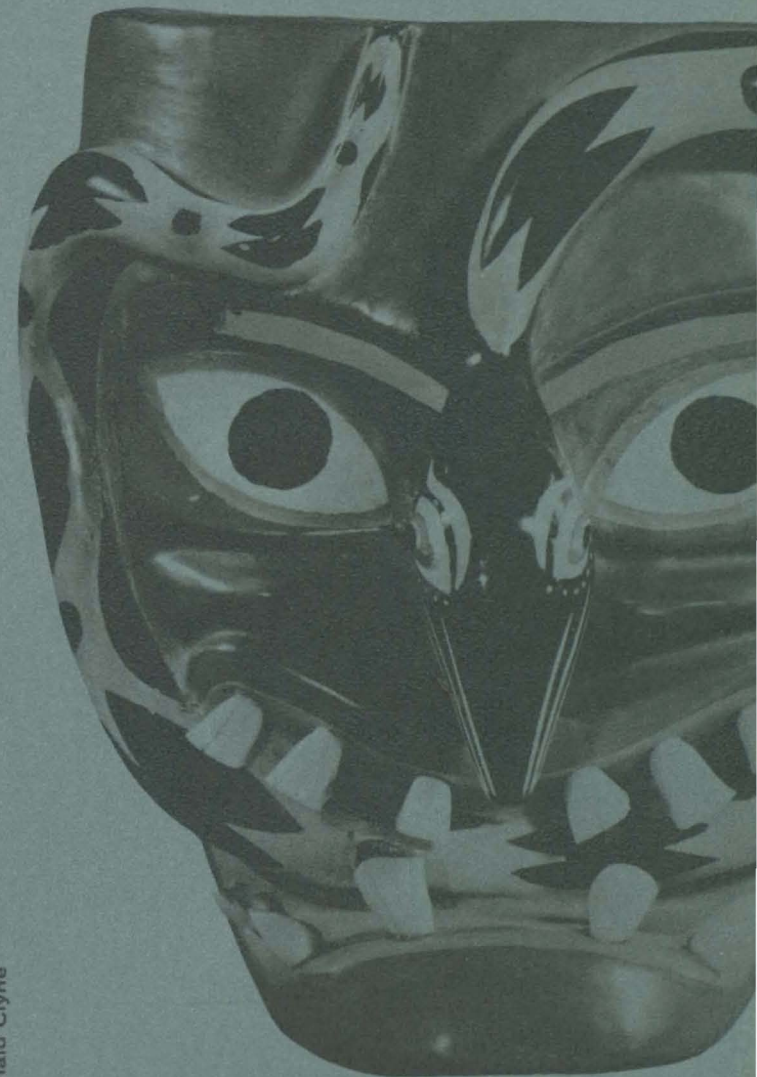


TARASCAN

and other Music of Mexico

Songs and Dances
of the Mexican Plateau
Recorded by
CHARLES M. BOGERT
and Martha R. Bogert



Ronald Clyne

M
1682
S696
1958

MUSIC LP

TARASCAIN and Other Music of Mexico

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Las Inditas
Huapango de la China
Canción de la Cantina
Danza del Arco, Toreado
Danza del Arco, La Sola
Cora Indian Violin
Juan Charrasqueado
El Guaco Barranqueño
La Huichola
Pozo Rico
Medley of Tarahumara Indian Songs
Pascol of Norogachi
Kick-ball Song
Matachine of Pawichiki
Tzutzuetzutzumacua
Balle de una Sona
Tzutzúque San Juan
Juancuarecua
Tres Companitas
Las Bicicletas
Las Mananinitas

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS Album No. FW 8867

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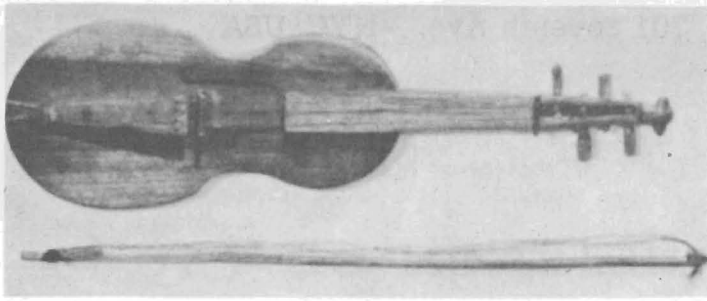
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Typical Cora Indian fiddle and bow.
This is the instrument heard on Band 6,
Side 1.

- Band 1. Medley of Tarahumara Indian songs sung in Tarahumara by Ernestine Gaspar followed by girls' chorus.
- Band 2. Pascol of Norogachi
Three violins and two guitars played by Tarahumara Indians from Norogachi, at Jesuit Mission at Sisoguichi, Chihuahua.
- Band 3. Kick-ball Song
Sung in Tarahumara by girls' chorus at Sisoguichi Mission, Chihuahua.
- Band 4. Matachine of Pawichiki
Played on harmonica by Gregorio Espino.
- Band 5. Tzutzuetzutzúmacua
Sung and played on two guitars by Isaiah Jacobo and Ismael Campos.
- Band 6. Baile de una Sona
Played on jarana by Juan Hernández.
- Band 7. Tzutzúque San Juan
Sung in Tarascan by Juan Hernández accompanying himself with guitar.
- Band 8. Juanzucuarécua (part of dance, Los Viejitos) Played on jarana by Juan Hernández, with stamping of feet.
- Band 9. Tres Companitas (part of dance, Los Viejitos) Played on jarana by Juan Hernández, with stamping of feet.
- Band 10. Las Bicicletas
Played on two guitars by Duo Pátzcuaro.
- Band 11. **Las Mananitas.** Recorded from music box.
- Band 1: Las Inditas
Sung by Lesvia Margarita Tarabay de Hart, accompanied by Pablo Gonzales Solórzano and Roberto del Hoyo on guitars.
- Band 2: Huapango de la China
Sung by Lesvia Margarita Tarabay de Hart, accompanied by Pablo Gonzales Solórzano and Roberto del Hoyo on guitars.
- Band 3: Canción de la Cantina
Sung by Lesvia Margarita Tarabay de Hart, accompanied by Pablo Gonzales Solórzano and Roberto del Hoyo.
- Band 4: Danza del Arco, Toreado
Natives of Jala, Nayarit.
- Band 5: Danza del Arco, La Sola
Natives of Jala, Nayarit.
- Band 6: Cora Indian Violin
Played on violin of Cora Indian manufacture by a Cora José Ram from Jalisco.
- Band 7: Juan Charrasqueado
Played on chirimía by Alejandro Ramos, accompanied on the drum by Jerónimo Ramos.
- Band 8: El Guaco Barranqueño
Played on chirimía by Refugio Ramos, accompanied on the drum by Jerónimo Ramos.
- Band 9: La Huichola
Sung and played on chirimía by Refugio Ramos, accompanied on the drum by Jerónimo Ramos.
- Band 10: Pozo Rico
Played on chirimía by Refugio Ramos, accompanied on the drum by Jerónimo Ramos



Two of the dancers in the Danza del Arco or "Bow Dance," with a masked clown, in the dance in the city of Chihuahua. Costumes used by dancers in Nayarit are similar, with small mirrors and turkey feathers used to decorate headdresses. Small bones and mirrors decorate the red dress.



Chirimía players from Jala, Nayarit. Refugio Ramos is playing the instrument accompanied on the drum by his son, Alfonso Ramos. Photographed at a festival in Mololoa, a suburb of Tepic.

Introduction and Notes on the Recordings

by Charles M. Bogert

and Martha R. Bogert

The songs and dances heard today in México are a complex mixture, with their origins in both indigenous and European music. That music was a vigorous art prior to the arrival of the Spaniards may be inferred from the impressive collections of pre-Columbian musical instruments to be seen in museums throughout México. Prior to the Conquest a vast variety of drums, flutes, trumpets, rattles, rasps, ocarinas, and whistles of every size and description were in use. Musicians and their instruments are depicted in the Florentine Codex, and frescos discovered in 1946 at Bonampak, in the state of Chiapas, depict dancers and musicians employing an imposing array of musical instruments. Religious as well as military gatherings were often accompanied by music. The ancient Mexicans also held great dance ceremonies in connection with their observances of religious rites, and the Aztecs had poetry that was sung rather than recited. Music held a far more important place in ancient México than in many contemporaneous cultures in other parts of the world.

The arrival of the Spaniards during the third decade of the sixteenth century brought a wealth of new music, and new musical instruments that the Indians quickly adapted to their use. It is problematical how much time was required for many instruments of European origin to penetrate areas beyond those first settled by the Spaniards, but Martí (1955) observes that the violins now used by the Tarahumar Indians in Chihuahua are nearly perfect replicas of their European prototypes of the sixteenth century. Undoubtedly musical instruments often accompanied or quickly followed the missionaries, many of whom penetrated remote areas at relatively early dates. Although the church did insist on the abandonment of native rites, elements of these continued in use in remoter sections of the country. Ancient dances and ceremonies continued and were incorporated in Christian festivals.

Present day Mexican music, and the term is nearly meaningless except to designate music produced in the country, is complex in origin, perhaps with Spanish influences predominating. Oriental qualities in some music may be traceable to Moorish influences in Spain, or such qualities may be indigenous. That most of the native music bears a definite Mexican imprint can scarcely be questioned, but to say that any particular kind of music is "typically Mexican" overlooks the more important point that countless songs or tunes and the instruments upon which they are played, are, like native costumes, regional rather than characteristic of the country as a whole. There are more kinds of music produced in México than there are ethnic groups to produce them. For each region has its own music for special occasions, just as peoples in other parts of the world have devised their own instruments as well as their own music. Not that Mexican musicians have spurned the music of their neighbors. There has been a fairly continuous give and take whenever opportunity afforded it.

A portable tape recorder was taken along on our trips to México primarily for the purpose of recording the sounds produced by amphibians, the mating calls of frogs, toads, treefrogs and their relatives. When opportunities arose for us to record music, however, they seemed too good to pass up. Moreover, by recording music we found that we had an excellent means of establishing friendly relationships---we got to know our neighbors and they in turn seemed to appreciate the interest we had in their music, their instruments, and their customs.

Four centuries of contact with the religions and the cultures of Europe have produced their effects on the natives of México. But their traditional conservatism has kept many of their folk customs, including their songs and dances, very much alive. The music on the accompanying record provides a cross-section, highly inadequate to be sure, of three regions on the Mexican Plateau. These center around (1) Tepic and Jala, on the western edge of the Plateau, in the state of Nayarit, (2) Sisoguichi, in the Barranca Region of the northern state of Chihuahua, and (3) Lake Pátzcuaro, in the centrally located state of Michoacán.

TEPIC AND JALA

Tepic, the capital of the state of Nayarit, is an old colonial city dating back to the sixteenth century. With the advent of railroads and highways it is rapidly increasing in size and undergoing modernization. Many of its 30,000 inhabitants are descendants of the early Spanish settlers in the fertile valleys to the east and south. To the north the rugged mountainous districts are inhabited by the Cora and Huichol Indians, who have taken over some Mexican customs, but still retain much of their own culture. Coras as well as Huicholes wearing their picturesque native costumes often venture into Tepic, sometimes making several days' journey on foot to do so.

Like other Mexican cities of comparable size, Tepic has its professional musicians who supply music for parties, cockfights, bullfights,

or other social affairs. Their music consists largely of songs that virtually everyone knows and many parties wind up with all those present joining in the singing. Many songs are as widely traveled as the itinerant musicians who play them. Or, of course, at the present time many songs or tunes are circulated on phonograph records or on the radio loud-speakers to be heard around the plazas of most cities and towns.

Much of this music is native although some of it has its origin in the United States or Europe. The music of the mariachis and other professional musicians tends to be more sophisticated than the folk music with more obscure origins that is handed down from one generation to the next. It was folk music of this sort that we were hoping to find when we met Lesvia Margarita Tarabay de Hart and her husband Joel, an executive in a tobacco company in Tepic.

Margarita was born and reared in Santiago Ixcuintla, a town down on the coastal plain of Nayarit. She was teaching school there when Joel Hart met her. The songs Margarita sings are among those she learned during her childhood in Nayarit. Some of these undoubtedly came from other parts of Mexico. The words of Las Inditas suggest an origin in the state of Michoacán, where some of our Tarascan Indian friends knew a slightly different version.

The Danza del Arco or "Bow Dance" is performed, usually in connection with church festivals, from Nayarit to Zacatecas, Chihuahua and Coahuila. The costumes worn during the dance appear to be fairly standard but are not identical in the various towns. Bones or small sticks of bamboo and small mirrors are commonly used to decorate red skirts as well as feathered headdresses. The "bows" or arcos employed are actually percussion instruments, with the heavy shank of the "arrow" attached to the string, with a smaller shaft passing through a hole in the bow. Drawing back the "arrow" and releasing it causes the heavy shank to snap against the bow. The arcos are snapped in unison by participants in the dance on a signal given by the violin player who provides the music. In Chihuahua rattles made of gourds are used, but in Jala, Nayarit, where we recorded the dance, the rattles or sonajas are made of "tin." The tassels attached to the end of each sonaja are kept spinning as the instruments are shaken by the participants in the dance.

Jala, one of the larger towns in southern Nayarit, lies approximately fifty miles southeast of Tepic. According to local Mexicans the inhabitants of Jala are largely descendants of Zapotecs who moved there from Oaxaca within historic time. The Danza del Arco we recorded was not the usual public performance. It was staged in the adobe house of Refugio Ramos, who arranged for a special performance in order for us to record it. Word was sent to the violin player, and after he arrived boys began to turn up, each carrying an arco or a sonaja, until a sufficient number had assembled to perform the dance.

Cora Indians are encountered, either alone or in small bands on the highways or trails

around Tepic, but most of them are shy and not inclined to pause on their journeys. One afternoon not far south of Tepic we noticed a Cora heading away from the city carrying his violin. He proved to be less shy than most of his tribesmen, and with Lewis Yaeger's assistance we finally induced him to come with us to a small adobe building nearby where we could get out of the wind to record the instrument he carried. His violin, typical of the small instruments made by the Cora, was strung with three small guitar strings, but with two twisted horsehairs substituted for the fourth. The bow was made of a piece of split bamboo, strung with black horsehair and held taut by inserting his thumb between the hair and the bamboo. This Cora, who called himself José Ram, informed us that he knew hundreds of tunes, but he had time to play only a few, none of which had names. He was in a hurry to depart, telling us that he was six days' journey on foot from his home in Jalisco. After playing five tunes, all of which began and ended in much the same fashion, he readily agreed to sell us his violin and took his departure.

In Nayarit the instrument known as a chirimía is usually made of mahogany, with seven finger holes on the upper side, and one below. The mouthpiece is made by wrapping thread around two strips of palm leaf, with their projecting ends trimmed with scissors after they have been attached to a small tube. Enough thread is added to the base to fit this "embocadura" tightly into the end of the wooden portion. The chirimía is said to antedate the Conquest, but Martí (1955) suggests that the double reed of the oboe-like mouthpiece may have originated in Europe. Whatever the origin of the instrument used in Nayarit, it is a traditional part of most festivals, where it is played to the accompaniment of a home-made snare drum.

We first heard the chirimía on the streets of Compostela, an ancient colonial town some twenty miles south of Tepic. The chirimía player and the drummer had been employed for the Festival del Señor de la Misericordia, with instructions to provide music on the streets between sunrise and sunset. The musicians proved to be brothers, Alfonso and Jerónimo Ramos, from the town of Jala. We discovered later that their father, Refugio Ramos, and his four sons supplied chirimía music on festive occasions for innumerable towns within a wide radius of their home. Eventually we visited Jala where we were cordially entertained by the Ramos family. They assembled their instruments and played them with gusto in their living room, where it was through their kindness and interest that we later recorded the Danza del Arco one Sunday afternoon.

Refugio Ramos proved to be a veritable virtuoso on the chirimía. In his hands it became a most versatile instrument. He and his sons had an almost fantastic repertoire ranging from recent to ancient tunes. But in addition to the current and the traditional they could imitate a Mexican bugle corps or the sounds produced by animals, incorporating such themes as the howling of coyotes or of bird calls into their tunes. The four pieces on the record were selected to demonstrate the ver-

satility of the musicians; they include (1) a modern Mexican corrido, (2) a tune based on the cry of a bird, (3) a tune that is probably a homespun adaptation of an old one, and (4) a tune probably of ancient origin that may have reached México shortly after the Conquest.



A Tarahumar pauses to gaze into the vast Barranca del Cobre, a chasm well over a mile in depth, part of the vast barranca system in the heart of the Sierra Tarahumara of southwestern Chihuahua.

SISOGUICHI

The Jesuit missionary, Father Juan Fonté, reached the rugged Sierra Tarahumara of southwestern Chihuahua in 1608. Despite their long association with missionaries, extending over a period of nearly three and a half centuries, the Tarahumares have resisted the encroachments of Western civilization. Some 40,000 members of the tribe remain as one of the largest and most isolated Indian groups in North America. To a large extent their success in resisting the influx of foreigners stems from the nature of their land and their customs. The high plateau they inhabit, dissected by an extensive barranca system that rivals the Grand Canyon in depth and grandeur, is nearly inaccessible from the west. Furthermore the Tarahumares live in isolated family units rather than in communities. Lumholtz' (1902) description published over a half century ago rather accurately depicts much that exists today.

With some success the Jesuits have made persistent efforts to induce the Indians to settle in villages, particularly when schools and churches have been established. The music of the Tarahumares undoubtedly reflects their long association with the church, and the introduction of violins, guitars, and harmonicas. Father David Brambila, who has lived with the Tarahumares at Norogachi for a quarter of a century and published a scholarly treatise on their language, has been instrumental in introducing some of the songs now heard in the schools and in communities in the Sierra.

We recorded Tarahumar songs and dances at Sisoguichi, where the Jesuit Mission has established schools and assembled students from neighboring settlements. Consequently the Indians boys there knew the dances, the *matachines* and *pascoles*, of Sisoguichi, as well as those of their native communities. Our recordings were made through the kind cooperation of the staff at the Sisoguichi Mission, who assembled an or-

chestra and later a chorus of young girls to sing for us. They also permitted us to invade a dormitory one evening to record the harmonicas that several of the Tarahumar boys could play.

LAKE PÁTZCUARO

The Spanish conquerors who ventured westward early in the sixteenth century encountered the Tarascan Indians, a proud industrious people whom the Aztecs had never conquered. Their domain extended well beyond the boundaries of the present state of Michoacán. Their capital was at Tzintzúntzan, on the shore of Lake Pátzcuaro. Spaniards soon settled in the nearby fishing village of Pátzcuaro, and sought to establish their rule. They were largely unsuccessful until the more kindly disposed Don Vasco de Quiroga became the first Bishop of the province in 1537.

The conquest of the Aztecs was scarcely accomplished when Fray Pedro de Gante established a school of music in Texcoco in 1524. (It was moved to México City in 1527). Such schools were founded to teach the Indians the musical essentials for religious services and the making of musical instruments. Shortly after the conquest there was scarcely a convent or church without its music school. In view of the fact that Don Vasco taught the Tarascans many useful trades as well as the gospel, it is probable that the Tarascans were making their own musical instruments at least four centuries ago. A fair percentage of the guitars in use in México are of Tarascan manufacture, for they are now sold in many parts of the country. By virtue of their central location, their vast population and their amicable relationships dating back to Don Vasco, coupled with their aptitude for song and dance, the Tarascans have probably exerted greater influence on the music of México than any other native people.



Juan Hernández, a native of Santa Fe de la Laguna, a Tarascan village on the north shore of Lake Pátzcuaro. Juan provides music for various dances, including the *Danza de los Viejitos*, staged in neighboring Tarascan towns. Juan may be heard on Band 5, Side 2.

Our Tarascan friends were mostly from the villages of Hihuátzio and Santa Fe de la Laguna, but since we lived near the embarcadero in Pátzcuaro we met a good many Tarascans from the island village of Janítzio. The fund of songs and dances known to our Tarascan friends around Lake Pátzcuaro seemed inexhaustible.

They sang in Spanish as well as in Tarascan, and despite more than four centuries of contact with Spanish influences they evidently preferred their native language. We were particularly fortunate in meeting Juan Hernández, who regularly supplies the music for dances in his native town of Santa Fe de la Laguna. It was through his kindness that we were able to obtain a complete recording of the Danza de los Viejitos, the traditional "Dance of the Little Old Men." This is performed in many of the villages around the Lake as well as elsewhere in Michoacán, and a similar dance is said to antedate the coming of the Spaniards, who introduced the guitar. The one Juan used had been purchased in Quiroga for twenty-five pesos, the equivalent of two American dollars at the current rate of exchange. Juan referred to his instrument as a "guitarra bajita," although it is apparently the same instrument more widely known as a "jarana."

In addition to such musicians as Juan or his less accomplished friends who sang or played largely for their own enjoyment, there are Tarascan mariachis, professionals available for hire at parties or other social affairs. The two whom we recorded were from the island fishing village of Janitzio. While they spoke Spanish, all of their songs were in Tarascan. Their language, like that of other Indian groups, has incorporated Spanish words, but a song memorializing the beloved Spanish priest, Don Vasco de Quiroga, was titled simply "Tata Vasco," and sung in Tarascan. (The word "tata" has been variously translated as "father" or "uncle," but seems to be used as a title of endearment or respect, and Tarascans evidently prefer it to "señor.") Many of their songs have such names as Blue Flower, Orchid Flower, or The Palm, but others are less poetic and include such earthy titles as "How happy I am to have money," or "Aritostón, more or less the equivalent of "This Four-bit Piece."

The village of Pátzcuaro has become something of a resort, attracting well-to-do Mexicans and tourists alike. These visitors make the town an attractive place for itinerant musicians such as the two guitar players who called themselves the "Duo Pátzcuaro." They had served as entertainers in cities as remote as Ensenada in Baja California before their wanderings brought them to Michoacán, and they are, of course, no more typical of Pátzcuaro than they are of other parts of the country. Yet they are representative of the musicians who come and go throughout México, usually younger men who have not yet settled down. In general the tunes they play and the songs they sing are those more universally known, the same ones that can be heard in Los Angeles or San Antonio in the United States.



1. Lesvia Margarita Tarabay de Hart of Tepic, Nayarit. Margarita sings three of the songs (Bands 1-3, Side 1) learned in Santiago, Ixcuintla, during her childhood.

TEPIC AND JALA, NAYARIT

SIDE I, Band 1: LAS INDITAS.

Sung by Lesvia Margarita Tarabay de Hart, accompanied by Pablo Gonzales Solórzano and Roberto del Hoyo on guitars.

Señora Hart learned this song as a child in Santiago Ixcuintla on the coastal plain of Nayarit, but it almost certainly originated in the state of Michoacán, as the words of the song indicate. Also the Tarascan Indian pronunciation of the word "probe" (for 'pobre' meaning 'poor' in Spanish) is retained in the song, even as learned in Nayarit. A Tarascan Indian from the village of Hihuátzio knew a somewhat abbreviated version of the song, with virtually the identical melody.

Somos indita-ra-ras,
 Michoacanita-ra-ras,
 Que ando paseando-lo-lo
 Por lo portal
 Vendiendo guaje-re-res
 Y jícarita-ra-ras
 Y florecita-ra-ras
 Del temporal.
 Pero aunque probe la guarecita
 Pero aseaditas del delantal
 Pero aunque probe la guarecita
 Pero aseaditas del delantal.
 (Repeated)

We are little Indian girls,
 Little girls of Michoacán,
 Who are going to stroll
 Through the portal
 Selling guajes (gourds)
 And jícaras (small bowls)
 And little flowers
 Of the season.
 Even though the little Indian maid is poor
 Her apron is neat and clean
 Even though the little Indian maid is poor
 Her apron is neat and clean.
 (Repeated)

SIDE I, Band 2: HUAPANGO DE LA CHINA.

Sung by Lesvia Margarita Tarabay de Hart, accompanied by Pablo Gonzales Solórzano and Roberto del Hoyo on guitars.

Originally the huapango was a type of fiesta celebrated in the Gulf Coast states of Mexico. Such fiestas were characterized by dances done on wooden platforms. The melodies accompanying the dances were largely derived from sixteenth century Andalusian music and sung by those participating in the fiestas.

The term huapango has been extended to designate a particular sort of song, usually one with a fast rhythm and often poking fun at the sentimental. Presumably the Huapango de la China dates back to Francisco I. Madero, one of the first heroes of the revolution.

China, China, China, Chinita de las pestañas,
Chino su papá y su mamá,
Toda su generación,
Si vieras Chinita yo cuanto te quiero
No mas porque digas que viva Madero!
Si tu me quisieras como yo te quiero
Iriámos los dos a pelear por Madero.

China, China, China,
Como escoba de coco,
Chino su papá y su mamá,
Toda su generación,
Si vieras Chinita yo cuanto te quiero,
No mas porque digas que viva Madero!
Si tu me quisieras como yo te quiero,
Iriámos los dos a pelear por Madero.

THE MAID SERVANT'S HUAPANGO

Maid, maid, maid, little maid of the eyelashes,
Servants your father and mother,
All your generation,
If you were to see how much I love you
Not only because you say "viva Madero!"
If you love me as I love you
Let us both go fight for Madero.

Maid, Maid, Maid,
Like a coconut fibre broom,
Servants your father and mother,
All your generation,
If you were to see how much I love you,
Not only because you say "viva Madero!"
If you love me as I love you,
Let us both go fight for Madero.

SIDE I, Band 3: CANCIÓN DE LA CANTINA.

Sung by Lesvia Margarita Tarabay de Hart, accompanied by Pablo Gonzales Solórzano and Roberto del Hoyo.

This "drinking song" was fairly well known in Tepic, where it was sometimes sung at parties, and quite possibly by the mariachis who supplied music in the cantinas or bars of the city. Its source is obscure, but it could easily have been inspired by songs of a similar nature sung in Europe and the United States.

A mi me gusta el pim-piri-rim-pim-pim
De la botella el pam-para-ram-pam-pam
Con el pim-piri-rim-pim-pim,
Con el pam-para-ram-pam-pam
Y al que no le gusta el vino será un animal,
Será un animal.

Cuando yo me muera,
Tengo ya dispuesto
Y en mi testamento
Que me has enterrar
Que me has enterrar

Al pie de una cuba
Con un grano de uva
Con un grano de uva
Y en el paladar
Y en el paladar.
(Repeat beginning)

For me I like the pim-piri-rim-pim-pim
From the bottle the pam-para-ram-pam-pam
With a pim-piri-rim-pim-pim,
With a pam-para-ram-pam-pam
And he who doesn't like wine will be an animal,
Will be an animal.

When I die,
I have specified
In my will
That I am to be buried,
That I am to be buried.

With a wine cask at my feet
With a grape seed
With a grape seed
On my palate
On my palate.
(Repeat beginning)

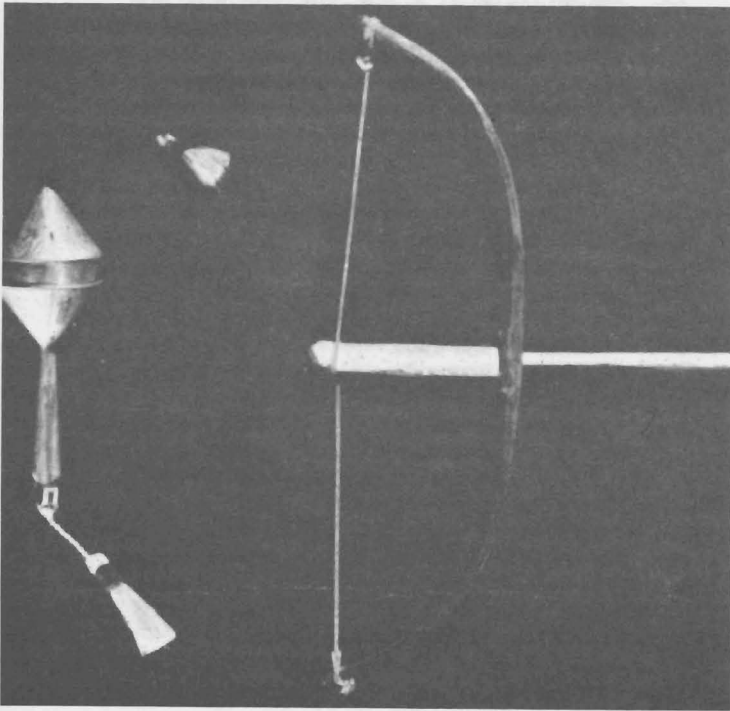
SIDE I, Band 4: DANZA DEL ARCO, TOREADO.

(Dancing, accompanied by fiddle, rattles, and percussion bows).

This is a portion of the "Bow Dance" as performed in Jala, Nayarit. Ten separate melodies are employed for different parts of the dance. These have the following names: Torito (Little Bull), Estrella (Star), El Meloncito (The Little Melon), Zapatito (Little Shoe), Toreado (Bullfight Maneuver), La Culebra (The Snake), Malinche (Malinche, Cortez' mistress and interpreter), El Burrito (The Little Burro), La Sola ("The Lonely One"), and La Cruz (The Cross). Some of these names are reminiscent of those employed to designate square dance figures in the United States, and the nature of the performance is not vastly different from square dancing.

The dance tunes, probably of sixteenth century Spanish origin, but now with an accelerated tempo, are perhaps adapted to Indian rhythm. All parts of the dance begin and end in the same melody, one that bears some resemblance to that of the folk song "Cockles and Mussels."

While this part of the dance was being recorded in the home of Refugio Ramos, with the dancers' feet pounding the earthen floor, a large mongrel dog wandered through the room, catching his



Percussion bow (or arco) and tin rattle (or sonaja) employed in the Danza del Arco in Jala, Nayarit, Bands 3 and 4, Side 1.

tail on the cord leading to the microphone. The yelp emitted by the dog as it fled the slap administered by an onlooker can be heard near the beginning of the dance.

SIDE I, Band 5: DANZA DEL ARCO, LA SOLA.

(Dancing accompanied by fiddle, rattles and percussion bows).

This is the ninth part of the "Bow Dance," described above. Each of the ten parts of the dance is performed in different fashion and to totally different melodies. When performed in the streets there are usually two or three dozen participants, but as staged largely for our benefit there were nine dancers.

SIDE I, Band 6: CORA INDIAN MELODY (Fiddle).

This was recorded on the outskirts of Tepic, but the Cora Indian who played his homemade fiddle was from a settlement six days' journey on foot to the east, in the state of Jalisco. The instrument he played is depicted in figure , along with the much larger violin of Tarahumara manufacture.

SIDE I, Band 7: JUAN CHARRASQUEADO
(Chirimía and Drum).

Played by Alejandro Ramos, accompanied by Jerónimo Ramos.

This is the tune of a popular corrido or folk ballad, that made its appearance in Mexico scarcely a decade ago. A few flourishes have been added in this spirited rendition of it on the chirimía.



Chirimía players at the Festival del Señor de la Misericordia in Compostela, Nayarit. Jerónimo Ramos, with his home made snare drum, accompanied by his brother, Alfonso on the chirimía.

SIDE I, Band 8: EL GUACO BARRANQUEÑO
(Chirimía and Drum).

Played by Refugio Ramos, accompanied by Jerónimo Ramos.

Birds and other animals are imitated or their calls are used as the theme of many tunes played on the chirimía in Nayarit. As far as known these are original, although Refugio Ramos may have devised those played by his sons, one of whom ordinarily played the drum and accompanied the others as well as his father. The "guaco barranqueño" is evidently one of the birds inhabiting the barrancas or canyons adjacent to Jala, but we never succeeded in finding out which bird is so designated locally.

SIDE I, Band 9: LA HUICHOLA.
(Voice, Chirimía and Drum).

Sung and played by Refugio Ramos, accompanied by Jerónimo Ramos.

The chirimía is ordinarily accompanied by a drum, and it is exceptional for a player to sing. Refugio Ramos alternated his instrument with his voice in only this one instance. The words evidently burlesque the neighboring Huichol Indians and the talk of la huichola, meaning "the Huichol Woman," is imitated, apparently in nonsense, but winding up with Spanish in the last verse where, in essence, the song says "Here I've been speaking to you all this time, and you've not understood a single word I've said." This was a source of considerable amusement to the small boys who had gathered around Refugio when he sang.

SIDE I, Band 10: POZO RICO
(Chirimía and Drum).

Played by Refugio Ramos, accompanied by Jerónimo Ramos.

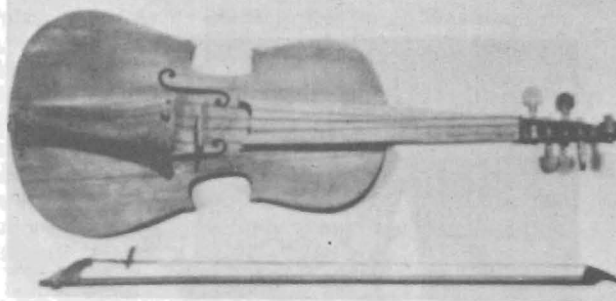
This tune, which bears resemblance to Galician melodies, is doubtless of Spanish provenance, and probably dates back to the sixteenth century. A "pozo" is either a well or a mine shaft, but as used in the title to this tune it probably refers to the latter. The name, "Rich Mine Shaft" may provide clues concerning the origin of the melody.



Ernestina Gaspar, a Tarahumar girl at the Mission of Sisoguichi in Chihuahua. She is heard on Band 1, Side 2.



Family of Tarahumares from Norogachi. They were camping in a cave on the outskirts of Sisoguichi, carrying few possessions except cooking utensils, food and a violin (fig. 9) that the man had constructed himself.



9. Violin of Tarahumar manufacture, patterned after sixteenth century European prototype introduced into Mexico immediately after the Conquest.

SISOGUICHI, CHIHUAHUA

SIDE II, Band 1: MEDLEY OF TARAHUMARA SONGS.

Sung in Tarahumara by Ernestina Gaspar, followed by the girls' chorus at the Sisoguichi Mission.

This is a medley of songs sung by the Tarahumares throughout the Sierra of southwestern Chihuahua. It was composed by Father David Brambila of the Mission at Norogachi, a Tarahumar settlement to the southeast of Sisoguichi.

SIDE II, Band 2: PASCOL OF NOROGACHI

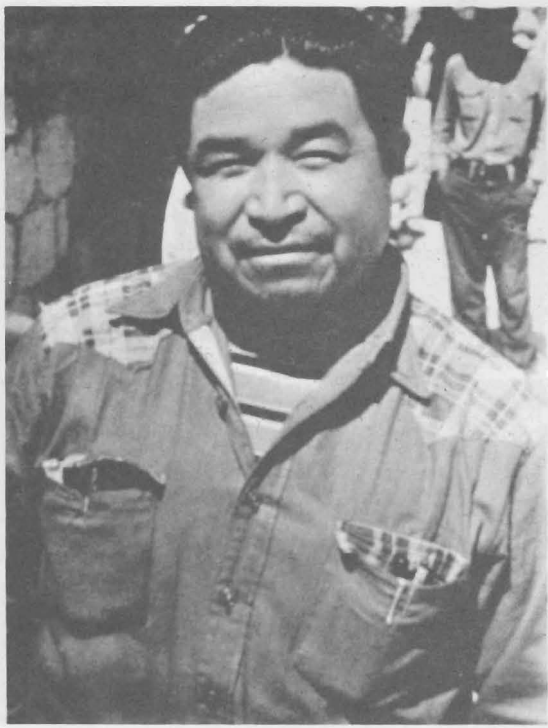
Played on three violins and two guitars by Tarahumares at the Sisoguichi Mission.

This is the music that accompanies the pascol dances performed during Holy Week in the Tarahumara region. Pascol dancers are the central figures in the fiesta, where they perform a fast-stepping dance not unlike that of their Yaqui Indian neighbors in the lower country to the northwest in Sonora. The term pascol supposedly is derived from the Spanish pascual or pascuala, referring particularly to the fiesta at Easter time (Bennett and Zingg, 1935, p. 315).

SIDE II, Band 3: KICK-BALL SONG

Sung in Tarahumara by the girls' chorus at the Sisoguichi Mission.

Kick-ball races occupy a prominent place in the games of the Tarahumares, and in some communities they are held every Sunday. It is a common sight in the Sierra to see men and boys practicing for the races by kicking balls made of the madroño wood as they run along the trails. It is the ambition of every Tarahumar youth to be a great runner, and this song tells the simple story of the little boy who wanted to race up the hill with his kick-ball. The name "Tarahumara" applied by the Mexicans and roughly translated as "foot runners," is derived from "raramuri," which the Indians call themselves.



Francisco Marcos de Cuevas, a Tarahumar at the Mission of Sisoguichi, in Chihuahua. He plays one of the violins in their local orchestra.

SIDE II, Band 6: BAILE DE UNA SONA

Played on jarana by Juan Hernández.

This dance tune was played by Juan Hernández, a Tarascan from the village of Santa Fe de la laguna. His small guitar, or jarana, which he called a "guitarra bajita," was designed for nine strings, with four pegs on each side and one in the middle of the neck. However, Juan had it strung to suit himself, with the last peg in one row omitted.

SIDE II, Band 7: TZUTZUQUE SAN JUAN

Sung in Tarascan by Juan Hernández, accompanying himself on the guitar.



Juan Hernández, with the "guitarra bajita" that he uses to provide the music for the Danza de los Viejitos, the "Dance of the Little Old Men" (Bands 8 and 9, Side 2) in the Tarascan Indian villages surrounding Lake Pátzcuaro in Michoacán. Juan is wearing the painted ceramic mask, part of the colorful costume worn during the dance.

SIDE II, Band 4: MATACHINE OF PAWICHIKI

Played on the harmonica by Gregorio Espino.

Among the Tarahumara matachines are fast-moving, twirling, shifting dances performed by two columns of dancers under the direction of a monarco or leader. Special costumes, which like the dance tunes vary from community to community, are worn by the dancers. Ordinarily violins and guitars furnish the music for the dances, with as many as ten musicians playing their homemade instruments. Several boys at the Sisoguichi Mission knew the matachines of their native towns and could play them on their harmonicas. Such dances are usually performed at church fiestas, but they have also been adopted by the non-Christian Tarahumares, according to Bennett and Zingg (1935).

LAKE PÁTZCUARO

SIDE II, Band 5: TZUTZUQUETZUTZÚMACUA

Played on guitars and sung in Tarascan by Isaiah Jacobo and Ismael Campos.

The Tarascan name for this song was translated into Spanish as Flor de Orquídea, meaning "Orchid Flower." The Indians who sang it are from the fishing village of Janítzio, which is located on an island in Lake Pátzcuaro. These Tarascans are professional musicians who make their living by playing their guitars and singing in the village of Pátzcuaro as well as in their native village. They were en route to their dugout canoe at the embarcadero after a days' work in Pátzcuaro when we induced them to play some of their songs.

A number of Spanish terms have been incorporated into the Tarascan language, the language ordinarily used when one Tarascan speaks to another, even though most of them also speak Spanish. The names of songs may be in Spanish, in Tarascan, or the two languages may be combined, as they are in this song, the title of which can be translated as "St. John's Flower." In view of the fact that virtually all native plants and animals have Tarascan names, it is probable that the plant called St. John's Flower was introduced after the Conquest.

SIDE II, Band 8: DANZA DE LOS VIEJITOS, JUANZUCUARÉCUA

Played by Juan Hernández on the jarana, while imitating dance movements with his feet.

As played by Juan Hernández on his "guitarra bajita," the Danza de los Viejitos or the "Dance of the Little Old Men" had ten parts. This is the fifth part, Juanzucarécua, which was translated into Spanish as "Voltearse," meaning to tumble or turn oneself around. "Los Viejitos" is performed by boys wearing masks and dressed as old men. Three or four kinds of masks were used

at Santa Fe de la Laguna, where they are cast in clay and then painted. Participants in the dance wear broad-brimmed hats from which many ribbons dangle, and they carry stout canes, upon which they lean. The dance is usually a burlesque of the elders of the village, or it may spoof the authorities for their mistakes, with the dancers posing as wise old men remonstrating against injustices.

SIDE II, Band 9: DANZA DE LOS VIEJITOS,
TRES CAMPANITAS.

Played by Juan Hernández on the jarana while imitating dance movements with his feet.

This part of the Dance of the Little Old Men, with a Spanish name meaning "Three Little Bells," is perhaps slightly more melodious than some of the others. However, they are all tuneful, and such names as "Cruzúcuá" (The Cross), "Matóndocua" (Hobbles), or "Serúpacua" (Slide), provide clues concerning the nature of the dance figure or the dancing that accompanies them. Other parts of the dance have such names as "Checánonscua," (Wheat Tamale), "Canácuá" (Crown), and "Tzutucurápíc" (White Flower).

SIDE II, Band 10: LAS BICICLETAS

Played on guitars by the Duo Pátzcuaro.

The tune to this polka can be heard all over Mexico. It is one of the mariachi favorites, but many Mexicans know the words to the song, which is often sung or played by the amateur for his own amusement. It was one of several popular tunes played by the two itinerant musicians who, while in Pátzcuaro, called themselves the "Duo Pátzcuaro."

ACKNOWLEDGMENTS

Aside from the musicians, dancers or singers whose talents made this record possible, many other individuals contributed in one way or another. In Tepic we had the advice and assistance of Micaela de León de Yaeger, and Lewis Yaeger, who was then on the staff of the Instituto Cultural Mexicano Norteamericano de Nayarit. It was through the interest and kindness of the Yaegers that we were able to record the chirimía in Compostela, and to track the instrument to its source in the town of Jala. It was Lewis Yaeger who helped us induce the Cora Indian to play his violin in front of the microphone. It was partly through the Yaegers, Jacobo and Emma Ocegueda, Ramón and Lucretia Gutiérrez and James and Betty Grant that we got to know the Harts. And it was Joel Hart who saved the day for us when our recorder proved to be in need of repair after we had obtained the services of two mariachis to accompany his wife, Margarita, who knew some particularly choice folk songs.

In Jala, where Refugio Ramos and his four sons played their chirimias and drums, it was Señor Ramos who arranged for us to record the Danza del Arco, and sent out the word that brought in the violin player and the dancers.

The trip into the Sierra Tarahumara was made in the company of Dr. Carleton Gajdusek of the

Walter Reed Army Medical Center in Washington, D. C., and Mr. Weldon Heald of Tucson, Arizona, and it was Dr. Gajdusek who introduced us to Padre Luis Felipe Gallegos at the Sisoguichi Mission, where we met Brother Llaguna, Brother Gavilán, and the others who made it possible for us to obtain recordings of Tarahumara music. Nor have we forgotten Brother Leopoldo de León, who repaired our vehicle when we might otherwise have been in difficult straits.

At Pátzcuaro it was through the friendly understanding of Pedro García Ribera that we met his brother-in-law, the musician Juan Hernández, and it was Pedro who assisted us in transliterating Tarascan names for songs or tunes. In fact, had it not been for our good fortune in meeting Pedro the day after our arrival in Michoacán, it is difficult to say what we might have accomplished.

We are grateful to Dr. Rodolfo Ruibal of the University of California at Riverside for transcribing the words to Margarita's songs, and helping us to translate them. It was his father, Rodolfo Ruibal, whose vast knowledge of Spanish music gave us useful leads in trying to trace the origins of some of the tunes heard in Nayarit and Michoacán. Margaret Colbert helped us in making the selection that went on the record. Finally we have frequently called on Dr. Gordon Ekholm of the Department of Anthropology at the American Museum of Natural History for advice in the preparation of the notes.

All of these good friends, the musicians and the authorities in other fields, have our gratitude.

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MASKS DEPICTED ON THE SLEEVE OR COVER

Tarascan lacquer-work masks. These modern examples are carved of wood, and ornamented with the horns of cattle or goats, with burro teeth inserted in the mouth, prior to the application of several coats of lacquer. The mask with the horns, the sort of mask depicted on a Mexican postage stamp issued recently, is one of the few masks of the sort made in Pátzcuaro. The other is from Uruapan, where masks of several styles are made. Lacquer work has a long history in Mexico, and it was a finely developed art long prior to the arrival of the Spaniards.