

The twenty pieces that make up the musical collection of the *Trujillo Codex of Peru* represent an exceptional case in the history of the native musics of the New World. This group of *tonadas*, *cachuas*, *tonadillas*, *bayles*, *cachuytas*, and *lanchas* allows us to discover the repertoire belonging to the country's own traditions—as indicated by the text of one of the sung *cachuas*, “al uso de nuestra tierra” (“in the manner of our land”)—and, more specifically, the songs and dances that became popular among the lower classes living in the Viceroyalty of Peru at the end of the eighteenth century.

The great majority of the songs are *tonadas* or songs meant to be danced while sung (“para bailar cantando”); although most of the texts are in Spanish, with the typical distortions of the language as spoken by Indigenous people, there are also texts in *Quechua* and *Mochica*, which show—like the music itself—an evident connection with Indigenous cultures of Native or African origin. All these elements explain the very distinctive style of these “songs of the land,” which clearly sets them apart from the Spanish and New World music that has come down to us from composers of the period who held posts at court or in the great churches of the Viceroyalty of Peru.

We have given our collection the subtitle “*Creole Festival in the Viceroyalty of Peru*” to indicate the origin of the local and Hispanic symbioses and the influence of the Amerindian and African peoples who arrived through the slave trade (with no intention of restricting the term “*mestizo*” to its original meaning). In the symbolic festival we imagine celebrating with this marvellous musical collection from around 1780, all the different racial and social classes that coexisted within the very rich and highly stratified society of this Viceroyalty of Peru take part—at its head were the Spaniards and the Creoles (white, but also Africans born in America), followed by the various Indigenous groups, the *mestizos* (mixed of Indigenous and white, or vice versa), the African Blacks (brought as slaves), and the *mulattos* (born of a white man and a Black woman).

When the Spaniards arrived in Peru under Francisco Pizarro (1532), the original Indigenous society had already known, for more than two thousand years, highly developed cultures such as Nazca, Tiahuanaco, Chimú, and Chíncha. Thus, the formation of musical practices during the second half of the seventeenth century took place through a long dialogue between local traditions and the likely influence and final fusion with foreign contributions, whether Iberian or African. Finally, although certain harmonic, rhythmic, melodic, or instrumental influences from Spanish or European musical traditions (mostly brought by the musicians accompanying the conquistadors) can be perceived, the repertoire of the *Trujillo Codex* remains remarkably faithful to what we consider an exemplary synthesis of a popular language rooted in local traditions. This hypothesis becomes a certainty when we note the striking originality of these sung dances and the few similarities that can be found between the Iberian and South American repertoires of the seventeenth and eighteenth centuries. All this becomes even clearer when one considers the testimony of the 1,411 watercolours in the *Codex*—especially 36 of them which, by depicting musicians with their instruments, attire, and the choreography of each dance, tell us the true story of Peru's colonial popular musical traditions, manifestly revealing the missing link between the ancient musics of the New World and their traditional repertoire, still extraordinarily alive today.

We believe that the music of the *Trujillo Codex*, preserved thanks to the collection organized by Bishop Baltasar Jaime Martínez Compañón—an illustrious representative

of that “*enlightened despotism*” so characteristic of the reign of Charles III of Spain—constitutes a magnificent example of the artistic and human value of a people who, beyond the relentless colonial exploitation and the suffering endured through the centuries (perhaps even continuing today), strive to regain their dignity and a thread of hope through the joy of music and dance.

The inexhaustible energy and exotic grace of these rhythms and the ancient melodies of this *son* are undeniable proof that popular creativity is always capable of producing marvellous music, in which beauty, emotion, and joy still speak to us today with all the vitality and poetry of the lived moment.

Jordi Savall