

## ONLINE AUDIO GUIDE 5.2

### ANDEAN WAYNO

**title:** “Cholo orgulloso” (Proud Cholo)

**composer:** Glicerio Agreda

**language:** Spanish

**performing forces:** female singer (La Pallasquinita); two violins, two guitars (one mainly strumming and the other playing the melody with a pick, both with nylon strings)

**form:** strophic, each verse consisting of an (a) and a (b) idea, with a concluding (c) section

**function:** public performance, individual enjoyment; catharsis; expression of Andean identity

**source:** *Huayno Music of Peru*, vol. 1 (Arhoolie Records CD 320, 1989)

#### Listen for:

- long-short-short rhythmic pattern repeated throughout, often varied
- pentatonic melody
- both major and minor chords in accompaniment
- upbeat
- high tessitura of female voice
- intensification at end, some speaking mixed with singing

Uppercase letters stand for longer sections and lowercase letters for subsections.

**Note:** A lachaquino is someone from the Lachaqui district in the province of Canta, Peru; Llapo is a district in the province of Pallasca, Peru. In the final section, the singer acknowledges her collaborators, the guitarist and the composer, while affirming the community (“race”) of cholos.

Timing	Structure and text	What happens
00:00	Introduction	opening scale on the melody guitar, violins prominent  strong cadence in a minor key
00:14	Verse 1  (a) Un cholito llega a Lima con su ponchito incaico.	upbeat  pentatonic melody
00:19	repeat of (a), including words	violin plays same notes as in vocal part or rounds off phrases with rapid passagework
00:23	(b) Toda la gente le murmura de su pantalón de lana.	some accompanying harmonies in major

00:28	repeat of (b), including words	section cadences in minor
00: 36 00:41 00:45 00:49	Verse 2 (a) Al pasar por la parada una gringa así se le dijo repeat of (a), including words (b) Sube cholito a mi carro que te llevaré a mi casa. repeat of (b), including words	same musical features as Verse 1
00:57	Instrumental interlude, with speaking:  Salud señores, Torfio Fuertes, lachaquino de pura cepa y que viva siempre el distrito de Llapo y sus lindas mujeres.	main melody in violin, in dialogue with other violin
1:16	repeat of Verse 2	
1:37 1:42 1:47 1:51	Verse 3 (a) Su patron así le dijo: cholo, sopla la candela repeat of (a), including words (b) Cómo muchacho inocente no sopla la cocinera repeat of (b), including words	same musical features as previous verses
1:58          2:12    2:19	Fuga (c) Eres cholito valiente, orgullo del continente. (c) Que lo sepan que la raza de los cholos es superior. (c) Eres cholito valiente, orgullo del continente. (c) Que lo sepan que la raza de los cholos es superior.  ¡Así Nimaira, con gusto rompe esa guitarra! ¡Salud, compadre Gricelio Agreda!  (c) Eres cholito valiente, orgullo del continente. (c) Que lo sepan que la raza de los cholos es superior. (c) Eres cholito valiente, orgullo del continente. (c) Que lo sepan que la raza de los cholos es superior.	sung          spoken  sung      Instrumental parts intensify with repeated notes  quicker tempo  decisive final cadence

**English translation (Joel Cohen, slightly modified):**

Verse 1. A cholo arrives in Lima with his nice Incan poncho  
Everyone has something to say about his wool pants.

Verse 2. Upon passing by the bus stop, a gringa [white woman] teases him:  
“Get in my car, cholito. I’ll take you to my house.”

Spoken interlude. “Greetings, gentlemen. Torfirio Fuertes, a true lachaquino. And long live the district of  
Llapo and its beautiful women!”

Verse 3. So his boss told him: “Cholo, blow on the candle [fire]: the cook can’t help along a fire the way an  
innocent boy can.”

Fuga. You are a brave cholito, the pride of the continent.  
They ought to know that the race of the cholos is superior!  
That’s it, Nimaira—play the hell out of that guitar.  
And cheers to you, old friend Gricelio Agreda.

**Consider:**

- How do you interpret the overall meaning of this wayno? Is the singer being ironic? Encouraging?
- When rural people moved to Lima, they might be criticized for behavior that was perfectly ordinary in the altiplano, such as going barefoot or chewing coca leaves. (Coca is the same plant from which cocaine is made but chewing the leaves in this form affords mild stimulation only.) Why might the newcomer’s wool pants attract notice?
- How does the intensification in the fuga portion complement the words?