head ninety times,
wicked woman!

Performer: Domingo Linconso, male adult. Recorded in December,
1969, at the party held to close the period of missions in
Rengalil, Province of Cautin.

Piece Side B15 2:30

Farewell song.

Epuwe may, epuwe may
amutuan inche.
Tüfa chi ruka meo
tripatulean, tripatulean.
Amutuan yem kay
ta chi makina meo.

The day after tomorrow, I'll go
back (home) again
I'll leave this house

I'll go back (home) by bus

Üyeo kay, üyeo kay
tañi chao, tañi chao
ngüenkatueneo.

There my father will fondle me

Amutuli nga
inche kay
tüfa chi ruka meo
ngewepatulan
inche kay.
Epu üikatu
mülean
ta ñi ruka
ta ñi ruka meo
tripatuli nga
tripatuli nga may.

When I leave this house, I will not
stay here anymore

Amutuan ta inche kay.
Cheo rumeaymi
eymi kay
thoy fuchalmi
eymi kay?

When I go back (home) again,
I'll remain through two songs

Amutuan ta inche kay.
Echademenotuafiñ
tañi chao.
Müna küme yeo
ayelkatukeeneo kay.
Echademeno
echademenofin
tañi chao.

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

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

I'll miss my father

Tüfa chi ruka
tüfa chi ruka ka
kümelkaiñ
ta inchiñ
tüfa chi ruka meo.
Tripatuli, tripatuli
weñankülean
tañi piwke.
Amutuli, amutuli
tripatuli, tripatuli
küpatulayan, küpatulayan
tüfa chi mapu
inche kay.
Amutuli, amutuli
(.....)
Amutuli, amutuli
ka pelayafiñ
ka pelayafiñ müten
inche may.

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

Amutuli, amutuli
amutuli pelayafiñ.
Chuchi ken antü pewuliñ
müna trepetuaeyu
eymi kay.

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

When we meet once again,
I'll welcome you

Performer: Young female, unidentified. Recorded in August,
1969, at the closure party at the Indigenous Institute of
Temuco.

Cover Photo:

Aymara (4). Old woman with her granddaughter, dressed with
typical Altiplano costumes, weaving behind a hara ("stone
fence placed in the desert to protect against wind").

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