00:00:00:20 - 00:00:04:18

Tanülia tayakai Joaquín Ramón Prince

(My name is Joaquín Ramón Prince)

00:00:04:20 - 00:00:08:00

Jayariyu, tayakai

(I am a musician)

00:00:08:21 - 00:00:11:21

Ekirajüi tepichi sunain tüü wemirakat.

(And I work in a training process)

00:00:13:04 - 00:00:15:01

Sünain tüü weinrankat,

(With Wayuu children)

00:00:15:01 - 00:00:18:01

Sunain tüü wakuwaipakat sunai tüü

(From the Wayuu community)

00:00:18:04 - 00:00:18:18

Supushuakat

(Through dance)

00:00:18:18 - 00:00:23:05

Sulukat tüü woumainkat tuvo un mal trato y se robó mi mano

(To preserve and maintain our music)

00:00:23:19 - 00:00:28:02

Ani taya ya´ya sunai tüü tekirajüin naa tepichikana sunain tüü ontoroyoi

(and the harmony of the Wayuu people)

00:00:28:11 - 00:00:32:01

Maasi, sawawa, turompa

(such as the Ontoroyoi, Sawawa, Maasi, Turompa, and Kasha)

00:00:32:01 - 00:00:35:02

Sunain tüü yonna suma tüü jieyu ekirajaka ya´ya tüü wakuwaipakat

(I am a cultural promoter)

00:00:36:05 - 00:00:37:13

Well, my name.

00:00:37:13 - 00:00:40:13

I'll speak in my Wayunaiki language first,

00:00:40:16 - 00:00:42:08

I said that

00:00:42:08 - 00:00:44:09

my name is Joaquín Ramón

00:00:44:09 - 00:00:47:11

Prince Bruges of Clan, from the Jayariyu eiruku.

00:00:48:21 - 00:00:50:18

I'm a musician,

00:00:50:18 - 00:00:53:02

I'm a cultural manager,

00:00:53:02 - 00:00:55:20

I've been working on an educational process

with Wayuu children

00:00:55:20 - 00:00:59:04

here in this space that you see, and there are also other spaces

00:01:00:01 - 00:01:02:07

to preserve and maintain the music

00:01:02:07 - 00:01:05:14

and harmony of the Wayuu people through dance,

00:01:05:19 - 00:01:10:04

art, songs, and musical instruments

00:01:10:04 - 00:01:14:06

of the Wayuu, such as the Ontoroyoi, Sawawa, Maasi, Turompa, and Kasha.

00:01:16:17 - 00:01:19:16

Well, I will

00:01:20:00 - 00:01:22:03

speak my language again.

00:01:22:03 - 00:01:25:03

Wayakana shipi´jala tüü mmakat.

(Wayakana shipi´jala tüü mmakat)

00:01:26:05 - 00:01:29:05

Esü wunu´u, esü mürüt

(I am a musician, I am a cultural promoter)

00:01:30:00 - 00:01:32:00

Esü uchi,

00:01:32:00 - 00:01:34:19

esü wayuu,

00:01:34:19 - 00:01:37:19

Wayakana yashi sulu´u tüü woumaikat

00:01:37:23 - 00:01:41:14

tüü woumainkat nojotsü wakoroloin, waya sukorolo tüü mmakat

00:01:42:20 - 00:01:45:11

werüin tüü, palajana, antushi

00:01:45:11 - 00:01:48:11

chi juyakai sulu´u tüü wouman tüü mmakat

00:01:49:12 - 00:01:52:12

chi juyakai nia Chi watushikai

00:01:53:09 - 00:01:56:09

tüü mmakat shia weika woushi

00:01:56:17 - 00:01:59:17

anchi jolu aijuin tüü wunu´ukat

00:01:59:20 - 00:02:04:20

supula nanjuin tüü weirainkat sünain tüü jo´utai

00:02:05:20 - 00:02:08:12

sunain tu wekiru sünain tüü wainkat

00:02:08:12 - 00:02:12:16

sunain, piruin antüshin

00:02:13:01 - 00:02:17:00

chi jichikua nanjuin tu wakuwaipakat sünain tüü weirankat

00:02:20:20 - 00:02:22:01

Well, I spoke in my language, and now I will switch back.

00:02:22:01 - 00:02:26:07

Let me repeat now so that you understand. I said that we are

I said that we are

00:02:26:07 - 00:02:29:07

the guardians of the land,

00:02:30:04 - 00:02:32:11

there was an ancient time,

00:02:32:11 - 00:02:34:05

as the elders say.

00:02:34:05 - 00:02:37:06

There was a beginning, an ancient time

00:02:37:06 - 00:02:40:06

when our father Juya arrived,

00:02:40:13 - 00:02:43:14

who is the rain, for us, he is rain and not just rain, because he is a man

00:02:44:21 - 00:02:46:04

and the land is our

00:02:46:04 - 00:02:49:14

ancient mother, he arrives,

00:02:50:18 - 00:02:52:16

it rains, inseminating her, making love to her,

00:02:52:16 - 00:02:57:23

and from our mother, plants are born, the first beings, then

00:02:59:03 - 00:03:02:03

the animals, and third, the birds.

00:03:02:06 - 00:03:05:13

And in the fourth generation, us,

the humans, the Wayúu people.

00:03:06:13 - 00:03:09:13

But it was a woman.

00:03:11:16 - 00:03:14:10

As the elders say, the land

00:03:14:10 - 00:03:17:23

is very sacred to us.

It's our mother,

00:03:18:10 - 00:03:23:00

and we should not sell it,

because we are not owners of the land,

00:03:23:00 - 00:03:26:02

it owns us,

because we are born from it,

00:03:26:02 - 00:03:29:02

and we return to it when we die.

00:03:29:20 - 00:03:31:20

That's why it is very important

00:03:31:20 - 00:03:34:08

to preserve the instruments and the music

00:03:34:08 - 00:03:39:04

through thought, through the heart, and through the wind,

because my body

00:03:39:08 - 00:03:42:08

is the one that creates music through thought and through the wind.

00:03:43:20 - 00:03:46:07

And that's why our ancestors exist,

00:03:46:07 - 00:03:49:19

the wind, the wind, Papa,

00:03:50:11 - 00:03:54:11

our wind

that blows and forms whirlwinds

00:03:55:10 - 00:03:58:10

born in nature, that teaches us how to make music.

00:03:59:10 - 00:04:05:02

I'm going to play a tune, which I told you is called

"La Crianza en la Tierra Wayakana Shipi'jala tüü mmakat."

00:04:05:11 - 00:04:07:22

We are the guardians of the land.

00:04:07:22 - 00:04:09:06

And that's how it is.

00:04:09:06 - 00:04:12:18

Just a moment before starting

to change the Atlantic configuration,

00:04:13:11 - 00:04:16:11

set workers.

00:04:17:20 - 00:04:21:13

From the State, Stars of Iberoamerica Context

00:04:25:11 - 00:04:26:08

Ready.

00:04:26:08 - 00:04:31:21

It's like that.

00:04:34:04 - 00:04:41:12

Oh, oh oh oh.

00:04:42:18 - 00:04:51:06

Oh, oh, oh

00:05:04:07 - 00:05:06:22

Oh, oh, oh

00:05:06:22 - 00:05:09:02

Well, this is another instrument

00:05:09:02 - 00:05:12:02

also made by us, just as I told you before,

00:05:12:16 - 00:05:15:09

it's called Maasi.

00:05:15:09 - 00:05:18:04

We use this during herding,

00:05:18:04 - 00:05:20:18

and to communicate with other companions.

00:05:20:18 - 00:05:24:08

That's why I said it's better to do it in the community

00:05:24:08 - 00:05:27:08

to have the spiritual connection.

00:05:28:07 - 00:05:31:10

The wind helps us make the music,

so it also helps us communicate

00:05:31:23 - 00:05:35:14

through the music,

so with it, I'll tell you a story,

00:05:36:23 - 00:05:37:14

when we're herding,

00:05:37:14 - 00:05:40:14

we communicate, each one has their rhythm,

their sound

00:05:41:05 - 00:05:43:09

and distinctive sound.

00:05:43:09 - 00:05:46:09

If I hear a sound, I say, "That's Pedro's,"

00:05:46:10 - 00:05:50:08

if it's a different sound,

it's Juan's, and mine is also different.

00:05:50:19 - 00:05:54:03

So, I communicate with Pedro through the music,

00:05:54:14 - 00:05:59:11

it's like having a dialogue through playing,

asking if he has seen a lost sheep

00:05:59:22 - 00:06:02:22

when I'm herding, and that's how it is.

00:06:56:12 - 00:06:58:22

That sound is made by us,

00:06:58:22 - 00:07:03:18

the music, the music, we create it from our minds,

we only need our ears,

00:07:04:16 - 00:07:07:16

ears and thinking, thinking with nature.

00:07:08:14 - 00:07:11:04

Plants, the air, they are the ones that help us

00:07:11:04 - 00:07:14:04

make music, interpreting the sound.

00:07:14:10 - 00:07:16:19

That's why it's important for us,

00:07:16:19 - 00:07:21:02

these plants had a life,

this material comes from a plant, it returns to another life.

00:07:21:02 - 00:07:23:02

Now, it's speaking and singing to us.

00:07:24:01 - 00:07:26:11

It's still alive

00:07:26:11 - 00:07:30:04

You know, they are born, they reproduce,

but as you say, "arijuna,"

00:07:30:04 - 00:07:33:05

we say "arijuna" because they're not Wayuu. No,

it died for you, but

00:07:33:08 - 00:07:36:06

for us, it's alive, it has another life,

00:07:36:06 - 00:07:40:01

and it's speaking through my body,

through the wind I'm creating.

00:07:40:17 - 00:07:42:05

It doesn't talk,

00:07:42:05 - 00:07:45:05

and that's why the sound, it has a high and a low pitch.

00:07:45:15 - 00:07:48:15

See, this is the high one,

00:07:55:15 - 00:07:58:15

and this is the low one,

00:08:08:11 - 00:08:11:11

this is the maasi, in our language.

00:08:11:11 - 00:08:15:16

"Ontoroyoi" in our language has no name in Spanish.

00:08:16:00 - 00:08:19:04

In truth, the elders say we made this out of necessity

00:08:19:04 - 00:08:22:11

to maintain the harmony of the Wayuu people and to

00:08:23:02 - 00:08:27:12

keep friendship among those of us who coexist.

And that's how music is for sadness,

00:08:27:12 - 00:08:31:06

when we want to court a woman,

a female, we do it with this too.

00:08:32:14 - 00:08:34:21

This one is called "sawawa,"

00:08:34:21 - 00:08:36:16

we use this ourselves too,

00:08:36:16 - 00:08:41:09

Young men use it to court women,

with a feeling when we are sad,

00:08:42:05 - 00:08:46:19

when we are in love,

we make music with the help of nature too.

00:08:46:19 - 00:08:49:08

When we hear the birds,

00:08:49:08 - 00:08:51:09

we make music, the birds help us create

00:08:51:09 - 00:08:54:09

the music, along with the wind and the sea.

00:08:54:15 - 00:08:57:15

This is a song here of a Wayuu in love, and it goes like this,

00:09:29:13 - 00:09:42:22

Oh, oh, oh.

00:09:45:15 - 00:09:47:16

Well, that's the sawawa,

00:09:47:16 - 00:09:50:16

as I told you, it's made by us,

00:09:52:11 - 00:09:55:03

and these are materials from nature,

00:09:55:03 - 00:09:58:03

these instruments have a ritual, these three,

00:09:59:06 - 00:10:02:12

these instruments can only be played during the day and night,

00:10:02:12 - 00:10:06:14

we can't play them at night, maybe when I travel to a city.

00:10:06:22 - 00:10:12:13

But in our territory, I can't do it,

and if I play them at night, I have to ask for permission

00:10:12:13 - 00:10:17:16

from Mother Earth and Father Rain,

because they have a ritual.

00:10:17:16 - 00:10:21:22

They say that at that hour,

after six when the sun sets, they are already resting.

00:10:22:19 - 00:10:28:00

We can't bother them in the morning so that

they wake up with that musical sound,

00:10:28:00 - 00:10:31:23

to bring joy to our territory,

and only men play them.

00:10:32:14 - 00:10:35:14

Sure, a woman can do it too,

but for us Wayuu, it's frowned upon.

00:10:36:00 - 00:10:39:00

Maybe you can do it, a non-Wayuu woman can do it,

00:10:39:10 - 00:10:42:14

but a Wayuu woman cannot,

because it's a fundamental craft of the men.

00:10:43:03 - 00:10:46:05

At the moment of herding,

at the moment of searching for water at the Jagüey or the casimba,

00:10:47:15 - 00:10:50:15

and at the moment when feeling something for a woman.

00:10:50:21 - 00:10:55:22

That's why the instruments are very important, so they know

what Wayuu music is and what these instruments are used for.

00:10:55:23 - 00:10:58:21

This one is called "ontoroyoi," sorry,

00:11:00:21 - 00:11:04:09

turompa, this one is called "birimbao," they call it mouth harp,

00:11:04:18 - 00:11:07:18

it's a well-known instrument among various indigenous groups,

00:11:07:22 - 00:11:09:07

it was brought by colonizers.

00:11:09:07 - 00:11:14:02

We adapted it

in a way that suits us and made it for ourselves,

00:11:14:04 - 00:11:17:04

we manufacture it, women and men can play this one,

00:11:17:19 - 00:11:20:19

as you can see, it's made of metal, very different from the plant.

00:11:23:23 - 00:11:27:06

Plants have life, this one never had life,

and this one is made

00:11:27:06 - 00:11:30:06

by humans and is riveted, whereas this one has

00:11:30:10 - 00:11:33:10

a more spiritual character to make it,

00:11:33:15 - 00:11:36:15

these ones made from plants,

00:11:37:03 - 00:11:41:10

I'll play a tune for you, it's called the flutter of birds, at this time

00:11:41:10 - 00:11:45:07

the birds are fluttering to rest,

00:11:45:07 - 00:11:49:21

and they start doing it like this

and when it rains, they also start fluttering.

00:12:01:11 - 00:12:18:19

Oh, oh, oh

00:12:23:03 - 00:12:26:03

Oh, oh, oh.

00:12:29:02 - 00:12:31:00

Oh, oh, oh

00:12:31:00 - 00:12:36:11

[Interviewer] You

00:12:37:05 - 00:12:40:03

[Interviewer] Are you blowing or just using your mouth?

00:12:40:03 - 00:12:43:10

Not just the mouth, the mouth is for resonance, and I inhale

00:12:43:10 - 00:12:46:10

and blow, but not very forcefully, softly.

00:12:46:23 - 00:12:49:23

Yes, the mouth provides resonance, and

00:12:50:04 - 00:12:53:06

I have to press my teeth together here

for it to produce the vibration

00:12:54:17 - 00:12:56:18

from the reed in the center.

00:12:56:18 - 00:12:57:21

[Interviewer] That's interesting.

00:12:57:21 - 00:13:00:21

[Interviewer] They are alive, but you are alive too.

00:13:01:05 - 00:13:02:20

Yes, I'm using this one, yes, correct.

00:13:02:20 - 00:13:04:13

Yes, correct.

00:13:04:13 - 00:13:08:22

So, for us, it's important to preserve the music. This is the tambora.

00:13:08:22 - 00:13:13:17

Now, this is the kasha we use for dancing

at the yonna. We use

00:13:13:17 - 00:13:18:18

the dance rhythms at the yonna. There's one called the horse race,

00:13:18:19 - 00:13:19:18

That's why I wanted to play it, and

00:13:19:18 - 00:13:24:04

I was inviting you all

because in the community, one can focus

00:13:24:04 - 00:13:28:08

for longer periods,

because you hear noise here and noise there.

00:13:28:08 - 00:13:34:11

So, it's not clear; in the community, nature helps us

to concentrate, and that way, things truly become

00:13:36:00 - 00:13:39:00

evident, what we are, the music, and

00:13:39:17 - 00:13:42:20

and maybe I'll bring another musician from the school because it's

different

00:13:42:20 - 00:13:47:05

what he plays compared to what I do, it has a different sound,

it's the same instrument,

00:13:47:05 - 00:13:51:04

the same tune, but it has another language.

00:13:52:01 - 00:13:55:07

The sound is different, each one has their touch.

00:13:55:07 - 00:13:58:07

It's like if he composes a song, it's

different from the one I compose,

00:13:58:21 - 00:14:02:15

That's Wayuu music, we create it, and it's very important to us.

00:14:02:15 - 00:14:05:15

As I said, the wind

00:14:05:21 - 00:14:10:02

and the whirlwind, we call it "pichikua"

in our language, "pichikua" means whirlwind,

00:14:11:03 - 00:14:13:20

and "jo'utai" means wind,

00:14:13:20 - 00:14:18:06

because in our bodies,

we create music through the wind, thought, and heart,

00:14:18:17 - 00:14:22:14

and what you think,

we turn into music with the help of the instrument.

00:14:23:02 - 00:14:28:03

That's why it's very important to preserve Wayuu music

and for you to know about it.

00:14:28:23 - 00:14:31:23

Taking the music to another level

00:14:32:11 - 00:14:35:16

with other instruments that are not Wayuu,

00:14:35:17 - 00:14:41:01

we are already doing it, the functions and trials,

and it has given us excellent results.

00:14:41:17 - 00:14:44:08

Yes, maybe combining the music of

00:14:44:08 - 00:14:49:22

reggaeton with the turompa,

the tambora with African calling drum,

00:14:50:16 - 00:14:55:09

we are doing all this musical work

to preserve and maintain our cultural richness,

00:14:55:22 - 00:15:00:16

without forgetting about ourselves,

our language, our spirituality,

00:15:01:22 - 00:15:04:15

our territory,

00:15:04:15 - 00:15:07:15

our clan, which is our social organization,

00:15:07:19 - 00:15:10:08

and the traditional economy where you live.

00:15:10:08 - 00:15:14:19

These five main pillars are very important,

which are our cultural expressions that are

00:15:14:19 - 00:15:19:12

within the Wayuu normative system,

and our voices should always be in our

language, that's why I started

00:15:20:04 - 00:15:24:12

speaking in my language, which is Wayunaiki,

that's why it's important,

00:15:24:17 - 00:15:29:08

Wayunaiki means "people of good thinking,"

wayuu ana'a eki

00:15:30:05 - 00:15:33:06

people of good thinking or good head.

00:15:34:01 - 00:15:37:01

So, I invite you to join us, I don't know what you think,

00:15:38:06 - 00:15:40:16

you can come with us tomorrow to that place,

00:15:40:16 - 00:15:43:05

it's a very beautiful place,

00:15:43:05 - 00:15:46:00

and I have to call and let them know that we are coming with you.

00:15:46:00 - 00:15:49:01

So, yes, that's the plan, I don't know.

00:15:49:09 - 00:15:51:05

If it works for you

00:15:51:05 - 00:15:53:18

[Interviewer] And about what you were talking to me at the beginning,

about the harmony or the harmony of the music

00:15:53:18 - 00:15:58:05

[Interviewer] Can you talk a little more about that,

about preserving harmony?

00:16:01:10 - 00:16:04:18

[Interviewer] There is already harmony in nature, and for me,

00:16:04:21 - 00:16:09:02

it seems like the music is trying to reach that harmony, to be more connected.

00:16:18:10 - 00:16:24:04

If we maintain music through spirituality,

00:16:24:04 - 00:16:29:01

through spiritual connection, I can play the instrument here,

but it's not the same as playing it in my community.

00:16:29:01 - 00:16:35:09

It's different there because I have a connection with nature,

00:16:35:14 - 00:16:38:14

with the birds and animals,

00:16:38:14 - 00:16:40:12

and the plants are what help me

00:16:40:12 - 00:16:43:12

to maintain that energy

00:16:43:16 - 00:16:45:15

and the body,

00:16:45:15 - 00:16:48:08

because with my body, I think,

00:16:48:08 - 00:16:51:08

because we are the fourth generation.

00:16:52:06 - 00:16:55:13

we do the sound interpretation

00:16:56:18 - 00:16:59:02

and not so much with our fingers

00:16:59:02 - 00:17:02:15

but with what I think and what I see,

because one learns through observation.

00:17:03:11 - 00:17:05:22

Yes, what I hear, I put my ear to it

00:17:05:22 - 00:17:08:22

I hear the birds very well, I hear

00:17:09:11 - 00:17:12:01

the waves of the sea, I hear the

00:17:13:01 - 00:17:14:21

fluttering of the birds,

00:17:14:21 - 00:17:18:21

I also hear the plants as they move. All of that

00:17:19:08 - 00:17:22:08

is what teaches us how to make music together,

00:17:22:19 - 00:17:25:18

with that we make our music and also

00:17:26:23 - 00:17:28:18

the animals like the birds.

00:17:28:18 - 00:17:31:18

That's why I played a little bit of the fluttering of the birds.

00:17:32:12 - 00:17:35:12

It's all through nature,

00:17:35:23 - 00:17:38:23

that's why music is very important to us

00:17:40:01 - 00:17:44:04

and within our community,

because it helps us create harmony

00:17:44:23 - 00:17:49:11

and spiritual connotation,

because there is spiritual music like the tambora,

00:17:49:11 - 00:17:53:02

there is healing music that helps heal the sick

00:17:53:20 - 00:17:56:17

and helps ward off negative energies.

00:17:56:17 - 00:17:59:17

During the time of COVID

00:18:00:00 - 00:18:03:21

there was a dream from women, spiritual authorities

of the Wayuu people

00:18:04:10 - 00:18:07:15

because there is a spiritual authority of women.

00:18:08:15 - 00:18:11:15

There was a dream she had where a yonna dance had to be performed,

which is a dance,

00:18:11:22 - 00:18:16:08

that's why I said it was better to explain

there how it was and that the tambora had to be played, which is the kasha.

00:18:16:22 - 00:18:19:08

in order for that COVID energy to go away

00:18:19:08 - 00:18:22:22

and he said we should place a plant called malu'a

00:18:23:20 - 00:18:26:20

which has good energy and

00:18:27:06 - 00:18:29:02

that way, the energy of COVID

00:18:29:02 - 00:18:32:14

wouldn't reach our territory

and indeed it didn't affect us much, only impacted

00:18:32:14 - 00:18:36:13

the city and urban areas, and that helped us a lot

00:18:36:13 - 00:18:38:15

to preserve through music.

00:18:38:15 - 00:18:42:04

It helped us defend ourselves from illnesses, bad energies

00:18:42:22 - 00:18:45:22

and to preserve what one desires and feels.

00:18:47:04 - 00:18:50:04

Yes, it has power

00:18:50:05 - 00:18:52:13

I have taken it to the Philharmonic Orchestra of Bogota,

00:18:53:15 - 00:18:55:01

yes, there we are preparing for a performance,

00:18:55:01 - 00:18:58:14

we are testing with other instruments,

like the violin,

00:18:58:22 - 00:19:01:22

like those big drums, we are conducting all the tests

00:19:02:04 - 00:19:05:04

to present it in a sonorous way

00:19:05:09 - 00:19:07:04

that can be showcased to the world.

00:19:07:04 - 00:19:11:02

In the Wayuu village,

we also have an instrument.

00:19:11:19 - 00:19:12:18

Even though it's small,

00:19:12:18 - 00:19:16:12

this instrument, called sonoros, holds a special

meaning for us,

00:19:16:23 - 00:19:20:22

it's very, very spiritual for us,

very important for the Wayuu people

00:19:21:12 - 00:19:24:22

and that's why we preserve it through the school

we have here,

00:19:26:04 - 00:19:29:04

teaching the boys and girls

00:19:29:22 - 00:19:33:12

about Wayuu music, why we do it and how we do it,

00:19:34:01 - 00:19:37:01

and why it's important to maintain Wayuu music.

00:19:38:01 - 00:19:40:18

[Interviewer] And can you tell me a bit about that?

00:19:40:18 - 00:19:44:14

[Interviewer] More about the school and what we are going to do tomorrow?

00:19:44:14 - 00:19:49:03

Well, you see the image there,

that's Maestro Jorge Enrique,

00:19:49:16 - 00:19:53:10

a Wayuu music teacher who taught me, he passed away.

00:19:54:00 - 00:19:57:17

He's resting in Jepira because when we die, we don't

00:19:57:17 - 00:20:02:00

go to heaven

nor to the right hand of God, we embark on a long journey

00:20:03:02 - 00:20:04:05

to the paradise of the dead, which

00:20:04:05 - 00:20:07:07

is where you go to the Cabo de la Vela, and our soul rests there

00:20:07:07 - 00:20:10:07

We embark on a long journey

00:20:10:21 - 00:20:14:06

and through everything we feel and do.

00:20:14:07 - 00:20:17:16

The elders say

00:20:17:16 - 00:20:20:15

that we become water,

00:20:20:20 - 00:20:24:20

we fall into the sea there in Cabo or Jepira, and then

00:20:24:20 - 00:20:28:08

it evaporates, rises to the sky, and falls back to the earth

00:20:28:14 - 00:20:31:10

to fertilize the land and

00:20:31:10 - 00:20:35:13

We return to another life,

the plants are the same.

00:20:36:05 - 00:20:39:10

In the Wayuu village, we don't pollute the plants,

00:20:40:04 - 00:20:43:04

we don't harm nature,

00:20:43:14 - 00:20:47:11

but there have been many people

who have come to pollute our territory

00:20:48:00 - 00:20:51:22

and some Wayuu people have also learned to do that, and that has also lost

00:20:51:22 - 00:20:56:07

the way of preserving, taking care of the instruments because there are plants that are no longer there

00:20:57:00 - 00:21:01:07

in some parts, so we have to look for them

in other territories

00:21:02:01 - 00:21:06:08

because in our culture, there is a space that is only

reserved for the plants, and that cannot be disturbed.

00:21:06:18 - 00:21:09:08

It's as if it were our heart, it's the Wayuu,

00:21:09:08 - 00:21:12:20

that's where we plant,

we maintain all the crops so we can eat

00:21:13:12 - 00:21:16:19

because everywhere else

we can't plant, only in that specific area,

00:21:16:19 - 00:21:20:02

which the Wayuu identifies through the heart,

and there are the plants

00:21:20:02 - 00:21:23:17

and the musical instruments where we can make

each instrument to play

00:21:25:00 - 00:21:28:06

the sawawa, the maasi, and the ontoroyoi.

00:21:28:23 - 00:21:30:13

Through that.

00:21:30:13 - 00:21:32:22

[Interviewer] Do you choose a plant yourself?

00:21:32:22 - 00:21:36:05

Yes, we make it ourselves,

I personally make it, I search for the plant,

00:21:36:16 - 00:21:38:11

they have their time, the moment when I can cut them,

00:21:38:11 - 00:21:40:15

I can't cut them anytime,

00:21:40:15 - 00:21:43:03

they have their moon time

00:21:43:03 - 00:21:46:09

and I can't cut them. We

00:21:46:10 - 00:21:49:16

ask permission from Mother Earth through rituals

00:21:50:09 - 00:21:53:23

to be able to cut the plants. I can't just

00:21:53:23 - 00:21:58:05

cut them at any time, no, they have their time.

00:22:01:01 - 00:22:04:01

[Interviewer] And is there

00:22:04:07 - 00:22:07:07

[Interviewer] a connection between dance and music?

00:22:07:22 - 00:22:11:01

[Interviewer] I mean, I've seen that the drums don't.

00:22:11:20 - 00:22:12:15

Yes, the dance of the yonna

00:22:12:15 - 00:22:15:23

is done with the Kasha, which for us is a drum

00:22:17:05 - 00:22:20:00

and during the dance

00:22:20:00 - 00:22:23:05

There's a ritual we perform before the dance

00:22:24:09 - 00:22:27:09

in a sacred space called piyoi, which is a circle.

00:22:27:13 - 00:22:30:08

A circle where the girls dance barefoot,

00:22:30:08 - 00:22:33:02

sometimes, these days, as the sun has been very hot,

00:22:33:02 - 00:22:38:08

they've had to dance in a space wearing sandals,

but it's always barefoot.

00:22:39:09 - 00:22:43:13

They wear their red patterned shawl, symbolizing

what red represents,

00:22:43:18 - 00:22:47:11

our blood, the land,

especially what relates to spirituality.

00:22:48:23 - 00:22:50:11

And there are different dances,

00:22:50:11 - 00:22:55:03

what do they show there? The steps, like those of the alcaraván,

they do the step of the tortolita,

00:22:55:03 - 00:22:59:12

the dove, the vulture,

everything that exists in nature,

00:23:00:02 - 00:23:03:02

showing all the richness we see in our territory,

00:23:03:09 - 00:23:06:03

that's what they portray through the dance. The Yonna dance

00:23:06:03 - 00:23:10:09

is a challenge between the man and the woman, in the strength they measure.

00:23:10:15 - 00:23:14:10

That's why the man goes backward

and the woman goes forward always.

00:23:15:00 - 00:23:17:23

And there, the woman's skill is more evident than the man's.

00:23:18:08 - 00:23:19:16

That's why it's important for the woman in the

00:23:20:18 - 00:23:23:18

dance to wear her veil (kiara) beautifully,

00:23:24:01 - 00:23:27:01

her face adorned with palisha (red powder)

00:23:27:02 - 00:23:29:21

and her hair elegantly styled.

00:23:29:21 - 00:23:32:21

That's what adds beauty to the yonna dance.

00:23:39:12 - 00:23:42:12

[Interviewer] Yes, that's very good

00:23:43:19 - 00:23:47:19

[Interviewer] It could also be possible to play a little more.

00:23:48:22 - 00:23:51:07

Well, yes,

00:23:51:07 - 00:23:53:14

Well, let's play a bit here

00:23:53:14 - 00:23:55:21

[Interviewer] On the drum too,

00:23:55:21 - 00:23:59:04

but I can stand up because I have to stand up

00:24:03:06 - 00:24:05:20

Alright, I'll put

00:24:05:20 - 00:24:08:20

this inside the pocket if you want.

00:24:27:03 - 00:24:28:21

Right there.

00:24:28:21 - 00:24:31:21

Yes. No, no!

00:24:32:14 - 00:24:33:17

Well, the rhythm that

00:24:33:17 - 00:24:36:06

I'm going to play is a rhythm

00:24:36:06 - 00:24:38:12

of yonna.

00:24:38:12 - 00:24:41:12

It's the traditional dance

00:25:51:16 - 00:25:53:08

of the Yonna.

00:25:53:08 - 00:25:53:14

I'm going to play

00:25:53:14 - 00:25:56:14

a rhythm of the horse race.

00:26:28:12 - 00:26:30:04

Well, those are the rhythms

00:26:30:04 - 00:26:34:04

that we play with the kasha

and well, with the Yonna dance, we play more.

00:26:44:02 - 00:26:44:15

Well.

00:26:44:15 - 00:26:47:11

What else could it be?

00:26:47:11 - 00:26:52:03

We'd be happy to listen.

00:26:52:19 - 00:26:55:11

You can play the song if you want,

00:26:55:11 - 00:26:57:17

the one you said you were going to play, another one.

00:26:57:17 - 00:27:00:15

No, no, if you want, I can play another instrument.

00:27:00:15 - 00:27:03:15

Let's continue, that was the sound of the turompa, and

00:27:03:23 - 00:27:05:08

Well,

00:27:05:08 - 00:27:08:08

I'm going to play the turompa with a sound

00:27:08:12 - 00:27:11:12

called the jumping dog

00:27:11:19 - 00:27:14:19

or the jayariyu dog

00:27:14:22 - 00:27:17:17

it's called the jayariyu dog, meaning from my clan

00:27:17:17 - 00:27:20:17

We identify ourselves with eirüku.

00:27:21:19 - 00:27:25:17

Well, you Arijunas call it a clan,

but it's not a clan, it's the eiruku

00:27:25:21 - 00:27:28:21

which is my

00:27:29:12 - 00:27:34:01

mother, who are part of the interclanial,

they are a family to us

00:27:34:01 - 00:27:38:01

we don't have any interclanial part,

00:27:38:02 - 00:27:41:02

at least my children are not my children,

00:27:41:03 - 00:27:43:13

my children are the children of my sisters,

00:27:43:13 - 00:27:46:09

and the children of their daughters are my children

00:27:47:08 - 00:27:50:18

because they belong to my clan, my eirüku

00:27:51:16 - 00:27:54:20

and we play a tune from the eirüku like this.

00:27:59:02 - 00:28:02:02

Oh, oh, oh

00:28:02:16 - 00:28:06:13

Oh, oh, oh

00:28:07:20 - 00:28:10:17

un muy

00:28:10:17 - 00:28:13:17

Oh, oh, oh

00:28:18:09 - 00:28:33:14

Oh, oh, oh

00:28:41:21 - 00:28:42:13

Well, that's a rhythm

00:28:42:13 - 00:28:45:22

that I have always played,

and with music, melodies as well,

00:28:45:22 - 00:28:49:14

I play it with fusion music with other non-Wayuu instruments.

00:28:50:18 - 00:28:52:21

I'm going to play a rhythm,

00:28:52:21 - 00:28:55:21

about what one feels, what one thinks,

00:28:56:12 - 00:28:59:08

what

00:28:59:08 - 00:29:01:23

is called, it's called the sounds of the earth.

00:29:01:23 - 00:29:06:01

Yes, when you feel the earth, you feel the wind, a noise,

00:29:06:20 - 00:29:09:20

and it's in this way like this.

00:30:06:19 - 00:30:09:19

[Interviewer] How do you learn your songs?

00:30:09:21 - 00:30:14:06

[Interviewer] Do you create some yourself,

but do others pass down through generations?

00:30:14:13 - 00:30:18:17

No, no, no, the music comes from oneself,

sometimes we imitate others

00:30:18:17 - 00:30:23:16

another rhythm from a fellow musician,

but most of it comes from our own inspiration

00:30:24:07 - 00:30:27:18

in the moment one thinks and feels

and what one sees

00:30:27:18 - 00:30:32:08

as I just mentioned, in nature,

these are the things that teach us

00:30:32:08 - 00:30:35:23

The teachers are the plants, animals, and birds

00:30:35:23 - 00:30:37:07

The wind makes the music.

00:30:38:17 - 00:30:41:21

Well,

I think we are going to play the casimba rhythm here.

00:30:41:21 - 00:30:48:16

When you draw water from the well,

it produces sounds that are sounds of lament.

00:30:48:17 - 00:30:51:17

And it goes like this.

00:31:09:10 - 00:31:13:18

Oh oh, oh

00:31:22:11 - 00:31:25:11

oh. Oh

00:31:26:02 - 00:31:27:11

Those are the sounds.

00:31:27:11 - 00:31:29:23

[Interviewer] What is that thing down there?

00:31:29:23 - 00:31:32:07

This is a calabash, called "aliita"

00:31:32:07 - 00:31:35:07

in Wayunaiki, it's a gourd that we have

This is "mokochira" (plant).

00:31:36:06 - 00:31:38:09

Yes, we always put this on it, sometimes

00:31:38:09 - 00:31:41:09

as an ornament to hold it.

00:31:41:09 - 00:31:43:01

And it can be disassembled like this

00:31:43:01 - 00:31:46:01

so we can store it

00:31:47:03 - 00:31:50:16

It can be taken apart and assembled like clarinets.

00:31:50:16 - 00:31:53:13

Right?

00:31:53:13 - 00:31:57:04

They call them the same way.

00:31:57:14 - 00:31:58:08

[Interviewer] And that's it.

00:31:58:08 - 00:31:59:23

[Interviewer] In which

00:31:59:23 - 00:32:00:19

[Interviewer]environments?

00:32:00:19 - 00:32:02:19

[Interviewer] Usually, the music is played

00:32:02:19 - 00:32:04:08

[Interviewer] I mean, during the day.

00:32:04:08 - 00:32:07:02

[Interviewer] Well, I was saying some are for the night.

00:32:07:02 - 00:32:09:02

Yes, some of them have specific rituals.

00:32:09:02 - 00:32:11:21

This instrument is only for daytime,

00:32:12:22 - 00:32:13:10

it cannot be played

00:32:13:10 - 00:32:16:13

at night because, according to the elders,

if we do so at night, it calls

00:32:16:13 - 00:32:20:18

bad energies, because at that time they are resting,

00:32:21:16 - 00:32:24:16

they rest to think,

00:32:24:21 - 00:32:28:08

to prepare for the next day and speak, speaking well,

00:32:30:04 - 00:32:31:21

the horn normally, yes.

00:32:31:21 - 00:32:34:21

The "kasha" can also be played at any time,

00:32:35:13 - 00:32:37:20

because "kasha" is sometimes used for food gatherings.

00:32:37:20 - 00:32:39:05

They say the "tambora" too.

00:32:39:05 - 00:32:44:21

We copied the drums that the Spaniards brought

to our territory with snare drums.

00:32:44:21 - 00:32:48:07

We observed them and, because of the need the Wayuu people had

00:32:49:09 - 00:32:52:09

to create something harmonious to maintain the sound,

to keep the dance.

00:32:52:23 - 00:32:55:16

And that's how the "kasha" was created, but using our own materials,

00:32:55:16 - 00:33:00:02

like the plant; this is a plant, and these are animal skins.

00:33:00:15 - 00:33:03:20

Here, we have the generational aspect that is part of

our cosmovision.

00:33:04:12 - 00:33:07:14

of the generational aspect while playing exactly.

00:33:07:23 - 00:33:11:00

And this, well, it's a material that has no life,

00:33:11:21 - 00:33:15:20

it's metallic, brought by the colonizers,

00:33:16:10 - 00:33:18:23

and then we make music with it.

00:33:20:02 - 00:33:22:07

[Interviewer] And what about the red thing?

00:33:22:07 - 00:33:26:21

We use this as an ornament to maintain the

energy and harmony.

00:33:27:07 - 00:33:30:01

to identify ourselves because this one is mine.

00:33:30:01 - 00:33:33:02

I identify myself with this color

and the colors and the tassel,

00:33:33:17 - 00:33:36:17

so we use it as an ornament to keep it that way.

00:33:37:22 - 00:33:41:01

[Interviewer] And what's that thing there?

00:33:41:10 - 00:33:44:15

This is a "Koushut," that's what it's called,

00:33:45:02 - 00:33:49:16

but today we make it as the maestro Enrique has it,

with a feather, it's called "karatsü,"

00:33:49:16 - 00:33:55:05

and it's used for dancing the "yonna," as part of the presentation,

but it's used more to identify us

00:33:55:16 - 00:33:58:23

if one is a good musician,

a good craftsman.

00:33:59:11 - 00:34:01:23

Yes, in the past, it was used to identify during wars,

00:34:01:23 - 00:34:06:01

when there were interclan or Spanish wars,

they would wear it.

00:34:07:02 - 00:34:10:09

There's one called "tu'upana,"

and this one is called "koushut."

00:34:10:10 - 00:34:14:15

They wore them to identify themselves

amongst each other, to show who was the leader

00:34:14:17 - 00:34:19:18

So it's a symbol of leadership within the interclan group.

00:34:20:15 - 00:34:23:00

If I wear it, I identify myself a lot,

00:34:23:00 - 00:34:26:00

and people recognize me with this a lot.

00:34:26:02 - 00:34:29:04

wherever I go, I have ones in different colors,

00:34:29:17 - 00:34:33:01

depending on the outfit I wear, the guayabera,

00:34:33:01 - 00:34:36:23

or if I wear my traditional clothing, perhaps

00:34:37:00 - 00:34:40:00

if you come tomorrow, you'll see me dressed in it.

00:34:43:02 - 00:34:46:02

[Interviewer] How important do you consider music?

00:34:46:06 - 00:34:49:01

[Interviewer] Is it like everyone in the community ends up

00:34:49:01 - 00:34:53:02

[Interviewer] being a musician in some way,

[Interviewer] the children, the adults?

00:34:54:04 - 00:34:57:04

[Interviewer] How does music affect you?

How does it change you?

00:34:58:11 - 00:35:02:13

Music comes as a legacy,

a legacy of the family.

00:35:02:22 - 00:35:07:03

Not all Wayuu are musicians, it's a legacy.

00:35:07:17 - 00:35:11:05

And if we teach the children all the instruments, maybe they'll learn one

00:35:11:14 - 00:35:12:13

the one they like, maybe

00:35:12:13 - 00:35:15:19

this one or any other, but not all of them will learn.

00:35:15:20 - 00:35:19:09

If I have 40 children, all 40

won't learn to play all the instruments.

00:35:20:09 - 00:35:22:16

Maybe one or two will become good at playing

00:35:22:16 - 00:35:25:16

the maasi or the sawawa, but

00:35:25:18 - 00:35:29:00

over time they grow to like it and they learn it

00:35:29:00 - 00:35:30:16

on their own,

00:35:30:16 - 00:35:35:10

by listening and observing. We learn

through observation and listening,

00:35:36:07 - 00:35:39:20

we don't write, we don't record,

00:35:39:20 - 00:35:43:02

it's all by ear, just listening and observing.

00:35:43:22 - 00:35:44:19

That's how we learn.

00:35:44:19 - 00:35:47:20

And that's the legacy we have in school,

the legacy left by my uncle.

00:35:48:04 - 00:35:51:15

Master Jorge Enrique, who is there in the picture,

the legacy of our grandparents,

00:35:52:07 - 00:35:54:16

that's the legacy they give us, and they are concerned

00:35:54:16 - 00:35:58:00

because they say that those of us who are left,

00:35:58:11 - 00:36:02:10

because they have already gone to rest in jepira,

we have to preserve and conserve

00:36:03:01 - 00:36:07:18

the music through this,

what we do as a school, we call it

00:36:08:15 - 00:36:11:14

Ekiraja in our language, but

00:36:11:14 - 00:36:14:19

in your art as arijuna (non-Wayuu),

00:36:15:08 - 00:36:18:05

we call it school, as you can see the looms as well,

00:36:18:05 - 00:36:21:21

the women make their weavings

which we need to wear the siira (traditional dress).

00:36:22:23 - 00:36:23:15

Everything has a legacy

00:36:23:15 - 00:36:27:19

and a spiritual connotation,

because that's what women allow us to do,

00:36:27:19 - 00:36:30:21

If we don't make the music, if we don't have women

00:36:30:21 - 00:36:33:21

to make these things for us, we can't make the music

00:36:34:06 - 00:36:36:02

because with them, we also

00:36:36:02 - 00:36:39:02

think and feel to sing

and make music for them.

00:36:41:07 - 00:36:44:04

[Interviewer] And songs? Are there songs about love too?

00:36:44:04 - 00:36:47:01

Yes, yes, there are songs, Jayechi,

00:36:47:01 - 00:36:50:03

but I don't sing Jayechi because it's a spiritual song.

00:36:50:17 - 00:36:57:06

Yes, that's it, everyone has their own theme,

00:36:57:06 - 00:37:01:15

and those songs are mostly sung by people who are experienced

00:37:02:10 - 00:37:05:10

if there's a spiritual healing song,

it's sung by a woman Outsü,

00:37:05:12 - 00:37:08:09

who is the spiritual authority, sung by women singers, and

00:37:09:10 - 00:37:10:20

and men also sing it

00:37:10:20 - 00:37:14:03

during parties

when they are drinking, when there's chirrinchi (Wayuu alcoholic beverage)

they start singing Jayechi

00:37:14:16 - 00:37:17:16

and they are anecdotes that tell their history

00:37:18:07 - 00:37:20:03

in their language.

00:37:20:03 - 00:37:22:12

[Interviewer] And are there songs

00:37:22:12 - 00:37:26:21

[Interviewer]that are not their own,

but have been passed down? I mean, songs

00:37:26:21 - 00:37:30:23

[Interviewer]that everyone knows or that musicians know someone created

00:37:30:23 - 00:37:35:02

[Interviewer]and have been interpreted again

00:37:36:04 - 00:37:39:04

No, if you hear

00:37:39:04 - 00:37:42:22

a Wayuu singing a non-Wayuu song, he might sing a ranchera.

00:37:43:18 - 00:37:44:03

Why?

00:37:44:03 - 00:37:48:20

Because on the coast,

the first people who arrived in our territory

00:37:49:06 - 00:37:52:06

were Mexicans.

00:37:52:06 - 00:37:53:08

That's what our elders tell us.

00:37:53:08 - 00:37:57:12

That's why we use the tin cups where

you drank from

00:37:58:13 - 00:38:00:11

are from Mexico.

00:38:00:11 - 00:38:04:13

Those tin cups are not from us; they came since the conquest.

00:38:05:22 - 00:38:09:02

So if you ask an elderly Wayuu man to sing you a song,

00:38:09:02 - 00:38:10:07

he might sing a ranchera.

00:38:10:07 - 00:38:14:15

Why? Because it's a legacy that comes from

years ago,

00:38:15:02 - 00:38:19:07

our elders say that within our music,

the first music that arrived,

00:38:19:19 - 00:38:21:23

which is not ours, was rancheras.

00:38:21:23 - 00:38:24:23

Not even vallenato, because vallenato was created here.

00:38:25:03 - 00:38:27:13

The accordion vallenato was created here

00:38:27:13 - 00:38:30:17

it was created in La Guajira and spread to the south

00:38:31:08 - 00:38:34:20

It reached Valledupar

and in Valledupar, vallenato music was created

00:38:34:20 - 00:38:37:20

because it was originally played with a guitar, and then the accordion was introduced

00:38:38:01 - 00:38:41:01

because it is a music, practically

00:38:41:12 - 00:38:44:14

we can say it's indigenous

because the tambora drum

00:38:45:00 - 00:38:48:01

comes from Africa, from the African or Afro people

00:38:49:14 - 00:38:52:14

and the guacharaca is also indigenous

because it comes from the Sierra Nevada.

00:38:53:05 - 00:38:55:10

[Interviewer]Really? Well, it's interesting that here on the peninsula

00:38:55:10 - 00:38:59:05

[Interviewer]a lot has been influenced by the Wayuu, from what I've read and heard.

00:39:00:23 - 00:39:03:09

[Interviewer]Well, there have been exchanges

00:39:03:09 - 00:39:06:09

[Interviewer]between different cultural elements

00:39:06:09 - 00:39:10:02

from all around the Caribbean, Mexico, North America.

00:39:10:11 - 00:39:13:14

Yes, of course.

00:39:13:19 - 00:39:16:03

A point of

00:39:16:03 - 00:39:16:20

exchange.

00:39:16:20 - 00:39:18:22

Of course, that's why there's so much mixing.

00:39:18:22 - 00:39:23:00

My grandfather was Dutch, because he passed away.

00:39:23:00 - 00:39:25:03

That's why my last name is Prince.

00:39:25:03 - 00:39:26:00

That's what my grandfather said,

00:39:26:00 - 00:39:29:19

my father, that when the ships arrived

on the coastal shore,

00:39:29:19 - 00:39:34:08

in Puerto López, he arrived and fell in love with my grandmother.

00:39:34:20 - 00:39:37:20

They lived on Carrizal beach, where we will go tomorrow,

00:39:38:02 - 00:39:41:09

That's why that territory belongs to my father, but my own territory

00:39:41:09 - 00:39:45:17

of the clan is around here, in the border area,

but I have rights because my dad was from there.

00:39:46:09 - 00:39:50:19

And we always lived off

the traditional economy of the beach, which is fishing.

00:39:51:11 - 00:39:52:20

And that's because we have the sea,

00:39:52:20 - 00:39:58:08

we are "apalanchi" in our language,

"apalanchi" are people who have the sea.

00:40:01:15 - 00:40:03:02

[Interviewer] Well

[Interviewer] 00:40:03:02 - 00:40:06:01

I have a question

00:40:06:01 - 00:40:08:08

[Interviewer] I would like to know

00:40:08:08 - 00:40:11:00

[Interviewer] if men are the ones who

00:40:11:00 - 00:40:14:16

[Interviewer] make the music,

what role do women have, what is their role?

00:40:14:16 - 00:40:17:16

[Interviewer] So beyond receiving the music,

00:40:18:09 - 00:40:20:16

[Interviewer] what role do they have?

00:40:20:16 - 00:40:21:15

Well,

00:40:21:15 - 00:40:24:00

women also play instruments

00:40:24:00 - 00:40:26:18

there's an instrument that is played with the hand

but it's played by girls,

00:40:26:18 - 00:40:30:06

not by older women, it's the wawai and the iruwai made from a small tree

00:40:30:06 - 00:40:32:17

I don't have it here, but maybe they have it over there with the kids

00:40:32:17 - 00:40:36:05

The kids can play that instrument,

most of the girls play it

00:40:37:00 - 00:40:39:18

And also, as I mentioned before, for us,

it's very important for a woman

to be able to make music and those who sing "jayechi"

00:40:39:18 - 00:40:44:14

in their "jayechi," they sing anecdotes

00:40:45:16 - 00:40:49:04

of their history, of themselves,

00:40:49:13 - 00:40:53:14

of what they experience, sadness or sorrow.

00:40:54:12 - 00:40:57:16

Yes, like a song where they compose the music themselves.

00:40:58:11 - 00:41:00:12

Yes, very important. Women also make music,

00:41:01:13 - 00:41:04:05

but here, it depends on the fundamental work

00:41:04:05 - 00:41:07:05

they do because in Wayuu culture,

we have a normative system

00:41:07:10 - 00:41:12:15

a plan where each person has their fundamental occupation,

the woman has her fundamental occupation

00:41:13:00 - 00:41:17:06

and the man also has his fundamental occupation,

that's why we always maintain the Wayuu culture

00:41:17:18 - 00:41:20:16

and preserve cultural expressions through

00:41:20:16 - 00:41:23:16

the social organization we have.

00:41:24:09 - 00:41:26:08

[Interviewer] What is the occupation of each one?

00:41:26:08 - 00:41:28:18

[Interviewer] What is the occupation of both women and men?

00:41:28:18 - 00:41:31:02

Well, the occupation of women is diverse.

00:41:31:02 - 00:41:32:17

There are women Outsü (spiritual guide)

00:41:32:17 - 00:41:35:17

there are women Oulaküt (visionary)

00:41:35:18 - 00:41:38:18

there are women einülü (craftswoman)

00:41:40:22 - 00:41:43:00

and women eikülü (educator) and atükalü (ceramist)

00:41:43:00 - 00:41:45:15

These are the five fundamental occupations of Wayuu women

00:41:45:15 - 00:41:48:16

and for men, there's the pütchipüi (speaker)

00:41:49:07 - 00:41:52:22

the Wayuu alaüla, who is

00:41:54:07 - 00:41:57:22

the maternal uncle, Wayuu ekirajasu (teacher)

00:41:58:13 - 00:42:02:01

sunai tu wakuwaipakat (our culture), that's how it would be seen,

00:42:02:17 - 00:42:05:02

look, I have my hand here,

00:42:05:02 - 00:42:09:00

This one here is the grandmother, and this is the mother

00:42:10:02 - 00:42:11:13

and this one

00:42:11:13 - 00:42:14:17

is the maternal uncle, and this one is the child,

00:42:14:21 - 00:42:19:09

so to make my instrument, I have to grasp it

00:42:20:06 - 00:42:23:22

from my grandmother, my mother, in order to grasp the knife

and they teach me how to make the instrument.

00:42:23:22 - 00:42:26:22

The woman is always present in the worldview

00:42:28:06 - 00:42:31:06

and here too, mom is here,

00:42:31:21 - 00:42:34:21

oushi (grandmother), tatushi (my maternal uncle)

00:42:36:01 - 00:42:38:11

because the achon (son)

00:42:38:11 - 00:42:40:23

the achon here no longer has a clan,

00:42:40:23 - 00:42:43:23

he is here, holding it, and I make the instrument in this way

00:42:44:13 - 00:42:47:00

when I hold the reed, look, there it is

00:42:47:00 - 00:42:50:00

holding the mother, oushi

00:42:50:19 - 00:42:52:18

Grandmother and mother

00:42:52:18 - 00:42:55:10

the Wayuu woman is always there

00:42:55:10 - 00:42:58:11

and the maternal uncle here in the middle,

00:43:00:18 - 00:43:01:17

this is the maternal uncle,

00:43:01:17 - 00:43:05:09

he is the one who exercises authority, who enforces

00:43:06:00 - 00:43:09:00

behavior within the community

00:43:09:23 - 00:43:11:11

there they are.

00:43:11:11 - 00:43:14:11

We are always five, five manifestations

00:43:14:23 - 00:43:15:09

which are

00:43:19:21 - 00:43:22:17

mother tongue, spirituality,

00:43:22:17 - 00:43:26:19

territory, social organization, and traditional economy.

00:43:27:12 - 00:43:29:14

There are the five on the finger

00:43:29:14 - 00:43:32:03

and there are also the five.

00:43:32:03 - 00:43:34:13

Grandmother

00:43:34:13 - 00:43:37:12

What is this one? Mother, maternal uncle,

00:43:38:14 - 00:43:41:14

the grandson, and achon (son)

00:43:43:19 - 00:43:45:15

There are the five, and that is

00:43:45:15 - 00:43:49:14

they are always part of the organization,

the woman is always present

00:43:50:16 - 00:43:52:16

That's why it's called

00:43:52:16 - 00:43:55:02

"eei" which means mother.

00:43:55:02 - 00:43:58:14

Eei.

00:43:58:18 - 00:44:00:11

[Interviewer] Thank you.

00:44:00:11 - 00:44:03:02

[Interviewer] Well, if you had a message

00:44:03:02 - 00:44:06:11

[Interviewer] that you would like to share with the world, what would it be?

00:44:07:05 - 00:44:09:19

The message would be

00:44:09:19 - 00:44:15:05

well, these days we had the visit

of the president, it was quite hard for us,

00:44:15:14 - 00:44:17:11

it was a good visit

00:44:17:11 - 00:44:21:08

and what the president said about us,

00:44:23:06 - 00:44:26:20

about what he said

00:44:28:21 - 00:44:30:04

about us.

00:44:30:04 - 00:44:33:03

I have always said one thing,

00:44:33:08 - 00:44:36:06

life is sacred,

00:44:36:06 - 00:44:40:03

life to make music is sacred, and life for us

00:44:41:07 - 00:44:43:02

is very important,

00:44:43:02 - 00:44:46:01

because when we die, we go to another life,

00:44:46:12 - 00:44:51:12

we are not dead, that's why they hold wakes for us

and when our remains are exhumed

00:44:52:01 - 00:44:55:01

they say that we are still alive and still here on earth,

00:44:56:02 - 00:45:01:05

I mean, as I said at the beginning, we don't go

even to the right hand of God, we don't go to hell,

00:45:01:19 - 00:45:05:18

instead, we have a long journey,

and that long journey is the message

00:45:05:18 - 00:45:09:05

that I bring to the Wayuu community and to the whole world.

00:45:09:13 - 00:45:12:08

to make them aware that

00:45:12:08 - 00:45:15:08

in the department of La Guajira, there is an indigenous people

00:45:16:06 - 00:45:18:09

that has its own music,

00:45:18:09 - 00:45:21:07

that has spirituality, has principles,

00:45:21:07 - 00:45:25:06

values to maintain the music

and harmony of the Wayuu people.

00:45:25:19 - 00:45:28:19

That's the message I can bring, and for them to know

00:45:28:20 - 00:45:32:08

the music, to listen to the "sawawa,"

00:45:33:13 - 00:45:34:01

the sonorous music

00:45:34:01 - 00:45:37:01

of our Wayuu instruments.

00:45:37:11 - 00:45:40:22

[Interviewer] And to confirm that everything you've said

00:45:41:15 - 00:45:45:07

[Entrevistador] we have knowledge to use it in the documentary

[Interviewer] and the music as well.

00:45:45:15 - 00:45:46:12

[Interviewer] Do you allow it? I mean,

00:45:46:12 - 00:45:49:11

[Interviewer] Would you allow us to use your music

00:45:49:13 - 00:45:53:10

[Interviewer] or what you played

to be part of this project we are working on?

00:45:54:06 - 00:45:57:13

Well, yes, I can do that, but we

00:45:57:13 - 00:46:00:13

are protective in the sense that

00:46:01:06 - 00:46:03:14

it is for a good purpose

00:46:03:14 - 00:46:06:14

not just for you but also for us,

00:46:06:16 - 00:46:10:16

because you are taking a legacy

it's not something trivial

00:46:10:16 - 00:46:14:03

because this is not something you can find in a music store,

00:46:14:11 - 00:46:17:11

like a guitar, like a trumpet, you can't find

00:46:18:10 - 00:46:21:02

any of these instruments or the Kasha.

00:46:21:02 - 00:46:24:02

It's an effort that we make to manufacture

and create it.

00:46:24:19 - 00:46:29:15

No, not to make it for the need to sell,

but a necessity that we have as a people.

00:46:29:15 - 00:46:33:00

Wayuu to maintain and preserve our cultural expressions

00:46:33:00 - 00:46:36:00

through our spirituality.

00:46:36:00 - 00:46:39:00

So, if people see a picture of Saüyepia (the school)

00:46:39:01 - 00:46:43:02

or maybe of me on social media and they are promoting it,

00:46:44:11 - 00:46:45:11

they might think that I am

00:46:45:11 - 00:46:48:15

selling, that I have money, and since I live here,

00:46:49:06 - 00:46:53:18

these chairs, these benches are for the girls

and boys who come to listen to the music,

00:46:54:07 - 00:46:57:20

this piece of zinc that you see there with holes,

is where we make the music.

00:46:58:05 - 00:47:01:08

Not long ago, we won some money

and when the president came, we had those looms made

00:47:01:08 - 00:47:07:19

so that the women and girls can make the "siira"

(men's sash) with the threads, and that was earned

00:47:07:19 - 00:47:10:19

because someone came to give something to us.

00:47:10:20 - 00:47:15:15

And we are going to Bogotá

to perform in the first week of August,

00:47:16:03 - 00:47:19:11

we will spend a week there

a large group from Saüyepia, from the school

00:47:20:13 - 00:47:23:09

to showcase the music and the dance expression.

00:47:23:09 - 00:47:28:05

We are going to a gathering of indigenous peoples

and we are the ones representing La Guajira, the Wayuu people

00:47:28:05 - 00:47:29:12

it's us from the school

00:47:31:10 - 00:47:34:10

we will be there in the first week of August

00:47:34:14 - 00:47:38:06

I will go with my group,

more than 15 girls here, between boys and girls

00:47:38:22 - 00:47:41:22

and then I'll go alone on the 22nd

00:47:42:02 - 00:47:43:12

until the 26th.

00:47:43:12 - 00:47:46:12

That will be from August 6th to 13th at the Teatro Colón,

00:47:48:00 - 00:47:51:08

we will perform at the Teatro Colón

00:47:51:11 - 00:47:54:11

and at the Centro Nacional de Arte, the Nuevo Teatro.

00:47:54:17 - 00:47:57:17

Maestro Iván Benavides,

00:47:58:05 - 00:47:59:19

who is the director

00:47:59:19 - 00:48:01:20

in Bogotá.

00:48:01:20 - 00:48:04:20

From the sixth to the thirteenth of August.

00:48:05:09 - 00:48:06:16

And then I come back again.

00:48:06:16 - 00:48:09:21

I come with my big group,

and then I go alone with another person,

00:48:10:15 - 00:48:13:15

I perform at the university, I think it's the Javeriana.

00:48:13:20 - 00:48:17:05

From the 23rd to the 27th of the same month.

00:48:17:23 - 00:48:20:23

So that's what I'm saying,

what we want is,

00:48:21:04 - 00:48:25:11

maybe as a donation,

it's not for me, it's for all of us,

00:48:26:12 - 00:48:29:12

that's how we sustain ourselves,

00:48:29:21 - 00:48:34:10

and look for the materials because we can't find them here,

00:48:35:12 - 00:48:38:23

we have to search for them in the Sierra de la Macuira

or in the Sierra Nevada,

00:48:38:23 - 00:48:43:09

where the Wiwa people are, who lend us their territory,

and I have to ask for permission to gather the

00:48:43:09 - 00:48:47:21

materials to maintain more instruments

and do everything

00:48:48:14 - 00:48:51:09

with the children of the school.

00:48:51:09 - 00:48:54:09

Yes, tomorrow we have an activity

00:48:54:19 - 00:48:57:19

I'm inviting you because it's a community

00:48:58:07 - 00:49:02:12

where they are going to hold an event, a harmonization ritual,

and they invite us to participate.

00:49:02:22 - 00:49:05:18

I will talk to the people,

I'll tell them you're coming

00:49:05:18 - 00:49:11:01

I know they won't say no, so you can come with us,

and maybe you can record a video or interview us,

00:49:11:01 - 00:49:15:07

which also helps us to sustain ourselves.

00:49:15:07 - 00:49:15:17

the

00:49:17:07 - 00:49:20:02

the school, you know.

00:49:20:02 - 00:49:22:14

If what we don't want is that

00:49:22:14 - 00:49:24:22

because it has happened to us

not only with people

00:49:24:22 - 00:49:29:05

like you but also with people from here in La Guajira

who sometimes take our material and publish it.

00:49:29:05 - 00:49:32:05

At least it happened during the pandemic

they took images

00:49:33:03 - 00:49:36:21

from a video we made, for a festival in Uribia,

but there was no festival

00:49:37:13 - 00:49:40:13

and the authorities took it

took it and published it during the pandemic

00:49:40:13 - 00:49:44:13

and all the mothers called me because I hadn't seen

that the girls were in the publication

00:49:44:13 - 00:49:48:11

and I called, I sent a formal request to the governor, and immediately

they took it down from the networks

00:49:49:13 - 00:49:53:15

and I left it at that because I wanted to, I didn't want to,

I didn't want to sue them for copyright either

00:49:54:01 - 00:49:57:01

because they didn't have permission to publish that

00:49:57:14 - 00:50:00:00

and they were selling that as material.

00:50:00:00 - 00:50:03:07

And that's because we really didn't give

any permission, and it has happened to us several times

00:50:03:07 - 00:50:07:03

with images of us

because, honestly, and it's not to tell a lie

00:50:08:15 - 00:50:10:16

The only school that exists

00:50:10:16 - 00:50:13:16

with Wayuu characteristics is us.

00:50:15:03 - 00:50:18:10

And here in La Guajira

there are more than 600 cultural foundations

00:50:18:22 - 00:50:21:17

We are a cultural foundation through the school

00:50:21:17 - 00:50:24:19

and we are the only ones with cultural character

it's us

00:50:25:08 - 00:50:30:02

and we showed it to the Ministry of Culture

when the president came.

00:50:31:19 - 00:50:32:05

we

00:50:32:05 - 00:50:36:05

we met with the Minister of Culture and the Vice Minister

00:50:36:05 - 00:50:39:12

they sat down with the entire Ministry's leadership,

00:50:39:14 - 00:50:43:02

Population, Heritage, with us

00:50:43:07 - 00:50:46:16

and they didn't let anyone else in

00:50:47:10 - 00:50:49:19

because many people wanted to enter,

00:50:49:19 - 00:50:54:05

here at the Mayor's Office, and they said no,

we are only going to have the meeting with Saüyepia with you from the school,

00:50:55:09 - 00:50:56:15

So that was just for us.

00:50:56:15 - 00:51:01:13

They took an impression of us

asked, "How do you live? Why do you do this?"

00:51:01:13 - 00:51:04:04

"What time have you been working with culture?"

00:51:04:04 - 00:51:05:21

We told them everything.

00:51:05:21 - 00:51:10:15

Firstly, the truth is that we do not have support

from the municipality or the department, we live on what

00:51:10:17 - 00:51:13:17

suddenly comes, people like you who visit us and bring us

00:51:14:10 - 00:51:17:12

that's how we live and from politicians

00:51:18:09 - 00:51:20:14

that sometimes give us coats, shoes when we go to Bogota

00:51:20:14 - 00:51:25:05

so we live from donations.

00:51:25:05 - 00:51:28:05

We work with cooperation

00:51:28:19 - 00:51:32:12

we have some allies,

a school just like this one, but for African drums

we have

00:51:32:15 - 00:51:36:04

and I have drums in there that have been given to us,

they are a school of drums

00:51:36:19 - 00:51:40:13

in La Boquilla, Cartagena, which are Afro drums.

00:51:41:05 - 00:51:44:21

and we have a project called School

of Knowledge of Cultural Rights.

00:51:46:10 - 00:51:49:10

With them, we create a cultural life plan

00:51:50:00 - 00:51:53:00

to maintain and preserve everything cultural.

00:51:54:14 - 00:51:54:20

That's why I'm telling you

00:51:54:20 - 00:51:57:23

I told my friend that not just anyone

00:51:58:14 - 00:52:01:13

we let in, only those who do this,

00:52:01:13 - 00:52:04:12

Yes, yes, because it has value,

00:52:04:12 - 00:52:10:03

not just money, but cultural value,

the value it has as a people

00:52:10:03 - 00:52:13:03

which is ancient, what we have.

00:52:13:17 - 00:52:16:01

Well, then we'll keep in touch,

00:52:16:01 - 00:52:19:21

We collaborate, and before publishing anything, first

00:52:20:04 - 00:52:24:10

Of course, with our name,

the address of a school here in La Guajira,

00:52:25:00 - 00:52:28:00

of course, exactly with our name

00:52:28:04 - 00:52:30:05

and yes, look

00:52:30:05 - 00:52:34:08

I'm also going to give you a photo

00:52:36:06 - 00:52:36:17

and a thousand more.

00:52:36:17 - 00:52:39:16

That's it,

00:52:39:16 - 00:52:42:10

what I'm up to.

00:52:42:10 - 00:52:45:10

You don't have to

00:52:49:05 - 00:52:52:05

do.

00:52:56:23 - 00:52:59:02

It's good to start with the introduction and

00:52:59:02 - 00:53:02:02

Well,

it's a photo that I'm going to give you, a Polaroid.

00:53:02:02 - 00:53:04:12

I don't know if you've seen it, but it shows...

00:53:06:13 - 00:53:09:12

[Interviewer] But before we do that,

00:53:09:12 - 00:53:12:20

[Interviewer] Can you say it again

00:53:12:20 - 00:53:15:20

[Interviewer] Just so we make sure that

00:53:16:06 - 00:53:18:19

[Interviewer] Of course, where are we now?

00:53:18:19 - 00:53:19:09

The school.

00:53:19:09 - 00:53:22:14

[Interviewer] And I say that in Wayuunaiki is fine too.

00:53:23:06 - 00:53:25:23

What do I have to say?

00:53:25:23 - 00:53:27:19

[Interviewer] Just your name.

00:53:27:19 - 00:53:30:19

[Interviewer] And that you authorize in the school.

00:53:30:19 - 00:53:33:01

[Interviewer] In the school

00:53:33:01 - 00:53:35:16

which is what it's called here

00:53:35:16 - 00:53:40:07

[Interviewer] My name is such, we are in your school

in Uribia

00:53:40:13 - 00:53:44:08

[Interviewer] The date, and we are sharing a bit

of our knowledge.

00:53:44:15 - 00:53:47:15

[Interviewer] Okay? Music, okay.

00:53:47:20 - 00:53:49:04

Got it.

00:53:49:04 - 00:53:51:19

Well, my name is Joaquín Prince

00:53:51:19 - 00:53:55:01

from the Eirüku Jayariyu, and we are here

00:53:55:02 - 00:54:01:15

at the traditional school "Semillero Wayuu," Saüyepia Wayuu,

and sharing with you

00:54:01:15 - 00:54:04:17

the cultural richness through music, through

00:54:04:17 - 00:54:07:17

the spirituality of our community.

00:54:07:18 - 00:54:10:17

Well, thank you for this visit

00:54:10:17 - 00:54:15:04

It's very good that you come, get to know

all this cultural legacy that we have.

00:54:16:09 - 00:54:18:06

As you can see, this is the space we have

00:54:18:06 - 00:54:21:23

this is a sacred space for us,

00:54:21:23 - 00:54:24:23

because here we maintain all the richness with spirituality

00:54:24:23 - 00:54:28:04

of the Master Jorge Enrique,

who passed away, leaving us this legacy.

00:54:29:05 - 00:54:31:15

And we want you to know it as well,

00:54:31:15 - 00:54:34:15

that you take it far and get to know the school

00:54:34:20 - 00:54:39:03

that from where Colombia begins,

there is a school that is strengthening

00:54:39:03 - 00:54:42:10

and preserving the richness of Wayuu music.