

Andes and Beyond 2010

Daily Itinerary: Cusco, Peru

The focus of this tour/workshop is hands-on learning of traditional Andean (panpipes, *tarka*), and Andean folklore-popular (*charango*, guitar, *kena*, *siku*, *bombo*, voice) musics. The secondary focus is Afro-Peruvian/*criollo* music. In addition, there will be many in-depth presentations, such as dance workshops, Q'eros indigenous songs, *bandurria* and *orquestin* styles, DVD showings, visits to instrument workshops and one music museum, and performances by the traditional music revival group *Wiñay Taki* in Pisac and by a *contradanza* dance troupe in Ollantaytambo.

Meal Code: B = breakfast included; **L** = lunch; **D** = Dinner

Day 1, Sunday, June 27

Depart U.S. on international flight.

Day 2, Monday, June 28

Early morning arrival in Cusco and rest. In the afternoon we have a short walking tour around the old Incan/colonial city for our first view of Cusco's beautiful Incan and colonial architecture. After the tour there will be a general orientation meeting followed by a Welcome Dinner with the musicians we will be studying with, who will perform some of their music for us. Cusco hotel: Hostal Mallqui in the old colonial part of Cusco. **D**

Day 3, Tuesday, June 29

This morning we begin our workshop series with a performance demonstration on traditional *siku* (panpipe) music by Kike Pinto, a local artist who is known for his performance of traditional musical styles. All demonstrations and classes will be held at the Centro Tinku, one block walk from the Hostal Mallqui.

In the afternoon we have a guided city tour, to include the Cathedral, the Qoricancha (Incan Temple of the Sun), and the magnificent Incan monument of Saqsaywaman that overlooks the city of Cusco. **B, L**

Day 4, Wednesday, June 30

In the morning we have a full demonstration, by our teachers from Cusco, of the Andean folklore style on instruments, context, history, etc. We begin learning instruments and songs of this folklore-popular style (*kena*, *siku*, *charango*, guitar, *bombo*, and voice, with singing in Spanish and Quechua, the indigenous language of the Andes). Similarly, in the afternoon we have an introductory workshop and demonstration with Afro-Peruvian/*criollo* musicians from Lima, focusing on the Peruvian *cajón*, the percussion instrument that was declared a "cultural patrimony" in 2001. **B, L**

Day 5, Thursday, July 1

In the morning we continue our rehearsals in the folklore style. For all of our rehearsals/workshops we will be flexible in determining how much of our time we use for "sectionals," or individual learning, and how much we use for group rehearsals.

Afternoon free. In the late afternoon we will watch Holly Wissler's documentary entitled *Kusisqa Waqashayku* ("From Grief and Joy We Sing") about the musical rituals of the

indigenous community of Q'eros. We will meet with Q'eros guests for music demonstration and Q & A. **B**

Day 6, Friday, July 2

Morning workshop with the folklore musicians and afternoon with the Afro-Peruvian musicians. In the evening we will enjoy a sacred offering made by invited Q'eros guests to the *Apus* (mountain deities) and *Pacha Mama* (Mother Earth) for a safe and beneficial trip for all. **B, L**

Day 7, Saturday, July 3

This morning we have a one-hour spectacular drive to Pisac in the Urubamba Valley, the Sacred Valley of the Incas. En route we will visit the Incan ruins of Q'enko and Tambo Machay. In Pisac we visit the extensive Incan ruin site on the mountaintop, with picnic lunch and an optional hike down to the colonial town and market. In the evening we have a demonstration by the musical group *Wiñay Taki*. This family of musicians researches and revives indigenous musical styles in the Pisac region. They will discuss their methodology in their revival processes and give a live music demonstration. Overnight Hostal Pisac. **B, L**

Day 8, Sunday, July 4

We drive 1½ hours along the Urubamba River Valley to Ollantataytambo and visit this old Incan town and temple site. At night we have a demonstration by the *contradanza comparsa* (“contra dance” troupe) of Ollanta. They will discuss the rehearsal/preparation process for their local patron saint festival held annually on Pentecost Sunday, with dance demonstration. The *caporal* (lead dancer) of this group also dances in the *contradanza comparsa* at the Paucartambo festival; so this demonstration will lend insight into the Paucartambo dance drama as well. Overnight at a luxury campsite (safari-style tents) near the Urubamba river. Dinner is a *pacha manca* (“earth-pot”), a typical Andean roast in the ground. **B, D**

Day 9, Monday, July 5

This morning we return to Cusco via the Incan town of Chincheros. We will visit the colonial and Incan sections of the town and the weaving cooperative “Loraypu” to learn about local weaving designs and the revival of natural dye-techniques. Lunch at the cooperative with the weavers. At night we have a demonstration of the *orquestín* and 16-string *bandurria* musical styles by the Choqewillka family from San Pablo in the Sicuani region (between Cusco and Lake Titicaca). **B, L**

Day 10, Tuesday, July 6

This morning we continue with our Andean folklore music rehearsals. In the afternoon we have an Andean dance demonstration/participation workshop. **B, L**

Day 11, Wednesday, July 7

This morning we continue our learning with the Afro-Peruvian musicians. In the afternoon we have a demonstration by Kike Pinto in the “Taki” Andean Music Museum of his extensive collection of traditional (many pre-Columbian) Andean and Amazonian instruments. **B**

Day 12, Thursday, July 8

Morning and afternoon workshops and rehearsals, to prepare for Friday’s concert. **B, L**

Day 13, Friday, July 9

Morning rehearsal in the ICPNA Hall (Peruvian-North American Cultural Institute). Afternoon free. This evening is the culmination concert when we perform the music we have learned over the past two weeks in both Andean and Afro-Peruvian styles. Because ICPNA is a Peruvian-North American cultural center, the performance will be approached as a cultural exchange, so that all of you U.S. participants are invited to share your music with the Cusco audience. **B**

Day 14, Saturday, July 10

Day free for R & R in Cusco. We will take the opportunity to visit the instrument-making workshops of Sabino Huamán and Alfredo Santoyo, and perhaps dance in the evening to Andean rock music. **B**

Day 15, Sunday, July 11

Excursion to Moray (Incan concentric terraces in natural earth depressions that served as an agricultural experimental station) and the Incan salt mines of Maras, with an optional hike from salt mines downhill to the Urubamba River. We have a barbeque lunch and overnight at a small, tranquil inn. Afternoon free for R & R or an optional visit to Pablo Seminario's well-known ceramic workshop in the town Urubamba. **B, L, D**

Day 16, Monday, July 12

This morning we drive to the Ollantaytambo train station and take the train to Machu Picchu. During the day we tour this spectacular Incan ruin site. Overnight at "La Cabaña" hotel in the town of Aguas Calientes, with an option to enjoy the thermal hot springs of Aguas Calientes. **B**

Day 17, Tuesday, July 13

This morning we have the option of returning to the ruins of Machu Picchu (second-day bus and entrance tickets not included) or of hiking up the rugged peak of Putucusi just outside of Aguas Calientes for a spectacular birds-eye view of the Machu Picchu ruins from the opposite side of the river. Afternoon return train to Cusco. **B**

Day 18, Wednesday, July 14

Today we leave late morning for a four-hour drive to Paucartambo (along with a convoy of many other cars and buses that are off to the festival). We drive about one hour on a paved road and then cross the Urubamba River to ascend on a rough and windy dirt road with spectacular mountain and valley views. The final part of the drive descends into the temperate Paucartambo valley, down to the town of Paucartambo. We spend four days at the Festival of Paucartambo, where many folklore dance troupes worship the Virgin of Carmen through elaborate and colorful costumes, dance, and music. The dances are unique to this region and were declared a national cultural patrimony by Peru's National Institute of Culture in 2006. Some of the dances are: *Qhapaq Ch'unchu*, *Qhapaq Qolla*, *Maqt'as*, *Auqa Chileno*, *Contradanza*, *Danzaq*, *Ch'unchachas*, *Chukchu*, *K'achampa*, *Majéño*, *Panadero*, *Qhapaq Negro*, *Qoyacha*, *Sagra*, *Siella (Doctorcito)*, *Negrillo*, *Panadero*, and *Waka Waka*. All dances, with their amazing costumes and masks, represent poignant aspects of Peru's history, mythology, and social complexity. Each group has its own *orquesta típica* of accompanying instruments that plays the emblematic songs of the dance. This dance drama has the following various stages: the *velada* (evenings), the *entrada* (entrance dances), the main procession and blessing of the Virgin of Carmen, visits to the cemetery to visit deceased dancers and musicians, and the *guerilla*, a battle between the two

principal dance troupes. This first night we enjoy the evening vespers. Dormitory-style accommodation and shared bath. **B**

Day 19, Thursday, July 15

Entrada in Paucartambo, when all the colorful *comparsas* dance through the plaza and into the Church. Inside the Church, each *comparsa* dances and sings for the now elaborately decorated statue of the Virgin of Carmen. **B**

Day 20, Friday, July 16

Principal day of the festival, with the holy procession of the Virgin of Carmen through the town. **B**

Day 21, Saturday, July 17

Today all dance groups visit the cemetery where they dance and sing for deceased dancers and musicians. In the afternoon is the *guerilla*, the dance battle between the two principal dance groups: *Qhapaq Ch'unchu* and *Qhapaq Qolla*. **B**

Day 22, Sunday, July 18

Early morning return drive to Cusco (along with many other vehicles) and midday arrival in Cusco. Afternoon free. **B**

Day 23, Monday, July 19

Fly Cusco/Lima and international flight. **B**

Day 24, Tuesday, July 20

Arrive U.S.

A Few Notes about the Itinerary

Flexibility

All workshops will be approached informally, with the intention of creating an atmosphere that is one of dialogue and exchange. We aim for the participants to be comfortable in asking questions and expressing interests and concerns, with the end goal of encouraging each participant to expand on his or her own particular aspirations, interests, and goals.

The itinerary must be approached with open mindedness and flexibility. We will be working with a great number of musicians, all with different musical approaches and personal schedules. The itinerary should be viewed as a template, since some workshops may be required to exchange time slots due to last-minute unexpected changes.

Instruments and private lessons

We will provide the instruments for playing in the communal styles, such as the *siku* panpipes and *bombo* drum. Some *cajónes* will be available for group learning. These instruments will be available for purchase if you wish. All other instruments are to be purchased by the participants, depending on his or her particular interest: *charango*, *bandurria*, guitar, *cajón*, and *kena*. We will accommodate both individual (private classes/sectionals) and group rehearsals with the Andean folklore and Afro-Peruvian musicians during the allotted time slots in the itinerary. This cost is

included in the scheduled itinerary. Should one have a particular interest in learning an instrument/dance in addition, one may arrange private lessons outside of the scheduled itinerary at extra cost.

Final Concert

Our concert at the ICPNA center (*Instituto Cultural Peruano-Norteamericano*) will be approached as a casual cultural exchange. The idea is to give the Cusco audience an idea of your background, your interests, and the goals of the Center for World Music. It will provide all participants with the opportunity to perform (with our teachers) the music we learned during our two weeks of workshops and demonstrations. In addition, anyone is invited to perform his or her particular music if so desired, so that the Cusco audience can learn about the particular musical interests and endeavors (for example, there is one piano in the ICPNA concert hall) of the participants. In this regard, the final concert will be a fairly eclectic, good, and fun learning experience for all.

Accommodation

All accommodation is comfortable, but basic, in order to keep the pricing in a moderate range. Rooms are shared on a double or triple basis, and all accommodation has private bathrooms with the exception of our “safari-style” camping in Ollantaytambo and the festival of Paucartambo. Please note: The accommodation at Paucartambo requires dormitory-style sharing (many beds in one room) and shared bathrooms. One should think of the Paucartambo festival as similar to Carnival in major cities (Brazil, Trinidad, etc.) in that every space is over crowded during this main festival of the year and that we are lucky to have beds at all. This experience will provide us with a fun and cozy ending to our tour.

Walking/Hiking

There will be some walking and hiking involved in our ruins visits, since most Incan sites are spread over mountaintops and valleys. Some hikes are more extensive than others, and we will provide different hiking options at each site. In other words, we can split into two separate groups (one with more hiking and one with less), while ensuring that no one “misses out” on the ruin site we are visiting.