

RAÚL R. ROMERO. *Andinos y tropicales: la cumbia peruana en la ciudad global.* Lima: Instituto de Etnomusicología, Pontificia Universidad Católica del Perú. 2007. 104 pp., photos, DVD. ISBN: 978-603-45070-1-2.

CLAUDE FERRIER. *El huayno con arpa: estilos globales en la nueva música popular andina.* Lima: Instituto de Etnomusicología, Pontificia Universidad Católica del Perú. 2010. 144 pp., photos, maps, diagrams, bibliography, CD. ISBN: 978-612-45070-0-7.

MANUEL ARCE SOTELO. *La danza de tijeras y el violín de Lucanas.* Lima: Instituto de Etnomusicología, Pontificia Universidad Católica del Perú. 2006. 168 pp., photos, bibliography, CD. ISBN: 9972-623-38-6.

EFRAÍN ROZAS. *Fusión: banda sonora del Perú.* Lima: Instituto de Etnomusicología, Pontificia Universidad Católica del Perú. 2007. 96 pp., photos, CD, DVD. ISBN: 979-603-45070-0-5.

Of the four books published by the Pontificia Universidad Católica del Perú's Instituto de Etnomusicología reviewed here, Raúl Romero's *Andinos y tropicales: la cumbia peruana en la ciudad global* (2007) is the only one that has previously appeared in print, as the chapter "Popular Music and the Global City: Huayno, Chicha and Techno-Cumbia in Lima" in Walter Aaron Clark's edited volume *From Tejano to Tango: Essays in Latin American Popular Music* (2002). Romero is to be commended for having made his essay accessible to Spanish-speaking scholars. This new version includes a 46-minute DVD documentary featuring leading Peruvian musicians (e.g., Julio "Chapulín" Simeón of the *chicha* group *Los Shapis*, techno-cumbia singer Rossy War) and social scientists (e.g., Carlos Iván Degregori, Rodrigo Montoya) and, as an appendix, transcribed interviews with the electric guitarists Jaime Moreyra of *Los Shapis* and Edilberto Cuestas of *Los Ecos*. The original essay's main contribution to the Andeanist literature was Romero's analysis of techno-cumbia's sudden rise to popularity in late 1990s Lima within the neoliberal (free-market capitalist) context of the final years of President Alberto Fujimori's administration. Unlike the case with Peruvian *chicha*, whose blend of the Andean *huayno*, Colombian *cumbia* and North American rock has been mainly popular among working-class individuals of Andean heritage, techno-cumbia demonstrates few if any audible references to traditional Andean expressions, which Romero argues is one key reason for techno-cumbia's much greater cross-class appeal in Peru, along with the genre's sexual imagery (e.g., scantily-clad female dancers) and mainstream pop sound.

Claude Ferrier's *El huayno con arpa: estilos globales en la nueva música popular andina* (2010), which likewise addresses Andean migrant identity issues in the realm of Peruvian popular music, examines the performance

practices and stylistic history of a new musical style that emerged in the last decade in Lima. Key figures of this contemporary urban reinterpretation of rural Peruvian voice and harp music, which Ferrier and other scholars term *huayno con arpa* (huayno with harp), include the female singers Sonia Morales, Dina Páucar, Abencia Meza, and Anita Santibáñez, who typically perform with a steel string harp soloist, electric bass player, trap-set percussionist, various dancers, and, in most cases, an *animador* (announcer or master of ceremony who provides a running commentary to liven up the performance). Ferrier's book opens with a brief chapter ("Introduction") that includes a useful summary of the genre's history. Chapters 2 ("The Huayno and its Urban Transformations in the Twentieth-Century") and 3 ("Huayno Styles of Áncash and the Highlands of Lima") lay the historical and ethnographic groundwork necessary for understanding the author's later discussion of huayno con arpa's stylistic connections to and borrowings from other mass-mediated musical genres (e.g., Peruvian chicha, *huaylas* techno, techno-cumbia, huayno pop/romántico, Bolivian *caporal-saya*) as well as regional solo harp traditions found in Lima's rural provinces (especially Oyón, Canta, Huaral and Yauyos) and the departamento of Áncash (Peruvian departamentos are equivalent to US states). Chapters 4 ("Twenty-First Century: Musical Processes in Huayno con Arpa") and 5 ("Between the Local and the Global") shift the focus to Ferrier's main topic, huayno con arpa performance practices in urban Lima, which he analyzes primarily from a music theory perspective and illustrates effectively with 91 transcriptions and 87 listening examples. In the brief final chapter ("Conclusions"), Ferrier reiterates his thesis that huayno con arpa is a contemporary urban manifestation of the Andean huayno genre with local and transnational stylistic characteristics that organically emerged in Peru's capital city.

To my knowledge, this is the first book devoted to Peruvian huayno con arpa, and as such it constitutes a notable addition to the literature on Andean music as well as Latin American popular music. Interestingly, huayno con arpa's initial rise to popularity occurred during roughly the same period as the techno-cumbia vogue, which suggests that Peruvian cumbia artists' commercially successful strategy of stylistic "de-Andeanization" in the late 1990s and early 2000s (Romero 2007: 38) left a space for local popular music artists with a more traditionalist Andean bent, a niche that was seized by huayno con arpa musicians. Over the last decade, however, huayno con arpa has undergone a somewhat comparable de-Andeanization process, i.e., a jettisoning of certain locally-distinctive rural Andean sonic characteristics in favor of mainstream urban Latin American popular music conventions. Ferrier documents numerous examples of this process, especially in harp performance practices, a topic that he is highly qualified to comment on given his previous scholarly work (e.g., the 2004 book *El arpa peruana*),

music theory training, and decades of performing experience with Andean Peruvian regional harp styles. Ferrier's musical analyses of huayno con arpa's stylistic mainstreaming and growing standardization appear chiefly in Chapter 4, which includes explanations of how harpists' increasing use of arpeggios to accompany singers (rather than the more traditional Andean harp practice of supporting the vocal line with heterophonic-based figures) and electric bass guitarist practices grounded in western common period tonal harmony which consequently emphasize chord roots (instead of alternating them with passing notes, chord inversion tones and ornaments to realize more contrapuntal bass lines in the manner of rural Andean harpists) have contributed to the genre's harmonic reconceptualization. He also discusses recent changes in the vocal techniques of huayno con arpa lead singers (e.g., a shift away from the formerly typical nasal sound to a rounder timbre, the use of vibrato among some vocalists). As a Bolivianist, one thing that caught my attention was his discussion of Peruvian musicians' use of the *caporal-saya* (a Bolivian *mestizo* genre loosely based on the Afro-Bolivian *saya*) rhythm in popular music styles, from huaylas tecno songs of the 1990s to contemporary huayno romántico/pop and huayno con arpa hits. On another personal note, I wish that Ferrier had included some observations on the extent to which urban Lima-based huayno con arpa musicians have stylistically influenced their rural Andean counterparts, although I understand that this was not one of the author's main objectives in *El huayno con arpa*.

Manuel Arce Sotelo's *La danza de tijeras y el violín de Lucanas* (2006), on the other hand, places equal emphasis on urban folkloric and rural indigenous interpretations of the Peruvian scissors dance and provides a number of insights on how they have influenced each other, an approach that is highly appropriate given that in recent decades most tradition bearers perform regularly in both contexts. In Peru and internationally, the scissors dance is mainly associated with the departamento of Ayacucho, but it is also a longstanding tradition in Apurímac, Huancavelica, and northern Arequipa. This book focuses on performers from the Ayacucho province of Lucanas, largely because most Lima-based scissors dance artists, and a majority of the best-known ones, originally hail from this particular rural province, including Arce Sotelo's main teachers, the violinists Chimango (Andrés Lares) and Máximo Damián.

After the prologue (by César Vivanco) and a brief introduction, Chapter 1 ("From Ayacucho to Lima") of *La danza de tijeras y el violín de Lucanas* opens with a discussion of the scissors dance in its traditional rural context and then provides an overview of how, in the 20th-century, it also became an urban Lima tradition as an Ayacucho migrant identity emblem as well as a form of national folklore. Chapter 2 ("The Performers") covers various topics briefly, including the ensemble configuration (one violinist, harpist

and dancer; the latter is known as *danzante* or *danzaq*), the types of scissors that the dancers use and how they manipulate them, recent changes in the learning process of musicians and dancers as a result of the availability of cassettes, CDs and DVDs, and regional differences in the tradition. Chapter 3 (“The Violin”), which reflects Arce Sotelo’s background as a classically-trained violinist with considerable experience as a performer, analyzes violin performance practices, ranging from instrument posture to common fingering positions to ornamentation (especially the use of *glissandos*). In Chapter 4 (“Performance of the Repertory”), the author discusses his conceptualization of the scissors dance as a “performance” (using the English term) containing four distinct sections, explains which genres in the scissors dance have fixed melodies and which may include new ones, details the chronological order in which scissors dance genres are typically played at rural *fiestas* (*Pasacalle*, *Atipanakuy de Tonadas*, *Juego*, *Tipac Tipac*, *Cuatro Esquinas*, *Alto Ensayo: Waychaw*, *Alto Ensayo: Siu Sao*, *Pampa Ensayo*, *Zapateo*, *Tonadas en Zapateo*, *Tacón de Palo*, *Huamanguino*, *Payaso*, *Patara*, *Prueba*, *Pasta*, *Torre Bajay*, *Karamusa*), shows how urban interpretations usually shorten the performance by omitting several genres (normally the *Tipac Tipac*, *Alto Ensayo: Waychaw*, *Tonadas en Zapateo*, *Tacón de Palo*, *Patara* and *Torre Bajay*), and notes various other differences between the urban and rural traditions of the scissors dance (some of which can be observed on the accompanying DVD). The longest chapter, Chapter 5 (“Musical Analysis”), is based on the author’s transcriptions of scissors dance violin music from three sources: field recordings of rural and urban performances, commercially-produced tracks by various artists, and solicited performances by Chimango and Máximo Damián. This chapter ends with some of Arce Sotelo’s observations on the connections between the violin music and the corresponding dance steps (e.g., disjunct intervals often mirror the dancer’s leaps). The final chapter (“Conclusion”) provides a concise recap of the author’s main arguments in this volume.

Arce Sotelo’s book is a welcome contribution to the Andean music literature, shedding light on the musical aspects of a highly unique local tradition that foregrounds individual artistic expression and musical variety to an extent which is not typical of rural indigenous music and dance throughout much of the Andean region. Indeed, it is the presentational (rather than participatory) nature of the scissors dance which has enabled artists to perform it in staged folkloric enactments in a manner fitting the European-derived conventions of the recital stage without having to make major stylistic alterations to the original genres (for a comparable situation in another Latin American country, see David Guss’s discussion of Venezuela’s *tamunanque* dance-suite in *The Festive State: Race, Ethnicity and Nationalism as Cultural Performance* [2000]). My only quibble with *La danza de tijeras y el violín de Lucanas*, and it is a minor one, is with the title, because

it gives no indication that the author incorporates a considerable amount of data gathered in Lima and that the book compares and contrasts rural and urban scissors dance traditions.

Unlike the other volumes reviewed here, Efraín Rozas' *Fusión: banda sonora del Perú* (2007) does not focus on, nor provide much detailed information about a particular musical style, genre or tradition, but rather discusses a more general process, that of Peruvian fusion, which he defines as local musical practices in which there is "a direct allusion to the mixture between tradition and modernity" (ibid.: 10). This volume is a 96 page booklet consisting of five short sections (from four to 15 pages each) and three transcribed interviews with prominent fusion artists (Manongo Mujica, Julio Pérez, and Manuel Miranda). It opens with a brief introduction, in which Rozas argues that scholars in the humanities should treat the arts as a form of "knowledge production" and that interdisciplinary studies are a means to this end. To support this argument, in the next section ("Searching for the Other: Identity and Representation in Fusion Music") he makes use of Pierre Bourdieu's work on the aesthetics of taste and its relationship to social class hierarchy maintenance and Arjun Appadurai's well-known studies of "globalization" and notion of "public culture." The third section ("Indigenismo, New Age and Fusion Music") explains how ideological currents present in contemporary Peruvian fusion can be traced to early 20th-century *indigenismo* and the 1950s–1960s European New Age movement. Percussionist Manongo Mujica, who "moves between jazz, rock, electronic music and traditional criollo and Andean music" (ibid.: 27), is the topic of the fourth section ("The Case of Manongo Mujica"), complementing the transcribed interview of this artist also found in the volume. The final section ("Fusion Music and the Human Sciences") briefly expands on the themes raised by the author in the introduction. For most Latin Americanist ethnomusicologists, I suspect that *Fusión: banda sonora del Perú*'s most interesting and useful features will be the DVD—which is a documentary that mainly consists of interviews with fusion musicians (e.g., Miki González, Julio Pérez), the eight-selection CD, and the transcribed interviews.

Over the years, Peru's Instituto de Etnomusicología (formerly known as the Centro de Etnomusicología Andina) has enriched the field of Peruvian music studies with its many noteworthy publications and recordings. Their offerings previously focused almost exclusively on noncommercial rural indigenous and mestizo music traditions but, as three of the four books discussed here reveal, the center's scope has been broadened in recent years to include mass-mediated urban styles. This trend should raise the level of interest in the Instituto de Etnomusicología's publications in non-Peruvianist academic circles, because in recent decades popular music has become a central topic in various disciplines including ethnomusicology and Latin

American studies. Even so, these four books will likely be read and appreciated mainly by Andeanists, especially those who examine cultural change and musical syncretism dynamics from the vantage point of contemporary performance practices and stylistic trends. Popular music researchers will probably be most intrigued by Ferrier's *El huayno con arpa*, whereas scholars who study rural indigenous traditions and their transformation through folklorization will find Arce Sotelo's *La danza de tijeras y el violín de Lucanas* to be a study useful for comparative purposes.

FERNANDO RIOS

The University of Maryland-College Park

MICHELLE WIBBELSMAN. *Ritual Encounters: Otavalan Modern and Mythic Community*. Urbana and Chicago: University of Illinois Press. 2009. 232 pp. Photos, drawings, glossary, bibliography. ISBN: 978-0-252-07603-9.

More than 60 years after John Collier and Aníbal Buitrón's *The Awakening Valley* (1949) first examined the impact of market-oriented economic and cultural changes in northern Ecuador, the Otavalo region's remarkable confluence of indigenous cultural conservatism and transnational economic success continues to fascinate scholars and travelers. Hundreds of thousands of foreign tourists visit Otavalo's "Indian market" every year, purchasing textiles and other crafts in the Plaza de Ponchos and turning the modest city into one of the most visited tourist destinations in South America. Recent decades have also witnessed a reverse migratory and cultural flow, as tens of thousands of Otavaleños have left Ecuador and ventured out into the world—to New York, Barcelona, Tokyo, and seemingly everywhere in between—to sell and market their wares, including, as readers of this journal are undoubtedly aware, their music. Cognizant of their distinctive look and sound, Otavaleños at home and abroad have proven adept merchants of their own identity, catering to transnational audiences' fascination with Andean indigeneity through their commercial, musical, and even sartorial offerings.

The celebrated success of the Otavalo community in the transnational marketplace has made them a frequent subject of anthropological investigation, typically positioning Otavalo as a site of indigenous modernity and traveling culture(s), heavily impacted by processes of migration and globalization (e.g. Kyle 2000; Meisch 2002). Michelle Wibbelsman's new monograph, *Ritual Encounters: Otavalan Modern and Mythic Community*, makes an important and nuanced contribution to this literature, acknowledging the impact of transnational migration and economic/social mobility on the Otavalan community, but returning our attention to the dynamics of the local and still quite vibrant ritual life of that community in the early 21st