

Chaskinakuy

"Amor Imposible" ("Impossible Love")

Style/Era: South America/Chile, Bolivia, Ecuador, Peru

Genre: Peruvian *Wayno* - Harp-Country

In "Amor Imposible," hear the now-familiar Andean bimodality, the use of the minor and its relative major—here, b minor/D Major. Edmond and Francy's "Amor imposible" employs G Major, the subdominant of its relative major—D. Those with keen ears will remark that the rhythm is not beaten on a drum, but rather on the harp sound box; this type of percussive *golpe*, or *cajoneo*, on the harp sound box can be heard in several Latin American countries, including Peru. In Peruvian *wayno* the *golpe* involves something close to an eighth and two sixteenths; this pattern, sometimes close to three triplets, is the near-invariant rhythmic signature of the *wayno*. This performance of "Amor imposible" proves particularly compelling because Edmond captures the distinctive character of Peruvian harp-accompaniment style, and Francy grasps the distinctive melodic turns of phrase, characteristic portamento, and distinctly focused and clear vocal quality of the female Peruvian singer of *wayno*.

INTRODUCTION		Start	End
x	Harp enters.	0:00	0:05
x	Golpe enters emphasizing long-short-short rhythmic pattern.	0:05	0:13

1ST STANZA		Start	End
x	A phrase. Harp and golpe play main melody. Vocal style with distinctive phrasing and characteristic portamento of the wayno.	0:13	0:28
x	1st stanza repeat. Harp and golpe. Es imposible dejar de quererte, (It's impossible to stop loving you,) Es imposible dejar de amarte, (It's impossible to stop loving you,)	0:28	0:36
x	Este cariño que yo a tí te tengo (This affection that I have for you) Es un cariño puro y verdadero. (Is an affection pure and true.)	0:36	0:43

HARP INTERLUDE		Start	End
x	"Arpita!"—A phrase. Harp.	0:43	0:58

2ND STANZA		Start	End
x	A phrase. Harp and golpe play main melody. ¡Cómo quisiera que venga la muerte! (How so, would I like death to come!) ¡Cómo quisiera morir en tus brazos! (How so, would I like to die in your arms!)	0:58	1:06
x	Quizá's así podría olvidarte (Perhaps that way, I could forget you) Porque, en mi vida, todo es imposible. (Because, in my life, everything is impossible.)	1:06	1:14

3RD STANZA		Start	End
x	A Phrase. Harp and golpe play main melody. Ay, cruceño, amorcito mío (Ay, dear man from [Santa])	1:14	1:22

Este cariño te traigo y te digo (Cruz, my dear love)			
x	Aunque mi cuerpo quede sepultado (This affection I offer you and tell you of) Queda mi nombre grabado en tu pecho.(Even though my body might be buried My name remains engraved in your breast.)	1:22	1:29

4TH STANZA		Start	End
x	B Phrase. Harp and golpe play contrasting melody. Dicen con la muerte (They say that, with death,) Se llega a olvidar, (One comes to forget,)	1:29	1:34
x	Quiza's en la tumba (Perhaps in the grave) Ma's nos amamos. (We'll love one another more.)	1:34	1:39

5TH STANZA		Start	End
x	B Phrase. Harp and golpe play contrasting melody. Si muero primero (Should I die first,) Yo allá te espero,(I'll wait for you, over there,)	1:39	1:43
x	Así para amarnos (In that way, to remain) Eternamente. (loving one another Eternally.)	1:43	1:46

HARP INTERLUDE—CC'—DD'—EE'—EE'		Start	End
x	Harp plays new C phrase twice.	1:46	1:56
x	Harp plays new D phrase twice.	1:56	2:06
x	Harp plays new E phrase four times.	2:06	2:27
x	Final cadence.	2:27	2:33