



Smithsonian Folkways Recordings, Center for Folklife Programs and Cultural Studies  
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INDIAN FIDDLE MUSIC OF THE AMERICAS



WOOD  
THAT  
SINGS



Presented by the National Museum of the American Indian, Smithsonian Institution

This anthology of Indian fiddle music of the Americas features performances by Indian musicians from Nova Scotia and Manitoba to North Dakota and Arizona, to Mexico, Peru, and elsewhere in Latin America. Using this most popular of instruments as a way to explore the great variety and creativity of Indian musical traditions—from chicken scratch and Santiago dances to the indigenous Apache fiddle—this recording expresses the capacity of Native cultures to adapt and synthesize non-Native influences.

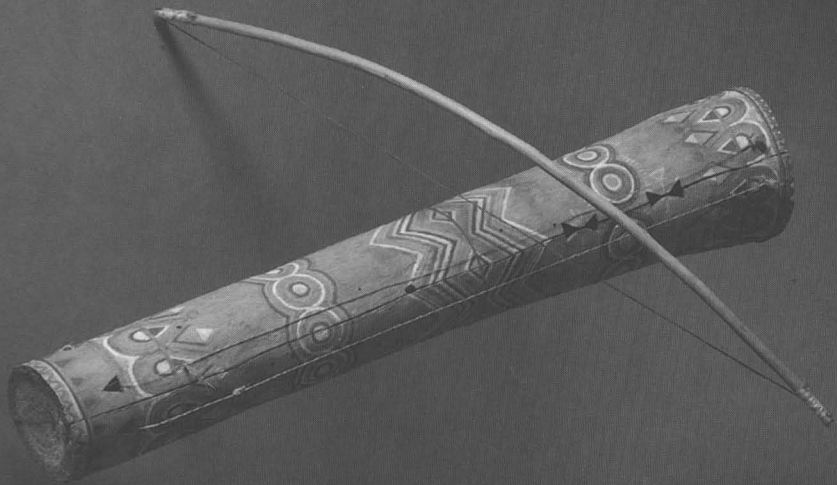
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1. **Violín José Enrique Benítez**,  
*Chapaco*. Bolivia
2. **La Guaneña** Danubio Azul group  
(the Talcán Naspirán family),  
*Quechua*. Colombia
3. **Danza a Santiago (excerpt)**  
Townsppeople of Llacuari Pueblo,  
*Quechua*. Peru
4. **Kariso** Antonio Lorenzano,  
*Warao*. Venezuela
5. **Araku** Gervasio Martinez and  
Mario Silva, *Mbya*. Argentina
6. **Nantu ("Luna")** Pedro Nayap,  
*Shuar*. Ecuador
7. **Yan Tox** Mateo Mo Xal and  
Crisanto Coc, *K'ekchi Maya*.  
Guatemala
8. **Jacaltenango** Grupo Jolom  
Conob (Basilio Pedro and Nicolás  
Pedro), *Kanjobal Maya*.  
Guatemala
9. **Aires Fandango** Marcelino Poot  
Ek, Pedro Ek Cituk, and Esteban  
Caamal Dzul, *Yucatecan Maya*.  
Mexico
10. **Tzacamson** Townsppeople of  
Tancanhuitz (Ciudad Santos),  
*Tenek*. Mexico
11. **Son para entregar a la novia**  
José Augustin Cruz and José  
Martin Cruz, *Nahua*, Mexico
12. **Wiricuta** Mariano, Pablo,  
Rosenda, and Agustín, *Wirrarica*  
(*Huichol*). Mexico
13. **Melody played on the enneg**  
(excerpt) Francisco Barnett  
Astorga, *Konkaak (Seri)*. Mexico
14. **I'll Go with You** Chesley Goseyun  
Wilson, *San Carlos Apache*.  
Arizona
15. **Pahko'ola Dance Song** Yaqui  
*Pahko'ola* and Deer Singers.  
Arizona
16. **Never Alone** San Xavier Fiddle  
Band, *Tohono O'odham*. Arizona
17. **Strathspey and reel medley** Lee  
Cremo Trio, *Mi'kmaq*. Cape  
Breton, Canada
18. **Jig medley** Lee Cremo Trio,  
*Mi'kmaq*. Cape Breton, Canada
19. **Finale medley** Lawrence "Teddy"  
Boy" Houle, *Ojibwe*. Manitoba,  
Canada
20. **Eagle Island Blues: Athapaskan  
Love Song** Bill Stevens,  
*Gwich'in*. Alaska
21. **Turkey in the Straw** Georgia  
Wettlin-Larsen, *Assiniboine  
Nakota*. Wisconsin
22. **Road to Batoche** Jimmie  
LaRocque, *Turtle Mountain  
Chippewa (Métis)*. North Dakota
23. **Big John McNeill** Jimmie  
LaRocque, *Turtle Mountain  
Chippewa (Métis)*. North Dakota



**White Mountain Apache**  
*nadah benagolze* (violin and bow).  
Agave, pigment, and baling wire with painted  
decoration, horsehair strings. 67.3 x 16.6 cm.  
Photo by David Heald. (20.7147)

## ❖ WOOD THAT SINGS ❖

### Indian Fiddle Music of the Americas

Presented by the National Museum of the  
American Indian, Smithsonian Institution

- 1. Violín** José Enrique Benítez, *Chapaco*.  
Bolivia 2:52
- 2. La Guaneña** Danubio Azul group (the Tulcán  
Naspirán family), *Quechua*. Colombia 2:31
- 3. Danza a Santiago (excerpt)** Townspeople  
of Llacuari Pueblo, *Quechua*. Peru 2:59
- 4. Kariso** Antonio Lorenzano, *Warao*.  
Venezuela 1:17
- 5. Araku** Gervasio Martínez and Mario Silva,  
*Mbya*. Argentina 2:06
- 6. Nantu ("Luna")** Pedro Nayap, *Shuar*.  
Ecuador 3:35
- 7. Yan Tox** Mateo Mo Xal and Crisanto Coc,  
*K'ekchi Maya*. Guatemala 2:05
- 8. Jacaltenango** Grupo Jolom Conob (Basilio  
Pedro and Nicolás Pedro), *Kanjobal Maya*.  
Guatemala 3:49
- 9. Aires Fandango** Marcelino Poot Ek, Pedro  
Ek Cituk, and Esteban Caamal Dzul, *Yucatecan  
Maya*. Mexico 4:36
- 10. Tzacamson** Townspeople of Tancanhuitz  
(Ciudad Santos), *Tenek*. Mexico 1:53
- 11. Son para entregar a la novia** José Augustin  
Cruz and José Martín Cruz, *Nahua*. Mexico 3:58
- 12. Wiricuta** Mariano, Pablo, Rosenda, and Agustín,  
*Wirrarica (Huichol)*. Mexico 2:03
- 13. Melody played on the enneg (excerpt)**  
Francisco Barnet Astorga, *Konkaak (Seri)*.  
Mexico 1:45
- 14. I'll Go with You** Chesley Goseyun Wilson, *San  
Carlos Apache*. Arizona 3:22
- 15. Pahko'ola Dance Song** Yaqui *Pahko'ola* and  
Deer Singers. Arizona 3:35
- 16. Never Alone** San Xavier Fiddle Band, *Tohono  
O'odham*. Arizona 2:12
- 17. Strathspey and reel medley** Lee Cremona Trio,  
*Mi'kmaq*. Cape Breton, Canada 4:47
- 18. Jig medley** Lee Cremona Trio, *Mi'kmaq*. Cape  
Breton, Canada 5:11
- 19. Finale medley** Lawrence "Teddy Boy" Houle,  
*Ojibwe*. Manitoba, Canada 7:23
- 20. Eagle Island Blues: Athapaskan Love Song**  
Bill Stevens, *Gwich'in*. Alaska 4:25
- 21. Turkey in the Straw** Georgia Wettlin-Larsen,  
*Assiniboine Nakota*. Wisconsin 1:14
- 22. Road to Batoche** Jimmie LaRocque, *Turtle  
Mountain Chippewa (Métis)*. North Dakota 2:27
- 23. Big John McNeill** Jimmie LaRocque, *Turtle  
Mountain Chippewa (Métis)*. North Dakota 2:07

## ❖ F O R E W O R D ❖

This recording gives me special satisfaction, the kind that comes from a project that reveals something new, that opens the door to further exploration. Although it should really be no surprise to learn that the violin—whose queenly reign extends from the classical concert hall to the bluegrass stage—should be a potent and ubiquitous force in the Native music of this hemisphere, no recording that I know of has ever before brought this knowledge to light. That situation has been happily corrected with *Wood That Sings*, the second album produced by the National Museum of the American Indian (NMAI) and the Smithsonian Folkways label.

Through the experienced ear and expert guidance of renowned ethnomusicologist Charlotte Heth, NMAI's Assistant Director for Public Programs, we are taken on a compelling cultural journey in which one musical instrument seems to morph and permute as we travel over a vast aesthetic, and literal, landscape of Native cultures. On one level, the dramatically different sounds and influences you will hear between, say, the Celtic-based music of the hemisphere's northern tier and the haunting, almost avant-garde-sounding music of Ecuador simply reflect the rich diversity of Native American cultures. At the same time, however, the eclectic nature of the music reminds us of the inspiring capacity of Native cultures to adapt and synthesize non-Native elements. Adaptation has not only been a survival strategy for Native peoples, but a testament to the inherent vitality and creativity of Indian cultures.

I want to offer the museum's thanks to all the musicians, scholars, and others who helped us with their artistry, research, and expertise. As "compact" as these discs may be, their realization depends on an extraordinary degree of collaboration and cooperation among a sizable number of people.



**Mountain Eagle and his family**  
ca. 1900. New York City.  
Photo by Jacob Riis. Courtesy  
Museum of the City of New York.

I also want to single out Chesley Wilson for a special word of gratitude. It was Chesley, a National Heritage Award winner for his work in preserving traditional Apache culture, who gave us the title for this album, which comes from the Apache word for violin. "Wood that sings" seems to me the perfect metaphor for this recording: it animates and redefines our concept of the fiddle in a way that—so characteristic of the Native mind—sees life and music everywhere in creation.

—W. Richard West, Director (*Southern Cheyenne and member of the Cheyenne and Arapaho Tribes of Oklahoma*)

## ❖ I N T R O D U C T I O N ❖

Although I made music from the time I could talk and studied music from the time I could read, I was twelve years old before I realized that the country fiddle I heard in Oklahoma was the same instrument as the violin in the Tulsa Philharmonic Orchestra—their sounds, styles, and repertoires were radically different. In *Wood That Sings: Indian Fiddle Music of the Americas*, not only do the sounds, styles, and repertoires differ, but the fiddles themselves are of different sizes, different shapes, and different numbers of strings. And the fiddlers play in different ensembles—choosing among horns, whistles, flutes, bells, voices, drums, guitars, harps, rattles, and other instruments.

The mission of the National Museum of the American Indian is: "...to recognize and affirm to Native communities and the non-Native public the historical and contemporary cultures and cultural achievements of the Natives of the Western Hemisphere...." In trying to fulfill this mission, we have chosen to rely not only on exhibits and books, but also on expressive cultures—music, dance, storytelling, arts demonstrations, film, video, radio, and computer technology. The museum's artifact collection numbers at least one million, 30 percent of which is from Central and South America.

Our first album of music, *Creation's Journey: Native American Music Presented by the National Museum of the American Indian*, surveyed Native music of the Western Hemisphere and featured a variety of musical styles. Since most indigenous music in the United States is vocal, we were struck by the variety of instruments used in Central and South America—and particularly by fiddle (violin) music. We compiled *Wood That Sings* to show the variety, ingenuity, and adaptive techniques of Native musicians, choosing both historic and contemporary fiddle music by Native Americans from the United States, Canada, and Latin America.

The players and singers represent ancient, living traditions along with innovations and crossovers to Euro-American music. The fiddle itself, as far as we know, has non-American

origins, but the Natives of the Americas have, for centuries, manufactured their own fiddles, adapted European fiddles to their own styles, added their own ceremonial and social contexts, and combined them with other instruments, voices, and whistles in ensembles found nowhere else. The Seri and Apache one-string fiddles (probably based on earlier musical bows) may be truly indigenous.

For centuries in the United States and Canada, Indian people were pushed back from their borders and colonized by recurring waves of northern and western Europeans, Mediterranean Europeans, Russians, and Mexicans. These invasions and forced removals caused rapid changes to Native life and culture, introducing new technology, new economic systems, and new religions. Music, as a communal activity and necessary source of spiritual power, simultaneously perished, flowered, and remained the same, depending on the geographical area and the circumstances of colonization. New kinds of musical instruments and new musical genres offered Native Americans a variety of choices for practicing this important art form.

We are fortunate to have had the assistance of ethnomusicologist Daniel Sheehy with the Latin American portion of *Wood That Sings*. Dr. Sheehy, an expert in the field of Latin American music, chose the Latin American material on this album and provided insightful texts on these selections.

The recordings contained herein come from a variety of sources—archives in the United States and Latin America; the concert and public radio series *Folk Masters*; National Museum of the American Indian presentations; festivals in Latin America; and both studio and field recordings by contemporary scholars. Several of the artists agreed to record for the project during visits to Washington, D.C., and New York City.

Many of the selections on this album feature vocalists who sing in Native languages, Spanish, or English. All represent time-tested traditions that are tied to agricultural rituals and lifeways, or to occasions for entertainment.

—Charlotte Heth, Assistant Director for Public Programs (Cherokee)

## ❖ THE VIOLIN IN NATIVE LATIN AMERICA ❖

Native America south of the United States spans a vast area—Mexico, Central America, South America, and the Caribbean—and embraces an enormous diversity of Native cultures. The Native languages spoken are many; in Mexico alone, 54 distinct languages remain. The climates in which Native people live range from lowland tropics to the high, arid Andean Altiplano ("high plain"). In population size, American Indian groups range from the large numbers of descendants of the great Aztec, Mayan, and Inkan civilizations to small, nomadic tribes of 100 or fewer. In some regions, they are the dominant population; in Guatemala, indigenous peoples constitute the majority. In others—the Caribbean, for example—there may be only archaeological remains or faint cultural or racial traits that evidence their former presence. In the processes of colonization and of *mestizaje*, or cultural mixing, that followed the arrival of Europeans (mainly Spanish and Portuguese) and their African slaves beginning at the turn of the 16th century, many American Indian cultures ceased to exist, others strongly resisted acculturation, and still others borrowed from their new cultural neighbors or forged new identities as they intermingled.

A cross-cultural look at the use of a single musical instrument—the violin—can tell us much about the past centuries of Native creolization and about the enduring nature of Indian cultures south of the United States. In the 16th through the 18th centuries, Catholic missionaries, those of the Franciscan and Jesuit orders especially, found music to be a highly effective means of engaging Indian people in order to indoctrinate them in Christian belief and ritual. In certain pre-Columbian cultures, musical performance had been a very public, socially prestigious, and central aspect of religious devotion. The musical skill brought to the practice of the new Christian religion was praised by European authorities for its excellence at the same time that Native zeal was condemned, as instrument-wielding Indian musicians packed many churches and disrupted ritual decorum.

During colonial times, generally beginning in the early 1500s and coming to a close in Latin America in the early 1800s, the violin, along with the guitar and harp, was the most important chordophonic string instrument in Iberian musical culture. In the Americas, the most widely accepted form of violin has been the "standard" four-string variety that took shape in 17th-century Europe, though other shapes and sizes of the instrument—such as the smaller, vertical-held *rabel* and the bowed monochord—were also taken up by Indian people.

The violin is often pointed to as clear evidence of European cultural influence in American Indian cultures. Indeed, the instrument's widespread acceptance is testimony to the special attraction of the European violin in early colonial times, considering that, apart from the musical bow, chordophones were virtually non-existent in pre-Columbian life. When viewed more closely and within this broader musical and cultural context, however, the Indian violin's construction, the manner in which it is played, its repertoire, and the cultural significance of the performance context of which it is a part more often point to the contrary—the persistence of Native culture in the midst of a politically and



**Tzotzil musicians**, ca. 1900.  
Chamula, Chiapas, Mexico. (N17142)

economically dominant non-Indian society. Cultural borrowing among Native groups occurred long before the arrival of Europeans to the Americas, and the incorporation of a musical instrument such as the violin into cultural practice is not necessarily a sign of outside cultural dominance. Furthermore, many of the violins heard on the Latin American selections of this recording have been modified in construction to suit local performances or necessity (e.g., fewer than four strings, non-European tunings, the zinc top of the Shuar *kitiar*, the unused fourth peg of the Mayan violin), while others retain a distinctive form introduced at least three centuries ago, rather than slavishly evolving along with the violin of more European cultures. Many Indian violinists continue the long-held practice of supporting their instruments against their chests rather than under their chins, as preferred by most modern non-Indians. The repertoire played by the violinist may be subtly or blatantly non-European, such as when accompanying a shamanic song to communicate with the supernatural. Or it may be closely tied to the deeply traditional devotional purpose of dance (as with the Mbya), allied with Indian elements of a wedding ceremony (as with the Nahua), or customarily associated with a season of year (as with the more creolized Chapacos of Bolivia).

Clearly, the violin is a musical instrument of major importance to Latin American Native people (though it is worth noting that for some groups, particularly those South American cultures more isolated from European contact, it plays no role at all). While in some cultures custom dictates the use of the "standard" violin and readily acknowledges its non-Indian origins, in other traditions people see their special style of violin as exclusively their own, and they do not consider it to be related to instruments of other cultures. The Indian fiddle, its music, and its function vary greatly across the Americas and can tell us much about the diversity, lifeways, and persistence of Indian cultures after five centuries of its acceptance and evolution as a Native musical instrument.

—Daniel Sheehy, ethnomusicologist

#### 1. **Violín / Chapaco / Bolivia.**

José Enrique Benítez, violin. Colón Sud, Bolivia. From *Música Chapaca de los valles y el altiplano de Tarija*, Serie Documentación Etnomusicológica Número 4, Centro Pedagógico y Cultural Simón I. Patiño, Cochabamba, Bolivia, 1991. Recorded in 1991 during the festival Música Tradicional Chapaca, Tarija, Bolivia, by Antonio Mejía and Pablo Yaksic. Selection provided by Oscar Tavel, Director, Centro Pedagógico y Cultural Simón I. Patiño, Cochabamba, Bolivia.

The Chapaco are a heterogenous people who inhabit the high plateaus and valleys of the western part of the Department of Tarija in the southern Andes of Bolivia. Their mestizo (mixed) culture emerged in the 16th century when Spanish colonizers and the local indigenous population united to ward off their common Chiriguano enemy. The term "Chapaco" is probably derived from the Quechua language and refers to the *campesinos* (land laborers) in the region. While the Chapaco speak Spanish infused with Quechua and Guaraní terms, and maintain many Andean indigenous beliefs and practices, they differentiate themselves from their indigenous neighbors and consider themselves heirs of a more Hispanic tradition.

The violin undoubtedly was introduced by Spanish missionaries and retains some identity with the Christian calendar—the Easter season in particular—though it is played more for dancing and merry-making than for religious devotion. According to deeply rooted indigenous tradition of the region, musical instruments are associated with particular periods of the year, principally the rainy and dry seasons. Thus, the *erke* (bull's horn with a vibrat-

ing reed mouthpiece) is used to play lively music during the period between the All Saints feast at the beginning of November and Carnival in mid-February, events demarcating the rainy season. Similarly, the dry season is the time for the sad sound of the *caña* (transverse trumpet made of a long length of cane reed with a cowhorn attached at one end). The violin, brought in colonial times, also became associated with a season, though it was the "imported" Easter season. Today, the violin is increasingly heard year round, as outside musical customs penetrate the area.

The Chapacos fashion their violin from a single piece of walnut, cedar, or willow for the instrument's bottom, sides, and handle. Other materials include a pinewood cover, orangewood pegs, and a horn tailpiece. An orangewood bow employs a screw system for the tightening of the horsehair strings. The strings are tuned in fifths, similar to the European violin.

—Daniel Sheehy

#### 2. **La Guaneña / Quechua / Colombia.**

The Danubio Azul group (the Tulcán Naspirán family) performing on violin, *tambora* (drum), *baritono* (baritone horn), and *tiple* (soprano guitar). Recorded outdoors, near San Juan de Pasto, Nariño Province, Colombia, December 1980. Selection provided by Benjamín Yépez, Instituto Colombiano de Cultura, Bogotá, Colombia.

"La Guaneña" (The Woman from the Town of Guan) is considered to be the unofficial "anthem" of the city where this selection was recorded—San Juan de Pasto, the capital of the Department of

Nariño in southern Colombia. It is a *pasillo*, an important musical genre of the region, and it evokes a sense of regional identity and patriotism through its association with the women from Nariño who fought in the battles of independence from Spain in the early 1800s. Most people of Nariño are of a *raza mezclada* (mixed race) of strong indigenous extraction. They speak Spanish intermingled with many Quechua words.

The Danubio Azul ensemble, comprised of members of the Tulcán Naspirán family, performed this version of "La Guaneña" in Pasto in 1980. This performance is unusual in that "La Guaneña" is typically performed by flutes, guitars, percussion instruments, and voice, rather than by the combination of the small baritone horn with the violin, *tambora* (drum), and *tiple* (soprano guitar).

—Daniel Sheehy

**3. Danza a Santiago (excerpt) / Quechua / Peru.** Performed by the townspeople of Llacuari Pueblo on violin and *wakrapuku* (trumpet fashioned from animal horns), with vocals. Recorded by Raúl Romero at Llacuari Pueblo, Jauja Province, 1985. Selection provided by María Eugenia Ulfe, Archivo de Música Tradicional Andina, Pontificia Universidad Católica del Perú, Lima, Peru.

In the Mantaro Valley of central Peru, the mestizo population continues the annual custom of the *herranza*, a private event to promote fertility celebrated by families who own livestock. An ancient ritual paying homage to the *wamani*, an Andean deity associated with the mountains and the proprietor of crops and livestock, is at the core of the *herranza*. While some mestizos no longer believe

in the *wamani*, others fear and revere him. For those who continue the belief, there is no contradiction in the coincidence of the *herranza* ritual with the patron saint day of Santiago (Saint James) on July 25. The *wamani* is related to a mythical bird linked with war and has connections to lightning; Santiago is associated with war and is "the son of thunder."

The ritual of the *herranza* has as many as 18 stages, each of which is accompanied by specific music. Certain *tonadas* (melodies) correspond to specific kinds of animals (e.g., cattle, sheep, llamas, horses) to be branded and to each stage of the ritual. The *tonadas* are sung by a female *cantora* (singer) and are accompanied by violin, *tinya* (small two-headed drum), and one or two *wakrapukus* (trumpet fashioned from animal horns). The single violinist plays an introduction that is standard or similar for all the *tonadas*, and when the *cantora* begins to sing, he accompanies her in a heterophonic style. The *tinya* provides a constant rhythmic pulse, and the *wakrapukus* join in intermittently. Only women sing the *tonadas*, and only men play the violin and *wakrapuku*. The *wakrapukus* are performed exclusively for the *herranza* and must undergo an annual ritual preparation. The violin and *tonada* repertoires are also exclusive to the *herranza* ritual and require the services of specialists who often must be hired from higher, more isolated regions, where the belief in the *wamani* and the ritual tradition persist most strongly.

—Daniel Sheehy

#### **4. Kariso / Warao / Venezuela.**

Antonio Lorenzano, performing on a *seke-seke* (violin). Recorded by Gladys Alemán at Morichito, Territorio Federal Delta Amacuro, Venezuela, 1978. Selection provided by Terry Agerkop, Musicologist, Fundación de Etnomusicología y Folklore (FUNDEF), Caracas, Venezuela.

The Warao Indians live in eastern Venezuela and western Guyana, and are a fishing people; *wa* means "canoe" and *arao*, "owners of." Until recently, Waraos lived in virtual isolation, preserving their traditions and culture. String instruments (chordophones) have been documented among the Warao since the 19th century. Dwelling in swampy areas of the Orinoco River Delta, the Warao took boughs of the *eta* tree and strung its natural fibers over the hollow part of the bough, creating an idiophone. With this handmade instrument they made music and danced. String instruments have been part of the Warao culture for so long that today the people consider their European-derived violin, called *seke-seke*, to be one of their indigenous instruments. (*Seke-seke* is probably an onomatopoeic word in the Warao language.)

According to Warao folklore, a creature named Nakurao, half-man and half-monkey, built the first violin and sent it by ship to the Warao. But before he sent it off, his enemy the jaguar came to his house and threatened to kill and eat him. Nakurao told the jaguar to wait, he would play him some music on his new violin. The beautiful music entranced the jaguar, and all the animals who lived near Nakurao. They danced for hours. Afterward the jaguar would not eat the monkey-man because he was a musician.

Today, the Warao play the *seke-seke* solely for entertainment, and its repertoire is mainly dance songs. Typically, men play it at home for their own enjoyment, often with family members nearby tending to their chores.

—from Dale A. Olsen, *Music of the Warao of Venezuela: Song People of the Rain Forest*. Gainesville: University Press of Florida, 1996.

#### **5. Araku / Mbya / Argentina.**

Gervasio Martínez, five-string guitar; Mario Silva, *rabel* (three-string violin). Recorded by Irma Ruiz, Instituto Nacional de Musicología, Buenos Aires, at Fracran, Colonia Gobernador Lanusse, Argentina, 1977. Selection provided by Irma Ruiz.

Approximately 1,500 Mbya live in small villages of about 80 people in the northeastern Argentine province of Misiones. Related ethnically to the Guarani, they migrated to Argentina from Paraguay in small groups over several decades beginning around 1870. While the motives for their migration were varied, their religious leaders were driven primarily by the search for *Yvy mara ey*, "the Land without evil." In this land, the Mbya, through observance of culturally determined ethical and religious customs, may live eternally in ideal conditions without having to endure the trials of death first. These customs basically include participation in the dances and songs of religious rituals. In the villages that possess a religious leader and an *opy* (prayer house), the practice of sacred music is very intense and has contributed to the strong continuity of Mbya culture over five centuries of conquest and colonization. In the *opy*, they perform daily rituals to the four gods—*Namandu*, "the Creator," god of



the sun and fountain of light; Karai, god of fire; Tupa, god of rain, lightning, and thunder; and Jakaira, god of the mist and source of knowledge—and to the children of the gods.

The *guitarra* and *rabel* resemble early Spanish counterparts, though the Mbya consider these instruments to be exclusively their own. Despite the fact that many Mbya have accepted the modern six-string guitar (known to them as "Paraguayan guitar") with its standard tuning and technique, they preserve the *guitarra* and *rabel*, along with the distinctive tuning and technique of these instruments, as the basic accompaniment for their rituals.

This selection, entitled "Araku" (a bird of the Rallidae family), is from the dance music repertoire. It accompanies the *yeroki sondaro* (soldiers' dance), a dance performed in the *oka*, the area outside the *opy*, during the first portion of the daily dance ritual that metaphorically warns of the protection the Mbya offer the dwelling of their gods. While the *guitarra* and *rabel* are performed exclusively by men, adults and young people of both sexes participate in the dance. The portion of the ritual in the *oka* lasts perhaps two hours until the sun sets and the religious leader and his spouse lead the way into the *opy*.

—Dr. Irma Ruiz and Daniel Sheehy

#### 6. Nantu ("Luna") / Shuar / Ecuador.

Pedro Nayap, *kitiar* (two-string violin) and vocal. Recorded by Rolando García and Dr. Carlos Alberto Coba at Taisha, San Luis, 1975. Selection provided by Terry Agerkop, Musicologist, Fundación de Etnomusicología y Folklore (FUNDEF), Caracas, Venezuela.

This song is about a woman named Nantu (Moon) who says, "I am like the moon that comes to you and then leaves." The recording is a good example of the distinctive Shuar approach to combining fiddle and voice. The Shuar's *kitiar* or *keeter* is an indigenous violin with two to four strings, played by males and held perpendicular to the chest. The Shuar violin is carved from a single piece of cedar wood. A zinc top covers the acoustic box with lines of holes that imitate the F holes found on the European violin. In this selection short phrases repeat, like musical thoughts, in a triple meter, but also with a strong, steady pulse. The fiddle and vocal melodies coincide. Shuar music often combines a "drone" and a melody, played simultaneously by the violinist. Sometimes the drone-like pitch has a shimmering undulation to it.

Shamans (medicine men with supernatural powers) use the violin in their healing rituals. They drink a hallucinogenic brew called *natema* to enter a trance that facilitates contact with the spirit helpers. Shamans are able to inflict illness by the same methods, according to Shuar belief.

The Shuar are sociable people who host frequent parties involving manioc beer-drinking and dancing, where the violin is played for purely entertainment purposes. Young men also play love songs on their musical bows, invoking magic they believe will cause their girlfriends to think of them.

—Daniel Sheehy

7. Yan Tox / K'ekchi Maya / Guatemala.  
Mateo Mo Xal, violin; Crisanto Coc, harp. From *Música Indígena de Guatemala*, Casa K'ojom, Antigua Guatemala, Guatemala, 1987. Recorded by Samuel Franco Arce on 7 September 1986 at the Fiesta patronal de Santa María Cahabón, Alta Verapaz, Guatemala.

(See next selection for notes on this piece.)

8. Jacaltenango / Kanjobal Maya / Guatemala.  
Grupo Jolom Conob: Basilio Pedro, violin; Nicolás Pedro, guitar. From *Música Indígena de Guatemala*, Casa K'ojom, Antigua Guatemala, Guatemala, 1987. Recorded by Samuel Franco Arce on 12 February 1987 at the Fiesta patronal de Santa Eulalia, Huehuetenango, Guatemala.

While no string instruments were known to have existed in pre-Columbian times among the Maya of what is now Guatemala and southern Mexico, three of the principal Mayan instruments since early contact with the Spanish have been the violin, harp, and guitar—the three most prominent string instruments of the colonial period. The Maya have treated the instruments in their own way; for example, the violin usually has four tuning pegs, but only three strings are used. The violinist may also slide his fingers when playing the melody, creating a sound similar to the Mayan singing style. All three instruments are fabricated locally and differ in size and construction from the "standard" violin and guitar, and other kinds of Mexican diatonic harps.

Today, a great diversity of Mayan groups continues to exist—there are 24 distinct languages still spoken—and many of them continue to include the

violin, in various combinations with other instruments, in ceremonies of religious devotion. Many Maya believe that their traditional music was composed in primordial times by their ancestors and possesses magical qualities. Thus, pleasing the ancestors may be foremost in the musician's mind, and the musical performance may reflect this. These two examples from the K'ekchi and Kanjobal Maya, respectively, of Guatemala typify the manner in which short melodic phrases are repeated at length, often with subtle variations. The first piece, "Yan Tox" (Sebastián Tox), was recorded at the Santa María Cahabón patron saint celebration in Alta Verapaz in 1986. The second, entitled "Jacaltenango" (the name of a town), was performed in 1987 by the Grupo Jolom Conob ("Head of the Town") during the patron saint festivities for Saint Eulalia in Huehuetenango.

—Daniel Sheehy

9. Aires Fandango / Yucatecan Maya / Mexico.  
Marcelino Poot Ek, violin; Pedro Ek Cituk, *tarola* (snare drum); Esteban Caamal Dzul, *bombo* (bass drum). From *Sonidos del México Profundo: Primer. Encuentro Mayapax de la XEPET*, Instituto Nacional Indigenista, Mexico City, Mexico, 1994. Recorded by Fabián Dzul Baeza and Filemón Ku Che in Quintana Roo State, Yucatan Peninsula, 1993. Selection provided by Carlos Zolla, Director de Investigación y Promoción Cultural, Instituto Nacional Indigenista.

*Mayapax* or Maya music from Felipe Carrillo Puerto, in the Mexican state of Quintana Roo, combines pre-Hispanic and European elements, and is part of the Maya-Catholic religious ritual. According to

local oral tradition, *Mayapax* dates back to a 19th-century indigenous rebellion known as the War of the Castes. At that time, the Maya organized a political and military structure modeled after the Spanish town hall that played an important role in Mayan resistance to Mexican rule. Within this hierarchical organization, musicians were indispensable personages who offered their *sones* (tunes) to the Holy Cross. Eventually the Maya emigrated from this ancient sanctuary of the Holy Cross, later named Felipe Carrillo Puerto, but continued the group. Members organized fiestas and ceremonies in other sanctuaries, including X'cocal Guardia, Chumpon, Chanchah Veracruz, and Tulum. The Maya's sacred repertory has hardly changed since the War of the Castes. Musicians perform the *sones*, following tradition, on religious holidays in the sanctuaries. "Aires Fandango," however, relates to Mayan music played for secular occasions such as dances or bullfights.

The *Mayapax* of Felipe Carrillo Puerto is performed by one or two violins, a *bombo* (bass drum), and *tarola* (snare drum). Sometimes a trumpet is added. The *bombo* and *tarola* are handmade by the musicians, who hollow out cedar trunks, which they cover with deerskin. Some musicians also make their own violins from local woods, using animal gut for the strings and hemp for the bow. "Aires Fandango" is a genre of dance music similar to the Spanish-derived *jarana* of Yucatecan mestizos.

—Daniel Sheehy, Victor Canto Ramirez,  
and Marina Alonso Bolaños

#### 10. *Tzacamson* / Tenek / Mexico.

Performed by the townspeople of Tancanhuitz (Ciudad Santos), San Luis Potosí, Mexico. From *Música Huasteca INAH-03*, 1963–64. Selection provided by FONOTECA-Instituto Nacional de Antropología e Historia.

*Tzacamson*, meaning "small dance," is representative of the celebratory religious dances of San Luis Potosí, in the region of Mexico known as the Huasteca. Dancers form two lines in front of the musicians, one of whom plays a small, 29-string harp, and the other a *rabelito*, or little violin, with two strings. The instruments suggest that the dance's origin may be rooted in the first part of the colonial era.

Following the Spanish conquest in the early 1500s, inhabitants of the Huasteca region comprised three ethnic groups—Tenek (previously known as Huasteco), Nahuatl speakers known as Mexicanor, and European. The Tenek are related to the ancient Maya, and the Nahuatl speakers to the Aztec civilization. The ethnic groups preserved their Native cultures, including languages, dress, and occupations, but their shared community also gave rise to common cultural elements.

A strong religious purpose unites the music and dance of the indigenous groups inhabiting the Huasteca region. For instance, the dances are a form of adoration of the Catholic patron saints, and at the same time invoke the magical powers of the universe that can influence personal actions. Although the dances share pre-Hispanic and European elements, they also combine contemporary musical forms in a process of continual renewal.

—Daniel Sheehy and Arturo Warman

#### 11. *Son para entregar a la novia* (Xalsokoxochitl y Xochison: Dos sones de gusto por haber amanecido en el baile) / Nahua / Mexico.

José Augustin Cruz and José Martín Cruz, performing on the violin and guitar. From *Sonidos del México Profundo: Sones de alegría y de flor delgadita XOCHIPITSAUAK Y TAPAXUWAN*, Parte 1: Sones XOCHIPITSAUAK, Instituto Nacional Indigenista, Mexico City, Mexico, 1994. Recorded by personnel of radio difusora cultural XECTZ. Selection provided by Carlos Zolla, Director de Investigación y Promoción Cultural, Instituto Nacional Indigenista.

The Nahua live in the eastern part of the Sierra Madre Oriental of Mexico. Lively traditional wedding music known as *Xochipitsauak* ("slender flower," referring to the young bride) accompanies Nahua and neighboring Totonac wedding rituals and festivities. Professional musicians perform a series of *sones* (tunes) associated with each phase of the celebration. The first *sones* relate to matrimonial rites, such as the giving away of the bride. Subsequent *sones*, performed with violin and guitar, are purely joyous and include polkas, *huapangos*, and *pasodobles*. Special dances come next, including one performed by the bride's godparents holding a doll. "Xalsokoxochitl" and "Xochison," the two *sones* recorded here, are examples of the purely celebratory wedding music intended to emphasize the joy of establishing a union. "Xalsokoxochitl" (*guayaba* flower tune) celebrates the conclusion of the marital celebration and expresses gratitude to the hosts. Participants in the "Xochison" (literally "flower tune") carry a flower branch while they dance. To the Nahua, wedding music represents the poetic history of men and women, from courtship to matrimony, and embodies the beliefs, images, and social organization of the Nahua people.

The violin used by the Nahua is the common European variety, played in standard timing. It is joined by the guitar and *jarana*, a smaller, regional guitar.

—Daniel Sheehy and Marina Alonso Bolaños

#### 12. *Wiricuta* / Wirrarica (Huichol) / Mexico.

Mariano, Pablo, Rosenda, and Agustín, performing on the *raweri* (violin), *kanari* (guitar), rattle, and vocals. Recorded by Ernesto Cano Lomeli, Research Professor, Department of Music, CUAAD, University of Guadalajara, State of Jalisco, Mexico, 19 August 1996. Selection provided by the Music Department, University of Guadalajara.

The Huichol, also known as Wirrarica, farm and raise cattle in Mexico's western highlands, and are known to outsiders for their beautifully embroidered clothing and, more recently, for their *cuadros* (yarn paintings) that have become prized by tourists and collectors. They are also known for their rich ceremonial life that includes dances involving the use of peyote.

Wiricuta is the camping place of Huichol *peyoteros*, who journey for days on foot during their pilgrimage of gathering peyote to be used during ceremonial events. Division into five parts infuses Huichol sacred belief. For example, the road to the Holy Land of Wiricuta—the site of the creation of the world, where all the gods were born and where all things were created—has five magical entrances; the world was created in five days; Christ and the Huichol gods do everything five times; and the Huichol song-myths minutely describe the five operations the deities carry out when they begin an act of creation.

The Huichol violin and guitar, the *raweri* and *kanari*, respectively, accompany much sacred song and dance. The *raweri* probably derives from the diminutive Spanish *rabel* imported by missionaries in the 16th through early 18th centuries. It has four strings—two made from horsehair and two of metal. The *kanari* is a small guitar with five metal strings. This example, "Wiriguta," recorded in Guadalajara, Jalisco, in 1996 during the First International Meeting of Ethnomusicology, forms part of the series of pieces often called the "peyote cycle."

—Daniel Sheehy and Ernesto Cano Lomeli

**13. Melody played on the *enneg* (excerpt) /**

Konkaak (Seri) / Mexico.

Francisco Barnet Astorga, *enneg* (bowed monochord). From *V Festival de Música y Danza Indígena, Vol. 2*, Instituto Nacional Indigenista, Mexico City, Mexico, 1993. Recorded by Pablo Romero in Sonora, Mexico, April 1993. Selection provided by Carlos Zolla, Director de Investigación y Promoción Cultural, Instituto Nacional Indigenista.

The Seri people, or Konkaak, as they prefer to be called, live on the northwest desert coast of the Mexican state of Sonora. *Seri* means "sand men," and *Konkaak* means "the people." The Konkaak derive their livelihood from fishing and ironwood carvings sold to outsiders. Their music relates to their physical surroundings—the sea and desert—and also to love and to the deities. But aside from older shaman songs relating to the power of the spirit, Konkaak fiddle music is played almost exclusively for enjoyment. *Enneg*, meaning "shrieking thing," is the Konkaak word for the monochord they invented. Its origin probably dates back to the European

monochord or to some other form of violin brought to Mexico during the colonial period. Traditionally, the Konkaak built the fiddle from a hollowed-out block of wood, adding a bridge, a tuning peg, and a string. Some fiddles were painted. The bow was made from bent mesquite root and the bow string from a horse's tail or sometimes a girl's long hair. The Konkaak now also build, decorate, and play fiddles for tourists.

This selection is an excerpt of a piece that was performed during the Fifth Festival of Indigenous Music and Dance in Mexico City in 1993. Konkaak performers sit to play the *enneg*, which is held in the left hand, with the left-hand fingers lightly touching the side of the single string. The *enneg's* melodic range is just over one octave.

—Daniel Sheehy and José Antonio Ochoa

**14. I'll Go with You / San Carlos Apache / Arizona.** Chesley Goseyun Wilson, vocal, flute, violin. Tucson, Ariz. Recorded by Charlotte Heth, May 1996.

*Tsii'edo'a'tl* ("wood that sings"), the Apache word that provided the title of this album, refers to the only surviving indigenous chordophone in the United States, the Apache violin. Chesley Wilson (a 1989 recipient of a National Heritage Fellowship from the National Endowment for the Arts and a 1991 Arizona Governor's Arts Awardee) makes his violins from an agave (century plant) stalk using traditional horsehair on the bow and synthetic strings for the violin itself. These small instruments, from 40 to 70 centimeters in length, are highly decorated with painted and carved symbols and colors important to Apache life.

The lower end of the violin is placed against the chest, while the player stops the strings with one or more fingers of his left hand and moves the bow with his right hand. According to Chesley and his wife Ruth Wilson, "Songs played on these violins include ceremonial songs, social dance songs, love songs, corn beer (*tulpai*) drinking songs, or free improvisations for one's own violin."

"I'll Go with You" is such a social song, also a love song, that Chesley learned from his uncle: "They sing this when they have a round dance, a friendship dance." Chesley Wilson here demonstrates the correlation and variation among sung and instrumental repertoires first by singing, accompanying himself on the water drum; then playing the same song on the flute; and finally performing it on the Apache one-string violin.

The sung version is the fullest (ABABABA), with alternating vocables and Apache words. The "B" sections with the words are also higher and more varied in melodic content. The homemade water drum is also unique to North America, but is used by many tribes.

Chesley plays the shorter flute version (ABABAB) on a bamboo flute he made from plants growing on the San Carlos Reservation. It is also freer in meter than the sung version.

The violin version (ABAB) is the shortest, but contains the most variety in pitch, with some microtones.

—Charlotte Heth

**15. *Pahko'ola* Dance Song / Yaqui / Arizona.**

Yaqui *Pahko'ola* and Deer Singers: Felipe Molina (group leader), rasp; Mateo Gonzales Osuna, harp; Blas Alvares Valenzuela, violin; Steve Armadillo, water drum; Guillermo Amarillo Flores, rasp; Steve Armadillo, Jr., rattles, bells; Adam Armadillo, rattles, bells. Marana, Ariz. Recorded by John Tyler at The Barns of Wolf Trap, *Folk Masters*, March 1995.

The fusion of Catholicism and Indian ceremonial practices in the Yaqui culture of the Sonora Desert has produced a ritual and festival complex that joins the saints with the human and natural worlds—represented by the masked human figures known as *Pahko'olam* and sacred deer dancers. Yaqui music includes rattles, a water drum, a rasp, cane flute, violin, and harp, all accompanying songs and dances for the deer and the *Pahko'olam*. These traditional performances so central to Yaqui identity are most prominent on saints' feast days, Palm Sunday, and Easter.

People gather for the music, dance, and feasting in central areas of a community, often near a church. The masked *Pahko'ola*, literally meaning "old man of the fiesta," acts as a dancer, orator, and clown, as he characterizes the extremes in human behavior. The elaborate cosmology of the deer is enacted by the dancers and a long cycle of songs that comment on the beauty of the deer as well as flowers, animals, plants, and other aspects of the wilderness world.

—Nick Spitzer (Program Notes, *Folk Masters* 1995)

**16. Never Alone** / Tohono O'odham / Arizona. San Xavier Fiddle Band: Eddie Felix, fiddle; Ed Wilson, fiddle; Eugene Alvarez, bass drum; Delbert Lewis, guitar; Cecil Adams, guitar; Delbert Nuñez, snare. Tucson, Ariz. Recorded by John Tyler at The Barns of Wolf Trap, *Folk Masters*, March 1996.

*Tohono O'odham* means "Desert People." It replaced *Papago*, the earlier European term for the tribe. *Waila*, which derives from the Spanish *baile* (dance), combines Spanish and Tohono O'odham music traditions. The origins of its other name, "chicken scratch," are obscure, though some humorously suggest that this is how people look dancing to the music. The dances include waltzes, *chotes* (schottisches), two-steps, polkas, *cumbias*, and *rancheras*. Although many *waila* bands today have accordion and saxophone leads, the more traditional players prefer the fiddle, introduced earlier by the Spaniards. *Waila* bands perform at community dances on the reservation—all-night feasts celebrating saints, weddings, birthdays, and graduations—usually playing from sundown to sunrise. Unlike the *norteño* music of border Mexicans, *waila* has no vocals. The social dance aspect of *waila* is evident in fiddler Ed Wilson's comment, "When I go out to play, we want people to be happy. If the people don't dance, we change the tune. The people understand, we want them to dance."

—Nick Spitzer (Program Notes, Folk Masters 1996)

**17. Strathspey and reel medley** / Mi'kmaq / Cape Breton, Canada.

Lee Cremo Trio: Lee Cremo, fiddle; Vincent Joe, piano; Wilfred Paul, guitar. Cape Breton, Nova Scotia, Canada. Recorded at Omega Recording Studios, Rockville, Md., March 1993. Engineered by Billy Brady; assisted by Dave Goodermuth.

Lee Cremo is a Mi'kmaq fiddler living on the Eskasoni Reservation in Cape Breton Island, Nova Scotia, Canada. Lee's earliest performances were as a guitarist, accompanying his father who played fiddle at local dances. When he was seven, he began playing the fiddle; his father taught him the basics but told Lee, "You have to climb your own mountain." The culture of Cape Breton, both musical and otherwise, is dominated by the influence of the Scots who settled in the area, with Irish, French, and Mi'kmaq influences added to the mix. Of the multicultural qualities of the Cape Breton music style, Lee Cremo observes: "The fiddle is the voice itself, but the bow is the tongue. It can do French, and it can be Scottish, Irish...anything... The magic thing is the bow." Over the years Cremo has learned countless tunes and composed many of his own to accompany Irish step-dancing, jigs, hornpipes, highland flings, and French reels.

—Nick Spitzer (Program Notes, Folk Masters 1996)

**18. Jig medley** / Mi'kmaq / Cape Breton, Canada.

Lee Cremo Trio: Lee Cremo, fiddle; Vincent Joe, piano; Wilfred Paul, guitar. Cape Breton, Nova Scotia, Canada. Recorded at Omega Recording Studios, Rockville, Md., March 1993. Engineered by Billy Brady; assisted by Dave Goodermuth.

This set of five rousing jigs displays Lee Cremo's wide-ranging repertoire while once again demonstrating his adept musical skills. The first tune is called "Stan Chapman's," composed by the renowned Cape Breton fiddler Jerry Holland and named for another Nova Scotia fiddler; the second jig is played widely in Cape Breton and is sometimes associated with the playing of Buddy MacMaster, a fiddler from Judique, Cape Breton, who is revered as a consummate master in Nova Scotia; the third is a version of "Pat Burke's" or "The Jolly Corkonian," which is included in the O'Neill Collection (though the B-part here is different from "Pat Burke's" as it is ordinarily played by Irish musicians); the fourth tune is sometimes called "The Way to Judique," though it may be derived from a popular 19th-century song called "A Life on the Ocean Wave"; finally, this set of jigs ends with a tune often called "The New York Jig" by Irish players (also known as "The Rover" and "Kitty of Coleraine," it is identified in the O'Neill Collection as "Paddy's Resource").

—Terence Winch

**19. Finale medley** / Ojibwe / Manitoba, Canada.

Lawrence "Teddy Boy" Houle, fiddle; Lionel Desjarlais, guitar. Ebb and Flow Reservation, Manitoba, Canada. Recorded at the George Gustav Heye Center, NMAI, New York, N.Y., March 1995. Engineered by Joe Salvatto and Doug Pell, Giant Recording Studios; Dan Davis, NMAI.

Teddy Boy Houle's personal exuberance and magnetism are reflected in this high-powered, driving set of tunes that expertly weaves elements of Cape Breton, French Canadian, Native, Scottish, and Southern mountain American music into one stirring piece. His percussive use of his feet to mimic

the sound of dance accompaniment is a feature inherited from French tradition. Houle's performance reveals the hybrid nature and eclectic repertoire of the music of North American Métis or Mitchif ("mixed blood") communities.

The selection begins with a schottische followed by "Rippling Water Jig." The third tune is a Scottish reel called "Angus Campbell," which is followed by another reel called "Big John McNeill" (cf. Jimmie LaRocque's version elsewhere on this recording). The music takes a sharp turn at this point into the bluegrass classic, "Orange Blossom Special," which is played amid several well-known hoedowns, including "Old Joe Clark" and "Boil Them Cabbage Down."

—Terence Winch

**20. Eagle Island Blues: Athapaskan Love Song** / Gwich'in / Alaska.

Bill Stevens, fiddle; Francis Williams, guitar; Lisa Jaeger, guitar, bones, eggs, *cabasa*; Bill Rogers, bass; Tony "Snowshoe" Scott Pearce, English concertina. From *Bill Stevens: Alaska Gwich'in Fiddler*, Bill Stevens, 1994. Recorded at Sand Castle Studio, Fairbanks, Alaska, July 1994. Produced by Bill Stevens. Engineered and mixed by Bill Rogers. Used by permission of Mr. Stevens.

Gwich'in Athapaskan people of eastern Alaska and the Yukon Territory in Canada began to play fiddle music in the mid-19th century as Native peoples came increasingly in contact with Scottish, Irish, and French traders. Fiddler Bill Stevens grew up in the frontier environment of Fort Yukon, where old-time fiddling enlivened all-night potlatches and other celebrations. He first learned to play from Paul Ben Kassi of the Old Crow settlement on the

Porcupine River in Canada. Later, Stevens went to California, where he heard and played bluegrass and country styles. Today he lives in Fairbanks, the home each year of a two-day Athapaskan fiddle festival. Although jigs, such as the ubiquitous "Red River Jig," make up a good deal of Stevens's repertoire, he also performs tunes more clearly influenced by Native American tradition, such as "Duck Dance Reel," "Eagle Island Blues," and "Neets'ee Tly'aa."

—Nick Spitzer (*Program Notes*, Folk Masters 1992)

**21. Turkey in the Straw** / Assiniboine Nakota / Wisconsin.

Georgia Wettlin-Larsen. Recorded by John Tyler at The Barns of Wolf Trap, *Folk Masters*, March 1995.

This is an Ojibwe vocal version of the fiddle classic "Turkey in the Straw." Georgia Wettlin-Larsen has roughly translated the lyrics into English as: "My sweetheart and I are going to the edge of the woods. She is bringing a blanket and I am bringing a little red pillow." Wettlin-Larsen says, "I sang this song many times up in Ojibwe country and, more often than not, elders would come up and say, 'Oh, I can't believe I'm hearing this song again; I have not heard that song since I was a little girl or little boy, when my grandmother or grandfather would sing it, and you don't know how wonderful it makes me feel to hear that song again.' One grandma said the same thing, but she added, 'Oh, but you know what? You left out a part. You forgot to say that they come back with a little baby.' I said 'Okay, grandmother, I will try to remember to put that in.'"

—from transcript of Folk Masters concert,  
March 31, 1995

**22. Road to Batoche** / Turtle Mountain Chippewa (Métis) / North Dakota.

Jimmie LaRocque, fiddle; Gerry McIvor, fiddle, guitar; Kim Chartrand, jigger. Recorded at Big Mo Recording Studio, Kensington, Md., May 1995. Engineered by Greg Hartman.

Jimmie LaRocque, from the Turtle Mountain Reservation in North Dakota, is the youngest of 22 children, and the son of a fiddler. One of the most highly regarded and accomplished musicians among North American Native fiddlers, LaRocque combines in his playing the influences and echoes of European (French, Scottish, Irish), American, and Indian (Ojibwe) music, a synthesis characteristic of Métis or Michif artists. Batoche, in Saskatchewan, was the headquarters of Louis Riel, the Métis leader who led a rebellion against Canadian forces in 1885.

—Terence Winch

**23. Big John McNeill** / Turtle Mountain Chippewa (Métis) / North Dakota.

Jimmie LaRocque, fiddle; Gerry McIvor, fiddle, guitar; Kim Chartrand, jigger. Recorded at Big Mo Recording Studio, Kensington, Md., May 1995. Engineered by Greg Hartman.

This reel, a well-known tune of Scottish origin, is known as "Lord Ramsey" by Irish players. It is sometimes attributed to Pèter Milne, a teacher of renowned Scottish musician and composer J. Scott Skinner (1843–1927).

—Terence Winch

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- Música tradicional de Bolivia*. Cochabamba, Bolivia: Lauro Records BLRL 1464.
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#### SELECTED VIDEOGRAPHY

*Discovering American Indian Music*. Multicultural Media AIMS-8713.

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*Medicine Fiddle*. Michael Loukinen, producer/director. Up North Films, 1991.

*Violin Voices: Traditional Music from the Old Pueblo*, Southwest Series, Inc., 1996.

#### Native American Music on Folkways

Between 1949 and 1987, when the Smithsonian Institution acquired the label, Folkways Records issued more than 60 albums of the music of American Indians from North and South America, and of Inuit music. These include live recordings made in traditional contexts and contemporary social music. All titles are available on cassette through Smithsonian Folkways Mail Order.

For further information about all the labels distributed through the Center, please consult our Internet site: [www.si.edu/folkways](http://www.si.edu/folkways)

For information on NMAI: [www.si.edu/nmai](http://www.si.edu/nmai)

Smithsonian Folkways has issued several Native American titles, available through Smithsonian Folkways Mail Order and in record stores. These include:

*Creation's Journey: Native American Music Presented by the National Museum of the American Indian*. SF 40410.

*Heartbeat: Voices of First Nations Women*. SF CD 40415.

*Navajo Songs*. SF 40403.

*Mountain Music of Peru*. SF 40020.

*Mountain Music of Peru, Vol. 2*. SF 40406.

*Borderlands: From Conjunto to Chicken Scratch*. SF 40418.

*Music of New Mexico: Native American Traditions*. SF 40408.

*Plains Chippewa/Métis Music from Turtle Mountain*. SF 40411.

Smithsonian Folkways Mail Order  
414 Hungerford Drive, Suite 444  
Rockville, Md. 20850  
Phone: 301.443.2314; Fax: 301.443.1819

Write or call for a free copy of

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Phone: 202.287.3262

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#### PHOTO CREDITS

*Cover (left)*: A Santiago violin, 1985. Concepcion, Junin Province, Peru. Photo by Manuel Ráez; *(right)*: Choctaw man playing violin, 1908. Mississippi. Photo by Mark R. Harrington.

*Back*: Dance of the Macaws, 1924. Cacaoopera, Salvador. Photo by Samuel K. Lothrop. (N9367)

*Detail throughout*: White Mountain Apache *nadah benagolze* (violin and bow). Arizona. Length 53 cm. Photo by Karen Furth. (8.4561)

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