TRADITION AND DYNAMISM IN ECUADORIAN ANDEAN QUICHUA SANJUÁN: MACROCOSM IN FORMULAIC EXPRESSION, MICROCOSM IN RITUAL ABSORPTION

John M. Schechter

The texts of Ecuadorian highland Quichua sanjuán reflect both the macrocosm of regional culture and, on one occasion, the microcosm of a specific ritual, the wawa velorio (child’s wake, or velorio de angelito). In 1980 and 1990, in the Quichua comunas on the slopes of Mt. Cotacachi, Imbabura Province, in the northern sierra, close by the cantonal center of Cotacachi, sanjuán was a musical expression of both ritual and non-ritual context. Its form was complex litany: amidst the regular repetition of a single, primary motive, one new break, or secondary, motive (which Quichua harpists may denote by the term esquina) may be inserted (Lomax 1968:58:9.[a]). Sanjuán is most often in simple duple meter, and it is either sung a cappella or with instrumental accompaniment, or performed instrumentally without sung text. Sanjuán is known and performed by Quichuas of both genders and of all ages. If it is played on the arpa imbabureña (see Schechter 1992b), local performance practice requires a one-handed golpe on the harp soundbox. The golpeador, a second male Quichua (Imbabura Quichua harpists and golpeadores are male), is specially selected by the harpist for his abilities at striking the rhythm on the harp and at singing. Whenever performed with a group of Quichua listeners present, sanjuán is danced with a strong back-and-forth stomp, which coincides with the golpe on the harp.

Sanjuán is documented in the literature back at least to the 1860s. Bearing on the current complex litany form of the genre, with its dominating primary motive, is Hassaurek’s description of a June 28, 1863, San Juan festival in Cayambe: “...they played the same tune, consisting of only a few notes, during the whole of the mortal two hours that the dance lasted. This tune is also called ‘San Juan’” (1867:283). The same writer’s account of San Juan festival dancing in the same year in Lago San Pablo, near present-day Otavalo, close to Cotacachi, speaks of area Quichua dancing to “monotonous” songs (ibid.:266–7). Quichua sanjuán is strongly traditional to—and quite localized within—Imbabura Province, a fact claimed by Segundo Luis Moreno Andrade (1972:150) and confirmed in my own fieldwork. Nevertheless, the genre is also close in musical character to the Peruvian wayno, which dates back to the early colonial period.
Sanjuán is the prominent vehicle for the musical and textual creativity of Cotacachi Quichua. The substantial variety of sanjuanes allows a singer to choose between one sanjuán whose text is nearly fixed, traditionally, and another whose text is less fixed, thus permitting more textual improvisation by the singer. As to melodic content, analysis of 302 discrete sanjuán performances in 1979–1980 (see Schechter 1982-II:245–6) reveals regular use of alternate pitches in identical sanjuanes—even in the same sanjuán performance by the same musician. The invariance in sanjuán, then, lies not in periodic repetition of the exact same sequence of pitches but in the fact that the rhythmic structure of all segments of the phrase (often two segments) remains identical in every statement of the complete phrase (Schechter 1992a:394–401). In sum, sanjuán exists as fixed form, not as fixed melody.

In describing the learning process of the poet-singer in Yugoslav oral tradition, Albert Lord notes that the rhythm and melody are

... to be the framework for the expression of [the singer’s] ideas. From then on what he does must be within the limits of the rhythmic pattern. ... His problem is now one of fitting his thoughts and their expression into this fairly rigid form. The rigidity of form may vary from culture to culture...but the problem remains essentially the same—that of fitting thought to rhythmic pattern ([1960] 1978:21–2).

Lord had the further notion (ibid.:32) that the oral poet links phrases by means of parallelism and balancing, a notion expanded upon by David Buchan twelve years after Lord, in his discussion of ballad structure and the generative processes of that genre in northeastern Scotland (1972:88). In another writing (Schechter 1987), I examined the ramifications of these ideas of Lord and Buchan in an investigation of semantic and syntactic parallelisms in Cotacachi Quichua sanjuán verse patterning (see also Harrison 1989:20).

In the present paper, I wish to focus not on semantic and syntactic parallelisms, but rather on formulaic expression, per se, in Cotacachi Quichua sanjuán. Textual elements of sanjuán texts recorded in situ in 1980 embody formulaic expression (the Parry-Lord paradigm). Certain lines, words, and phrases appear widely in different sanjuanes, regularly interchangeable with other elements of the same order. The pattern is that of Milman Parry’s “formula”: as defined by Lord ([1960] 1978:4), the “formula” is “... a group of words which is regularly employed under the same metrical conditions to express a given essential idea.” “The most frequent actions in the story, the verbs, are often complete formulas in themselves, filling either the first or the second half of the line, ...” (ibid.:34). “The commonest [formulas] which [the poet] uses set a basic pattern, and once he has the basic pattern firmly in his grasp, he needs only to substitute another word for the key one” (ibid.:36).

Appendix 1 illustrates this formulaic operation in circum-Cotacachi sanjuán. It presents, in Parry’s phrase, (substitution) “systems” (Lord [1960] 1978:35), mostly but not entirely verbs, in sanjuán lines of from seven to twelve syllables. In each case, any of the words or phrases grouped to the left is combinable in spontaneous sanjuán verse-making, with (any of) the word(s) to the right, which are most often verbs. This formulaic substituta-
ility of Quichua nouns, noun-endings, verbs, verb tenses, and moods [indicative; imperative; subjunctive] suggests a textual parallel to the music: as stated above, primary motives of Quichua sanjuanes regularly permit alternate pitches. Commenting on the use of formula in the Yugoslav oral tradition, Albert Lord (ibid.:34) noted that “The most stable formulas will be those for the most common ideas of the poetry.” Since verbs are the principal interchangeable elements in sanjuan expression, it is necessary to examine the verbs that are used repeatedly in the substitution systems in Appendix 1. Of the 41 different verbs in Appendix 1, eight appear in four or more groups; these verbs are: machana [to get drunk] (four systems); kana [to be] (four systems); tigrana [to return, or to turn] (four systems); muyuna [to go this and that way] (four systems); nina [to say] (five systems); shamuna [to come] (five systems); bailana [to dance] (eight systems); and, purina [to walk] (nine systems).

Bailana occurs frequently as a reflection of the festive occasion itself where sanjuan is being performed, and it often appears, in the text transcriptions, in imperative form: “Dance!” Tigrana is used partly for the same reasons (“Turn! this way, turn! that way,” as commands during dancing), partly in a semantic context unrelated to the festive occasion per se: that of returning sad, having been unable to meet one’s loved one; as such, it frequently is matched with wakai wakai, or llaki llaki. Nina appears solely in a quotative function, either participially or in second person singular. Machana is fixed: to the “fixed” characters, “Taita Manuil” and “Rusa María,” of the sanjuanes, “Rusa María wasi rupajmi” and “Rusa María Kituaña,” respectively; machana also appears tied to the wawa velorio occasion, in “Achi mamaka machashka.” Kana facilitates the elaboration of certain static conditions, such as all the sheep’s features, in “Nuka llama di mi vida,” where it serves to mean “has,” or in relation to such phrases as, “Paya jinti,” “Rukumari,” “Maija apashka,” “Sultira warmi,” and “Sultira runa,” where it identifies life stages or indefinite location.

It is the three verbs, muyuna, shamuna, and purina, often interchangeable among themselves in particular groupings, that: extend beyond the festive occasion itself; are not “fixed” to fixed texts or to the wawa velorio occasion; do not reflect static conditions or particular grammatical function. I have described elsewhere (Schechter 1987:36-8) how the verb purina functions in a metaphorically positive sense, to express either walking from home to home on behalf of the indigenous or mestizo community, or being responsible by attending (“walking over to—”) evening adult education classes. In the sanjuan song text, purina, in combination with shamuna and muyuna and, to a slightly lesser degree, tigrana, is no longer metaphorical in a political sense or in an educational context; it is now “extended” to the personal realm—of “wandering about,” “this way and that way” (muyuna), looking for one’s beloved, walking about sad at being rejected or at being unable to locate the loved one, going about just because of the loved one, just speaking of the
loved one. It is clear that *purina*, appearing in the largest number of systems, expresses, in Lord’s terms, one of the most common ideas in local *sanjuán* poetry: wandering about—thinking of, suffering on account of, speaking of, one’s mate.

If one traces *purina* through its various metaphoric dilations, from walking, per se, along Mt. Cotacachi’s *chaki ñanes* (footpaths) or roadways—pursuing the daily routine of area Quichua agricultural, domestic, and market labors, all of which require walking; to walking for the community’s benefit or for one’s own educational benefit; to wandering, going about for love, one notes a progression into more and more abstract realms, from physical movement for survival, to movement for broadly social purposes, to movement for personal, emotional reasons. The verb *purina* thus exemplifies broad-based and “extended” cultural metaphor, in James Fernández’s sense of persons taking experience from one domain, where the action is concretely conceptualized, and “extending” the term into more abstract domains (1978:185). In Fernández’s terms, the domain of *purina*—walking—is “vital” (*ibid.*, 205) to Cotacachi Quichua lifeways; thus, that sphere of action is exploited on different levels of abstraction, in different contexts, for different expressive purposes. For the Quichua of Cotacachi, ethnographic data reveal that *purina*—walking—is a vital domain of daily, concrete existence, an activity fundamental to survival, an activity which subsequently is “extended” first into positive metaphor in Cotacachi Quichua verbal expression (“walking on behalf of,” “walking for one’s educational improvement”), and finally into the more abstract realm of emotional expression, in *sanjuán* text (Schechter 1987:38–9). Thus, the study of Cotacachi Quichua formulaic substitution systems in *sanjuán* texts reveals an emphasis on a vital domain of the local-regional macrocosm: walking.

The traditional character of *sanjuán*, reflected in the generalized operation of formulaic substitutability focusing on prominent domains of behavior and lifeways, is counterbalanced by certain dynamic forces that inject new life into the traditional texts. One of these forces for creativity and innovation is the absorption of ritual behaviors into *sanjuán* texts being performed at the moment. I refer to the effects on established texts of behaviors I and performing Quichua musicians observed at children’s wakes on Mt. Cotacachi’s slopes, in this case in late 1979 to early 1980. In the festive child’s wake ritual—one whose principal behavioral parameters are shared by diverse Roman Catholic cultures throughout Latin America and the Caribbean, and a ritual that is documented in this Spanish-speaking hemisphere back at least to the late 18th century, the recently deceased infant is displayed prominently in its home. Festive dancing to prominent local musical genres, played on locally prominent instruments, takes place through the night, accompanied by consumption of food and alcoholic beverage.
The reliance upon formulaic expression, in the on-the-spot creation of sanjuán phrases, facilitates improvisation. Sanjuán performance in wawa velorio, in my experience at four children’s wakes—three in 1979–1980, and one in August 1990—is frequently improvisational. Again, there is a historical parallel in Hassaurek. Commenting on Quichua performances in general particularly in the Cayambe area, but suggesting northern highland indígenas in general, he notes: “I soon afterwards had an opportunity to observe that the Indians on such [festive] occasions sing anything that flashes through their minds, accommodating the words to the melody. ...” (1867:297–8). Today, in Cotacachi Quichua wawa velorio, the singer frequently takes textually creative cues from a remark by the harpist, from the current dancing activity or lack thereof by those present, from his knowledge of recent courting activities of the harpist, or from activities of the godparents of the deceased. Please consult Appendix 2 for the following examples.

In the text of N1.5 (that is, the fifth sanjuán in my thematic catalogue [Schechter 1982-II:259–86] with title Not Identified), Performance A., at wawa velorio 2, 12–13 January 1980, the singer first engages in conversation with the harpist, as he begins to play the sanjuán; they note the disappearance of the godmother and the fact that the godfather, drunk, has fallen asleep. Then harpist Sergio improvises the sung text, to his own music: “Where is the godmother? Godmother, make them dance. ...” His singer-companion, Gerónimo, alongside, counters, singing: “The godfather gone, the godmother drunk (They have presumed she has gone to Cotacachi to get drunk).” They have improvised a new text: by means of formulaic expression, they have created a new 8-syllable substitution system (found on page 4 of Appendix 1), matching syllabically the 8 notes articulated in each half of the sanjuán N1.5 musical phrase you find at the top of page 1 of Appendix 2. The text springs from the situation, at this particular wawa velorio, on this particular night.

Towards the end of the text transcription of sanjuán N1.7, Performance A., at this same wawa velorio in January 1980, Gerónimo teases in song his musician-partner, Sergio, about the fact that likely Sergio will soon marry the woman he had been courting at an earlier velorio: “Sergio Bihuela is suffering greatly.” Harpist Sergio shouts a denial, alleging he is about to finish off that affair. Gerónimo responds, again singing, that Sergio is becoming a Pozuzo man—suggesting he will be betrothed to that woman. Gerónimo has created another new verse-couplet to fit within another 8-syllable constraint.

In the course of wawa velorio 1, 28–29 December 1979, Roberto, singing to the traditional sanjuán, “Ruku kuskungu,” Performance B., discards the traditional text (this text can be seen in Performance A.) and improvises, within the “Ruku kuskungu” 10-syllable-line constraint, his thoughts about the relative lack, to this point in the wake evening, of accompanying persons and of dancing people, and about the fact that he is prepared to greet the dawn all alone, if necessary (see Appendix 2). “Ruku kuskungu” in fact dates
back at least to the mid-19th century; in 1868 Juan León Mera published a text, “Atahualpa Huañui” (“The Death of Atahualpa”) (1868:17) that, in its verse-structure and content, is clearly the ancestor of the sanjuán I recorded 110 years later (Schechter 1982-II:564–8). This sanjuán, which appears to have been in its 19th-century form a lament on the death of Inca Atawalpa, the “Quito Inca” who reigned over Ecuador in the last years of the Inca Empire, is today sung in northern Ecuador without the specific references to the Inca and to his demise. The death is accompanied by the wails of owl and dove in the older rendition; in the 1980 Cotacachi version, the singer (Performance A., wawa velorio 1) preserves the owl’s wailing a death-wail, but the “dove-child” is now not in a tree but in heaven—perhaps suggesting that the dead child in the wawa velorio room is that dove-child, now in heaven.

“Ruku kuskungu” was performed, with sung text, in two of the three wawa velorios I attended in 1979–1980; hence, it might be conjectured that today’s Quichua musicians believe this sanjuán appropriate for presentation at the death not of a great leader, but of a small infant or child. It is the system of formulaic expression that permits the critical thematic substitution—contextually appropriate—of “janaj pachapi,” (up in heaven) in 1980, for the 19th-century words, “janaj yurapi” (up in the tree). Finally, the Performance A. verse, “Achi tattaka wakajunjuri, Llaki llakilla tiyajunjumari” in Appendix 2 is absent from the 19th-century version; its presence here in the 1979 wawa velorio likely springs again from context: here, harpist Sergio interrupts the regular singer, Roberto, to “announce” in song an event pertaining to the godfather’s behavior, at this moment: he is seen to be weeping, at his godchild’s death. Again, as with the “janaj pachapi” substitution, the new text is generated by the wawa velorio setting.

Inasmuch as sanjuán can be viewed as more a vehicle for expression than a fixed song, improvisation is natural and frequent, especially in natural context such as wawa velorio. In all the cited wawa velorio instances, the improviser-singer expresses his spontaneous thoughts of the moment within the melodic and line-syllabic constraints of the particular sanjuán. The text-music examples of the operation of this child-wake-improvisatory sanjuán provided in Appendix 2 demonstrate the ability of this musical genre to accommodate, or absorb, prominent, felt behaviors and events of the wawa velorio ritual.

This rite, as I have discussed elsewhere (see Schechter 1988), serves as an emblem—or microcosm—of its particular culture, in Cotacachi, Ecuador, as well as in other Latin American localities in different times and places. The Latin American child’s wake embodies local-cultural preferences in instrumental ensemble-types, in dance-types, in verse-types, in game-types, in foods, in drinks, in types of courting behavior—in sum, in both material and expressive cultural aspects. Cotacachi Quichua wawa velorio in 1980 and 1990, with musical genres vacación, sanjuán, and pareja; with the sanjuán dance-step; with harpist playing arpa imbabureña accompanied by golpeador-
singer performing both memorized verses and verses improvised under constraints of formulaic expression; with barley and maize gruel, stewed corn, and cane-alcohol trago, is a microcosm of Cotacachi Quichua culture of this time period.

To summarize, Andean Quichua sanjuán of Cotacachi, Imbabura, Ecuador, is both traditional and dynamic: in its regular formulaic substitutability, sanjuán text emphasizes paramount domains in the regional macrocosm, lifeways; in the context of one ritual, wauna velorio, sanjuán reveals the ability to absorb into its texts prominent behavioral and phenomenal elements of the rite itself, laying the groundwork for textual variants and instilling the genre with a dynamic character. Its sensitivity to its cultural surroundings—both broadly (lifeways) and narrowly (wauna velorio ritual) construed—is surely one reason for the durability of sanjuán as the musical spirit of the Quichua of Cotacachi, Imbabura.

Notes

1 Hassaurek 1867; Jiménez de la Espada 2:1884: XXI; Moreno Andrade 1923-27.
2 See also, on parallel and appositional thinking specifically in central Ecuadorian highland Quichua song, Regina MacDonald 1979:236-7.
3 See Albert B. Lord, “The Singer of Tales,” 1960, and the analyses, based on this paradigm, of Mexican corrido and American blues, by McDowell, 1972, and by Titon, 1977, respectively.
4 See Schechter 1983 for a fuller account of this ritual as practiced in Quichua communities in this sector of Imbabura province.
6 See Schechter 1983 for a full discussion of these genres.

References

Buchan, David

Fernandez, James W.

Harrison, Regina

Hassaurek, F.

Jiménez de la Espada, D. Marcos

Lomax, Alan

Lord, Albert

MacDonald, Regina Lee Harrison
APPENDIX 1: Formulaic Expression in sanjuán

A. Substitution Systems in 7-Syllable Lines:

\[
\begin{align*}
\text{Ayunashka} & \quad \text{Wakai wakai} \\
\text{Tigrashpalla} & \quad \text{Kanta nishpa} \quad \text{Kanmantalla} \quad \text{Llaki llaki} \\
\text{Na pimanta} & \\
\end{align*}
\]

\[
\begin{align*}
\{ & \text{purini – purinki} \\
\{ & \text{tigrani} \\
\{ & \text{muyuni} \\
\end{align*}
\]

\[
\begin{align*}
\text{Shuilla shungu} & \\
\text{Wakai wakai} & \quad \text{charini} \\
\end{align*}
\]

\[
\begin{align*}
\{ & \text{cyirtupacha} \\
\{ & \text{llull pallami} \\
\end{align*}
\]

\[
\begin{align*}
\{ & \text{nijpika} \\
\end{align*}
\]
### B. Substitution Systems in 8-Syllable Lines:

<table>
<thead>
<tr>
<th>Line</th>
<th>Substitutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wakai wakailla</td>
<td>purini – purinki – purisha</td>
</tr>
<tr>
<td>Wakai wakaimi</td>
<td>kidarka – kidajun</td>
</tr>
<tr>
<td>Llaki Ilakilla</td>
<td>tigranki</td>
</tr>
<tr>
<td></td>
<td>muyungi</td>
</tr>
<tr>
<td></td>
<td>shamuni</td>
</tr>
<tr>
<td>Mana pimanta</td>
<td>purini – purinki</td>
</tr>
<tr>
<td>Mana maimanta</td>
<td>shamuni – shamujpi – shamushpa</td>
</tr>
<tr>
<td>Kantamimanta</td>
<td>muyungi</td>
</tr>
<tr>
<td>Kenya mantallami</td>
<td>juvani</td>
</tr>
<tr>
<td>Kanmantamari</td>
<td></td>
</tr>
<tr>
<td>Kanta nishpami</td>
<td></td>
</tr>
<tr>
<td>Kanta nishpalla</td>
<td></td>
</tr>
<tr>
<td>Kanmantamanta</td>
<td></td>
</tr>
<tr>
<td>Paita nishpami</td>
<td></td>
</tr>
<tr>
<td>Ima nishpalla</td>
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</tr>
<tr>
<td>Llakishamari</td>
<td>nirkanki</td>
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<tr>
<td>Juyashamari</td>
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</tr>
<tr>
<td>Kachigupapash</td>
<td>illajpi</td>
</tr>
<tr>
<td>Tragugupapash</td>
<td></td>
</tr>
<tr>
<td>Llarnagutarni</td>
<td>rutuni</td>
</tr>
<tr>
<td></td>
<td>jatuni</td>
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</table>
Yana shimigu
Chilpi rinrigu
Chilpi sillugu
Yana makigu
Piruru kachugu
Chimbulu sikigu
Pintadu llamagu
Putu chupagu
Palta lulungu
Warku lulungu
Milma sapagu

* (second and third syllables of first word are treated by singer as one syllable)

Maija apashka
Kashpapash - kajpipash

ñuka jatushka
ñuka wañushka

ji paka

Waynandirajmi
Jillundirajmi

tukunki

Taita Manuilka
Taita Ma(n)ilpash

mashashkamari
mash'shkamari
macht'shkallami
macht'shkagumi

wakajun

M anllarishkami
M anllarishpami

rishka nin
rishkanka
rishkami
rishkaña
rishkashi
rishka nin
sirinman
sirinka

Sirinkapajmi
Sanja washapi
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Rusa runaka
Rusitagupash
Rusa María
Rusitaguka
Ishkandigumi

Rusita
kusada
kusad’
kwidanki

Kwidaddullata
Kwidaddullapash
Kwidariyankilla
Kuñaditagu
Juizu juizulla

pusharka
pufuchín

Juyaimantami
Wasigumanmi

purini
muyuni

Juyaimantalla
Llakimantalla

bailasha - bailapai
warmigu
kuyuri
tigrani - tigrapai - tigrashun
muyushun

Jari jarilla

Ama pinasha
Ama waglilla
Urkistagupi

bailasha

Imanishpalla
Nishpallamini

rimanki

Cyirtupallacha
nihipía - nihipika - ninkiyá
pyinsanki

Achi mamaka

maipichu
bailachi
machashka
<table>
<thead>
<tr>
<th>Achi taitaka</th>
<th>{ bailachi, chinkashka }</th>
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<tbody>
<tr>
<td>Karu karuta</td>
<td>purijun – purishpa</td>
</tr>
<tr>
<td>ūuka tunupi</td>
<td>{ bailapai – bailashpa, tushupai, tigrapai }</td>
</tr>
<tr>
<td>Kunan tutulla</td>
<td>{ kumpañai, bailapai }</td>
</tr>
<tr>
<td>Ima nishpata</td>
<td>{ pinkañán', llakiñán' }</td>
</tr>
<tr>
<td>Tukuigullata</td>
<td>{ bailashun, tushushun, jatari }</td>
</tr>
<tr>
<td>Taita mampash</td>
<td>}</td>
</tr>
<tr>
<td>Purikunapash</td>
<td>yachanmi</td>
</tr>
<tr>
<td>ūañakunap'sh</td>
<td>}</td>
</tr>
<tr>
<td>Sultira warmi</td>
<td>}</td>
</tr>
<tr>
<td>Sultira runa</td>
<td>kashpachu</td>
</tr>
<tr>
<td>Imamantata</td>
<td>{ pinasha, machanchi }</td>
</tr>
<tr>
<td>Urai vichai</td>
<td>}</td>
</tr>
<tr>
<td>Ay sulugulla</td>
<td>yalipasha – yalipashun – yalipani</td>
</tr>
<tr>
<td>Ishkai ladu</td>
<td>}</td>
</tr>
</tbody>
</table>

C. Substitution Systems in 9-Syllable Lines:

| Ama kushikita         | { bailasha } |
| ūuka punillagulla     | }             |
| Kanta nishpami        | }             |
| Mana pimanta          | shamujuni     |
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D. Substitution Systems in 10-Syllable Lines:

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<tr>
<th>Line</th>
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<tbody>
<tr>
<td>Ruku kuskungu</td>
<td>jawa pakaipi</td>
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<td></td>
<td>jana pakaipi</td>
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<tr>
<td>Pipash illajshna</td>
<td>shayajurkani</td>
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<td></td>
<td>purijurkani</td>
</tr>
<tr>
<td></td>
<td>shuyajurkani</td>
</tr>
<tr>
<td>Tukuillamari</td>
<td>rikunkapalla</td>
</tr>
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<td></td>
<td>uyankapalla</td>
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<tr>
<td>Mana bailashpa</td>
<td>ūaupa tyimbupi</td>
</tr>
<tr>
<td></td>
<td>kaipillayari</td>
</tr>
<tr>
<td>Kunankarimpash</td>
<td>bailaju rinki – bailaju rijpi</td>
</tr>
<tr>
<td>Kanmantallami</td>
<td>purijunika</td>
</tr>
<tr>
<td>Llaki llakilla</td>
<td></td>
</tr>
<tr>
<td>Mana piman’</td>
<td>shamuni, nigraku</td>
</tr>
<tr>
<td>Kantamiman’</td>
<td></td>
</tr>
<tr>
<td>Wambrakunaka</td>
<td>kwitsakunawan</td>
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<td>Wambrakunapash</td>
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E. Substitution Systems in 11-Syllable Lines:

<table>
<thead>
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<th>Line</th>
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</thead>
<tbody>
<tr>
<td>Jatun waikuman</td>
<td>llujshisha nirkanki</td>
</tr>
<tr>
<td>San Juan pugyuman</td>
<td></td>
</tr>
<tr>
<td>Achi</td>
<td>mamita kumari, kumari</td>
</tr>
<tr>
<td></td>
<td>taitiku kumpari, kumpari</td>
</tr>
</tbody>
</table>
F. Substitution Systems in 12-Syllable Lines:

Linda wambrita de Peguchi
Linda wambrita de Tikulla

Mana pimanta
Wallaramanta
Tikumantalla

Man piman' shamunilla
Kantamiman' shamunilla

Taitikumanni villashan nigrita
Taitikumanni villashan nirkanki
APPENDIX 2: Wawa velorio context-cued improvisation in sanjuán

All spoken expressions are in italics. Sung text is not italicsized.

NI.5.

Performance A., 2nd wawa velorio attended, January 1980:

S(ergio) – harpist and singer
G(erónimo) – fellow singer

...(music alone)...
S Kaika, achi mamakunapa tunugu. This is the godmothers’ song.
...(music alone)...
S Achi mama wañushka, nin. The godmother is dead, they say.
G Achi mama chinkashkamari- The godmother's disappeared, indeed-
...(music alone)...
G Achi mama kunanka, Cutacachiman The godmother, now, went to Cotacachi, they say.

...(music alone)...
S Wawata sakishk’. She left the child.
...(music alone)...
G Karikunaka Cutacachbi apas- Men Cotacachi
machankapak’ rishka chai she went to get drunk, that one
rishka, nin. they say.
...(music alone)...
G Achi mama illanma tiyajun The godmother being gone, indeed,
Salvador Huamanka-
...(music alone)...
S Salvador Huamán, ñuka achi taita drunk, is sleeping and says
...(music alone)...
G Achi mamakun'taka, chaki ---- Nothing!
...(music alone)...
G Achi taitaka maipichu Godmother, outside care
Achi mamaka bailachi, ----, they say.
...(music alone)...
S Chake punkishka ni ’mata Where is the godmother?
achi taitakari mach’ska puñujun
nih! Where is the godfather?
...(music alone)...
G Achi taitaka chinkashka The godfather, disappeared,
Achi mamaka machashka,  
The godmother, drunk, 
Achi taitaka chinkashka  
The godfather, disappeared, 
Achi mamaka machashka,  
The godmother, drunk, 
...(music alone)...  
...(music alone)...  

NI.7.

Performance A., 2nd *wawa velorio* attended, January 1980:
S(ergio) – harpist and singer  
G(eronimo) – fellow singer

G Sergio Bihuela  
Llaki llakilla kidajun,  
S (laughs)  
G Sergio Bihuela  
Llaki llakilla kidajun,  
S Kanmá, pantashka, tuntu!  
...(music alone)...  
S Kaya ----  
...(music alone)...  
S Gerónimo, ūka ūka Pozuzo-tukuchinamari.

G Na. Sergio Bihuela Pozuzo-
S Na.  
...(music alone)...  
G Sergio Bihuela  
Pozuzo runami tukujun,  
S (laughs)  
G Sergio Bihuela  
Pozuzo runami tukujun,....

“Ruku kuskungu” (“Old owl”).

Performance A., 1st *wawa velorio* attended, December 1979:
César – harpist (does not speak or sing)  
S(ergio) – singer  
R(oberto) – fellow singer  
J(ohn Schechter) – ethnomusicologist present, invited by harpist  
and harpist’s family, to attend the ritual
(...music alone)...

**S**  Achi taita Roberto Alcázar
mana bailankapa munanllu,
kunanka tiyata laduman
sakiska tiyajun.
(several laugh)
(...music alone)...

**R**  Roberto mashi, Alcázar mi ña
kandankapa kimirijun, achi
taiłata kandagrijun.
(laughs)
(...music alone)...

**S**  Roberto Alcázar, ñuka achi taita
nishka kantagrín ña.
(several laugh)
(...music alone)...

**R**  Godfather Roberto, Alcázar
does not want to dance,
now he’s left the woman off
to the side.
(several laugh)
(...music alone)...

**S**  Roberto Alcázar, now
is approaching to sing, the
godfather himself is going to sing.
(laughs)
(...music alone)...

**S**  Llullandami, ama kri'y'nkichi!
(several laugh)
(...music alone)...

**R**  Sergio Bibuela here
is going to sing, he is the
real godfather; because of the child
he’ll go out as godfather himself-
(laughs)
(...music alone)...

**R**  Peru, agwandanki.
(...music alone)...

**S**  Sergio Bibuela kaipi
kandagrín, kai, achi taita
pripiu paika, wawamantap’sb
paika achi' taitalla ilisibi-
(...music alone)...

**R**  But, wait.
(...music alone)...

**R**  Lying, don’t believe it!
(several laugh)
Because of the child-
Singing, singing...
not talking.
(laughs)
(...music alone)...

**R**  The old owl in his nest above
Wails indeed his death-wail,
The old owl in his nest above
Wails indeed his death-wail,
[The old owl in his large nest
With his death-wail was wailing;]
(...music alone)...

**S**  Sing, sing.
And the dove-child in heaven
It is wailing, indeed, the death-wail,
And the dove-child in heaven
It is wailing, indeed, the death-wail,
[And the dove-child Up in the tree
Was wailing very sorrowfully.]
Don’t cry!
(...music alone)...

**S**  -anita, what are you thinking,
Sergio Bi- I am Sergio Bibuela!
(Sergio and others laugh)
(...music alone)...

**S**  -anita — don’t cry, please...
it seems like your child, all
of a sudden, is going to die!
(...music alone)...

[1868: Rucu cuscungu Jatum pacaipi
Huacuñi huacaihuan Huacacurcamí;]
(...music alone)...

**S**  Kanta, kantai.
(...music alone)...

**R**  Urpi wawapash janaj pachapi
Wañui wakaita wakajunmari,
Urpi wawapash janaj pachapi
Wañui wakaita wakajunmari,
[1868: Urpi huahuapasi
llaquilla Huacacurcamí.]
(...music alone)...

**R**  Llaqui llaquilla Huacacurcamí.]
Sing, father, godfather.

With the paws of a puma-
(Sergio and others laugh)
With a puma heart, with a wolf's paws
(Yet) they did him in like a sheep,
With a puma heart, with a wolf's paws
(Yet) they did him in like a sheep,

Sing, sing.

Let's see, you first, I shall follow.
OK.
Now.
You'll follow?
Yes.

With a puma heart, sheep-
Damn! That that errs-
Don't make mistakes.
With a puma heart, with a wolf's paws
(Yet) they did him in like a sheep,
With a puma heart, with a wolf's paws
(Yet) they did him in like a sheep,
The corral just filled with sheep
None at all remained,
The corral just filled with sheep
None at all remained,

Singing well.

(whistles melody)
The godfather is crying, indeed,
He is very sad, certainly,
The godfather is crying, indeed,
He is keeping company (here)
very sadly,

Real good, like that.

Roberto very sad
---- like ----
Roberto very sad
---- perhaps like that, he is saying,

José María Alcázar, a father,
is going away, now, due to anger,
saying he's just not going to come back quickly!

Sing, go ahead and sing.
... (music alone)...
S  Rusa María, uyakataka, basta
   fiña fiñagu kushi kushigu
   ---- rikumujun!
...(music concludes)....

Performance B., 1st wawa velorio attended, December 1979:
César – harpist (does not speak or sing)
S(ergio) – singer
R(oberto) – fellow singer

S -akilla shamujushpami
   Wakai wakaila tigrayurkani,
   Nukata tiyu-shpa rikujushpami
   Kikinkapajmi shun- (laughs)
...(music alone)...
R  Kumpaña jinti illaimantami
   Llaki llakimi shuyaurkani,
   Kumpaña jinti illaimantaka
   Llaki llakilla shuyaurkani,
   Pipash illajshna shayaurkani
   Pipa illajshna purijurkani,
   Pipa illajshna shayaurkani
   Pipa illajshna shuyaurkani,
...(music alone)...
S  Roberto Alcázar, tabakutap'sh
   na japi ushashka tiyajun.
R  Tabakuta kashpa, ishkai maki
    japi.
S  Shinacha achi taita.
R  Mitsamanta karka, shinacha
    achi taitaka.
...(music alone)...
R  Kumpañankami yuyashpamari
   Nuka purijurkanirika,
   Nukakayari kumpañankami
   Yuyashpamari purijurkani,
...(music alone)...
R  -isti -istimi kunankanimpash
    Pakarigrinmi kunankanimp',
    -isti -istimi kunankanimpash
    Pakarigrinpa kunankanirm',
...(music alone)...
R  Tukuillamari rikunkapalla

... coming very sad
I was returning crying very much,
The man looking at me
Your heart- (laughs)
...(music alone)...
R  Due to the absence of
    accompanying persons
I was waiting very sadly,
Due to the absence of
accompanying persons
I was waiting very sad,
I was waiting for whomever,
be they absent,
I was walking about – whomever, be they absent,
I was standing for whomever, be they absent,
I was waiting for whomever, be they absent,
...(music alone)...
S  Roberto Alcázar is sitting, unable to
    grab a cigarette.
R  There being a cigarette, two hands
    grab it.
S  Like that, eh, godfather.
R  It was because of stinginess,
    it was like
    that, godfather.
...(music alone)...
R  Thinking of accompanying, indeed,
I walked over, yes,
I, yes, accompanying
Thinking that, indeed, I walked over,
...(music alone)...
R  And yes, now, it will be dawning,
...  yes, and now
And yes, now, it will be dawning,
Yes, now, it will be dawning,
...(music alone)...
R  Just for seeing everything, indeed,
Just for hearing everything, indeed,
Just for seeing everything, indeed,
Just for hearing everything, indeed,
... ... 
José María Alcázar, father,
I was waiting for him to begin
dancing,
José María Alcázar, father,
I was waiting for him to begin
dancing,
Not dancing earlier
He was just sitting earlier,
Now not dancing right here, indeed,
He just stood up to look,
... ... 
— you stood up
There was ----
... ... 
What a miracle, indeed,
And now, yes, going to dance,
What a miracle, indeed,
And now, yes, you are going to dance,
... ...
Wait, maestro.
For you, you don’t know
how to dance,
José María Alcázar, father,
I was waiting for him to begin
dancing,
Not dancing earlier
He was just sitting earlier,
Now not dancing right here, indeed,
He just stood up to look,
... ...
Wait, maestro.
For you, you don’t know
how to dance,
José María Alcázar, father,
I was waiting for him to begin
dancing,
Not dancing earlier
He was just sitting earlier,
Now not dancing right here, indeed,
He just stood up to look,
... ...
Wait, maestro.
For you, you don’t know
how to dance,
Mikunallata yuyanajuipi
Diltudullami kulirari,
Mikunamanta diskitamaka
Mana shamunllu hijitagü,
Di-mikunamanta mana-shamun
Mikunamanta mana diskita,
Someone: Diskitankalla yuyaipi kari
Yanka rikushpa tiyanajunllá,
...(music alone)...
R Kashna tiyajuna kashpakayari
Nukallatami tukui tuka,
Pakarishami nukagullata
Sulugullata bailajushami,
...(music alone)...

Thinking just of a meal
Get angry completely, indeed,
About the meal, it's said, indeed,
That it doesn't come, girl,
About the meal, it doesn't come
The meal is not spoken about,
It'll just be said that a man
Is looking for it for nothing, perhaps,
...
...
Yes, that being as it may
Play everything for me,
I'll greet the dawn all by myself
I'll dance all by myself,
...
...