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Nat b'al a Tek Tinay Paawl Kin Jul' Juuj Tijaax

History of Diego Tiney Pablo and Jul' Juuj Tijaax

[The text in another language will not be translated]

To the members of the Ju'l Juuj Tijaax group, who died as a result of the violence that struck our people

I was born in 1961, when we began with Ju'l Juul Tijaax I was 13 years old and was the youngest of the group. I can tell you that I had a harmonious wonderful initiation, I learned to carry with dignity the tradition of Maximón and to worship Francisco Sojuel, I had great teachers. Unfortunately, the violence appeared before our village and our brothers, our people shed a lot of blood, Maximón became full of sadness because of the pain of his sons and grandsons. Many companions distinguished teachers, they had diverse activities all related to our culture, they spoke the best Tz'utuhil, they were great experts of our traditions, it was at that time when the brotherhoods were taken over by strangers which brought us great regrets. I manage to take shelter and soon stayed in the city (1981) were thousands

brothers had emigrated, I looked for a job and found one as a fruit peddler, in Huehuetenango, Chimaltenango, Retalhuleu, La Antigua Guatemala, this is how I went from a fruit peddler to a fruit merchant at the terminus. My exit was painful, I left my parents, Mr. Cruz Tiney and Mrs. Dolores Pablo Ajuchan, my family, my friends, without further communication. being in the city, I finished elementary school and first grade of high school, I observed many deaths, thousands of persecuted, but thanks to Maximón I was able to protect myself, without his naguals I'm sure I would have been defeated by now. All these years the spirit of the Tijaax group has followed me. I have been committed to my people to preserve part of that ancestral culture, which I hope my Tzutujil children and grandchildren can live with. This is a material to restart the resowing of the Maya peoples. Fortunately, I see today's young people cultivating and nurturing our traditions, so that the children of our children may know how to thank our nahual protectors. Today, at the cost of sacrifices, but with a lot

of love, stealing time from the cold and stormy early morning of the terminus, leaving before, or asking a friend to take over with a few packages, with the patience and sacrifice of my wife Paula Román Chinchilla; with her guide, confidence, tenderness hope in the eyes of our children, I know that I achieve the impulse of this edition, a tribute to our teachers who were beaten by the sadness violence of the past civil war. Let this be a small homage and tribute to our protectors Maximón and Francisco Sojuel, as well as to their followers.

Majo'n k'a xtk'i's ta tziij na'uoj, rqan q'iij saq, nb'a q'iij nb'a saq. B'ixtal keq'a' kqan, kechii' kewach, ked'yosiil ksant'iil, e nwal taq taa' alie, e laq'laj taq qti't qamma', e ruk'u'x taq way ya', pieq kkow chka mi'aal k'ajoul.

May the ideal words not be erased, not in the light of day, forever and ever. Praise be to beings and spirits, the magnificent old men and women, blessed be grandmothers and grandfathers, water and corn spirits, common good of sons and daughters.

El Ju'l Juaj Tijaax Nurturing the resowing, a reunion with the collective memory

Diego Reanda Chiquival Primero² Alfonso Arrivillaga Cortes³

Tz'utujil people.

The Tz'utujil people were born around 1500 b.C. as a group that separated from K'iche' people, they establish confines in the brooks of the Lake Atitlán, including (Tzolola) Solola and through the bocacosta they established control of the routes by locating themselves in a key place of the commercial routes; the principal center Chiya' (Atitlan, near the water in Nahuatl), known as Chuitinamit, on the slopes of the volcano, it was inhabited at the time of the arrival of the Spaniards.4 The Popol Vuh was a prosperous lordship, it said that "Tz'utuiil and K'iche' people were arrive from the first to

Tulan.", information corroborated by Annals of the Cakchiquels, the archaeological evidence in present-day communities of Santiago Atitlán, San Pedro La Laguna, San Pablo La Laguna, are proof of the importance of this cacicazgo.5

Like most of the Mayan communities, their music had reached an important level of during development, pre-Hispanic era, their instruments: mud and bamboo flute,

and the Tzolola (Sololá).

ceramic and wood drums, Carapaco [turtle shell and deer antlers], Conch [shell trumpet], and other instruments kev part were a formal ceremonies, ruler's religious ceremonies. daily life. entertainment, and in war. From this period remain some melodic turns played by the Xuul, accompatamboron by the nied a real which give drum. sensation of freedom in the execution.

⁵ Little is known about the pre-Hispanic political organization of the Tz'utujil people. Orellana (1984, The Tz'utujil Continuity and Change, 1250-1630. University of Oklahoma Press), says that they settled on the edges of the lake in 1250, but later they rivaled with K'iches' people, the territory of the bocacosta, which they recovered in XVI and XVII centuries, Tz'utujil was reported as being spoken in San Antonio Suchitepéquez and in Nahualapa, although these records were later lost. As was the case in 1470 (according to Carmack: 1973, Quiche Civilization: the Ethnographic and Archaeological Sources. Berkeley, University of California Press), with the ancient confines at the north of the Lake Atitlan with Ajachel (Panajachel),

With the arrival of the Spaniards, the Tz'utujil people, as well as the rest of the indigenous people, were part of the forced conversion. Santiago Atitlán became a truly center of indoctrination where the Franciscans established, they used music as an important instrument of attraction of parishioners. So, from the end of the XVI century, harps, vihuelas, laúdes, rabel, drum, adufe, bass drum, chirimia flute arrived and were successively adopted and incorporated to their creative heritage, the process was so remarkable that it came as a surprise.



² Teacher, linguist and Tz'utuhil musician, has developed a diverse work for the benefit of his community. 3 Anthropologist and ethnomusicolo-

gist, manager of the Area of Ethnomusicology of the Centro de Estudios Folklóricos of the University of San Carlos of Guatemala, Xuul player.

Ivic: 1995, Archeology and Ethnohistory Tzu'tuhil, serie Identity No. 4 Prensa Libre.

E k'o la ra' mi'aal k'ajoul, iyaaj mamad, majo'n nejo'on xta ramal k'iy k'in jlaal k'exb'ien kb'eyaal, ketziij kna'ouj, kweqb'aal ramal chuya' taq tziij na'ouj xkotziij xkojb'iej p kk'aslemaal je'a. X jar jlaal m netikar t k'a nleek'ex kb'agiil kximliil, chqaa' m netikar t k'a ntemastaaj, nkechup p kewa' p kaanm kek'u'x j kojtgiin, kestuon keb'nuon ta xin iwiir kab'jiir. There will be sons and daughters, grandchildren and great grandchildren who have changed, have erased our culture, language, thoughts, and traditional costumes for foreign ideologies. They will not change their bodies, nor would they forget or erase in their minds and hearts what they had learned, observed and everything they have done in their past time.

With the conquest, the Tz'utuhil people had to hide their gods, their myths and their costumes, that were persecuted for sake of conversion, and new forms of worship were born, new rituals and paraphernalia, all of that for just one purpose; be able to continue worship their sacred beings, Maximón⁶ and Francisco Sojuel.7

Ma Pla's Sojwe'l k'in in Rilaj Maam, e ruk'u'x taq tzüj na'uoj. Rxiin natal rug'a' rgan kmaal

⁶ This Tz'utuhil god, Maximon, good grandfather, represented with 12 nahuales, is considered the lord of the earth and life, partner of Ajkuun (prayer), and it is associated as medical pood has properties. Ladino people know him as "Maxi-

món".

mi'aal k'ajuol, iyaaj mamad ajni' pa' penag rgan g'iij sag chgaa' kra ra' k'a xtb'a rgan q'iij rgan saq. Wraniel, chjiniel, t'oniel, sloniel, g'omaniel, kyuniel chqiij chgawach og kijy kewaam, og ketkuon kwixaan kana, og kmi'aal kana e lomlaj tag Ajtz'utjilaa'. Maximon good grandfather), and Francisco Sojuel, are ideal verbs of depth knowledge, worshiped and venerated by sons and daughters, grandsons and great grandsons, for ever and ever, and so it shall be for ever and ever. Guardians, defenders, liberators and healers, they forgive our past and future, descendants of these great Tz'utuhil we are.

This music constitutes the Sacred Songs of these people, they are for their supreme beings, the creation is attributed to the Nahuales⁸, to please the supreme beings of the earth and the universe.

K' k'o na b'iev klo' k' k'o na tziij na'uoj, k' k'o na g'iij sag, k' k'ona aq'a' q'ejqu'm. K' nq'a'x na oxlujk'a'l ch'umiil. Nerla' ch na jun q'iij nuk'ul rii' tziij na'uoj. exwenjilaal x juun na neb'an chik jmiej, x jar jlaal neg'axaaj na k'iy k'in jlaal rwach rukiiy rpagnaal. Ja k'a wa' b'itanag nataan kana ramal rilai Ma Sojwe'l. Taqa'ja p qawa'rpixaab' rilaj gamma' Ma Pla's Sojwe'l, rb'iin kana ... ¡nk'ajuol, nmi'aal walk'waal, wiiy namaam; gas

mne' ch'uoj ayiwaal! Qas mkexsa'ch, gas jiik twaj'uo' tawk'aaj tchanb'iej ewii' kesmaja junaam njel jul, gas m kexch'a'ka, ch m tkama rgan g'iij saq, tziij na'uoj kxiin qad'yosiil qsant'iil e palsyon ta e wangirsyon ta qxiin p relb'al q'iij sag, pa rkojb'al ag'a; g'ejqu'm, pa relb'al xokmiel, pa relb'al g'iig', ramal lomlaj Ajaaw Ruk'u'x Kaaj, Ruk'u'x Ruch'liew. There is a lot of walking to be done, days and clarities to be said and devised, there are still nights and darkness, three thousand moons and three thousand stars will pass. And one day the ideal words will be unified again, all of you will be unified again, but you still will suffer a lot or a little pain. This was the prediction of the good grandfather Francisco Sojuel, ...my sons and daughters, grandsons and great grandsons, do not get mad, do not fight, do not get dirty, love each other, communicate with the truth, work together always, do not fall down, so that the time will not be erased, ideal words from our forming gods and the supreme god, heart of the sky and the earth, from east to west, from south to north...

The record

Linda O'brien (1974)9 had revealed part of this heritage. Songs of Face of the Earth.

⁹ O'Brien, Linda L. Songs of Face of the Earth: Ancestor songs of the Tzutuhil-Maya of Santiago Atitlan, Guatemala, Ph.D. dissertation. University of California at Los Angeles, 1975. This same year, this author edited an album with two cassettes (Songs of Face of the Earth: 1975, Ethnodisc ER 45140/1), with the music



⁷ It is considered the most important Nahual of Maximón.

According to the date of birth in the Mayan calendar, humans will have a Nahual; the spirit of a protective animal.

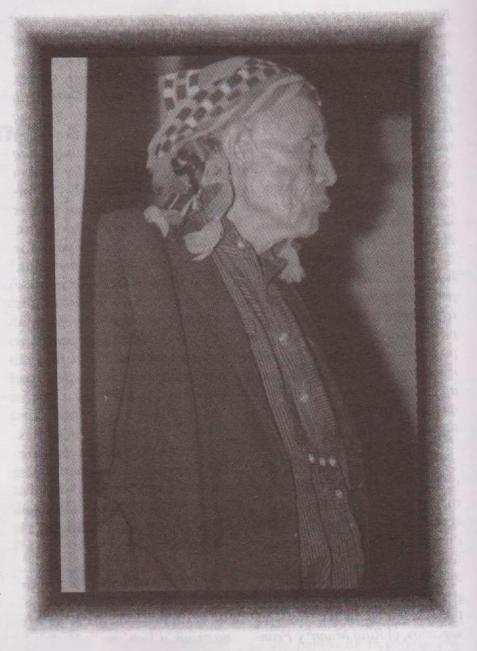
and other musical expressions, all registered before this paper, they are part of this link to the tradition of the Tzutuhil-Mava people. Later we found the effort from which this production is made, and we are happy to see two more productions in the future, one of José Vásquez Tuiz, who years after founded the group "Zt'zujila", that works intensively in favor of its ancestral musical heritage, as well as the group "Ixim Macha", under the direction of José Coix, founder member of Tijaax. Miguel Sisay Rabinal10 began an intense dissemination of many of these sones [songs] one decade ago, in his early youth he was a member of this group. Diego Reanda Chiquival also contributed to Tijaax with his art at some point.

El Ju'l Juuj Tijaax

As the result of the interest for the Tz'utuhil tradition, the Jul Juuj Tijaax was born in 1997, as part of

related to her thesis and with records made between 1965 and 1974; two years after, another album, with two cassettes as well. (Music of Santiago Atitlan: 1977, Ethnodisc Vol.8), recorded in 1972, along with several articles about the music of this groups.

in the 80's he became a musician in the group *Kin Lalat*, where he incorporated some of the repertoire of the *Tz'utujil* ancestral knowledge, his contribution was really successful and allowed a diffusion in big circles in North, Central and South America, as well as Europe.



that link of succession of the tradition. His name is due to the fact that the group was formed in the eleventh month of the Mayan calendar (in 1976). Their members, all peasants, fishermen and merchants, initiated with the foundation of this group a new line of reclaiming the religious aspect in the cultural aspect, which caused irreparable impacts on the

population. The music was considered "subversive" and was therefore persecuted, like other important musical expressions (for example Radio Atitlan) it became a victim of the repressive task; extermination. During that time, the task was done with dedication, so much joy seemed unable to foresee the black cloud that was coming, or maybe the gods knowing



how to warn about it, permitted this recording¹¹, which today allows us to return the silent voice, a fair tribute to the performers of this group¹².

11 The first edition of this disc was made by Fono Industrias de Centroamérica under the register of LPDT-001; Ernesto Pérez, Recording Engineer, Artwork and Productions: R.M, and Photo Montage: Arnoldo López Pena. It appeared in the national market in 1978. At the same time, a booklet was circulated containing explanatory notes about the songs and the instruments, listing Martin Prechtel as the producer (January: 1978). This material was later reissued with minimum copies. In both editions, the contribution of Dr. Alberto Viau Dávila and his wife was key. This second copy reproduced the same cover, but on the back cover a different portrait of the group is shown. The booklet was reproduced without changes in the text, but did not include the drawings of the instruments in the same dimension, nor the English translation. This third edition has the consent of all the living members. Only Martin Prechtel, who lives in USA, did not respond to the correspondence, we do not know if he received it. This edition retakes the initial version of the recording, which was rescued from an acetate disc, thus the limitations of the sound quality. Another record located in the archives of CEFOL-USAC (May of 1978, concert performed at the Casa Flavio Herrera), could have been taken, but the quality of this one was lower, and the material to be presented lacked consistency. In the case of the accompanving booklet, new texts were written which implies a major reflection of the journey undertaken, the covers and the artwork are also the result of the new effort.

Majo'n k' nag tagb'iij joj og le'asb'a'y kna'uoj ati't mma', kra w k'a ra', p k n b'itanag kan wa' mal lomlaj acha ma Pla's Sojwe'l, ch e k'o na xtkech'a'ka jlaal jurmaaj xtk'e'x na je' kb'aniik chkewach, x jar jlaal m netikar ta xtkek'ex rgan q'iij saq, tziij na'uoj, jyu' tq'aaj; ixiim knaq, way ya'; tz'ukyana wangirsyona plasyona gxiin, oknag qb'agiil, qab'ch'iil gak'k'iel qximliil; max, raxaach, saq q'an jal oknaq qaq'a' qqan kok'iin. Let us not speak of those who persecuted the thoughts of our grandmothers and grandfathers, predict Francisco Sojuel, they will be conquered for a time, transformed away from their own cultural foundations, but they will not be able to change or erase the times, nor the day, nor the sun, words, and thoughts, hills and plains, corns and beans, food and beverages which they have germinated, formed our living being, the veins and blood of our body, red, black, white and vellow corn.

Instruments and music of Tz'utuhil people.

The atitecos [inhabitants of Atitlan] conserved inside their traditions the songs of Maximon and Francisco Sojuel, throughout ages these songs had been inherited to the children's children, by the grandparents of the grandparents, as is the case with the ritual playing of whistles and drums in ceremonial and processional contexts, or with some pre-Hispanic

dances such as The Deer Dance, or the Baile de Lacandones, that uses the Slit Drum [Tun in Spanish], or the Dance of the Conquest, which is performed with chirimia and a drum, and has a more European and Arab tradition, which, although they are more recent, they have been cultivated for centuries, all these expressions are part of their identity heritage.

As all present-day Mayan groups, the Xuul represents the oldest instrument, used since the pre-Columbian period. Is considered a ritual instrument, and is part of a repertoire for ceremonial contexts. This flute is currently made of bamboo, it has six finger holes and one mouthpiece also made bamboo13. Since the pre-Columbian period this instrument was played alongside a drum that today is not used. They do not correspond to the one's used in the pre-Hispanic period. Today this is a double-head drum (European Tradition), although it is possible that the use of deer hides on one side and jaguar hide on the other corresponds to symbolic forms with pre-Columbian roots. The drum K'joum, consists of a hollowed wooden body with leather drumheads on each end (nowadays, the most common material used is parchment), held in place by two hoops and tightened straps that wrap around the instrument in a "Y" shape.

¹⁸ This is a rare variant among Mayan people, since regularly the mouthpieces and air channels of the flute are sealed and shaped with a black beeswax plug.



¹² Felipe Vásquez Tuiz, José Pablo Alvarado and Tomás Tiney Pablo took shelter in Guatemala as internally displaced people, while Pretchel was forced to go abroad.

The rest of the percussion does have a pre-Columbian precedent. The shell of the turtle, known as Rij, is played by tapping it with a bull's horn called C'owacax; in the past, a deer antler was used instead. Although the Tun c'un c'un does not appear in the pre-Columbian references from the classic and postclassic Mayan periods, nor in indigenous texts, except for the later ones. This suggests that it may have been introduced shortly before the contact period, coming from Mexico, where it was known Teponaztle and played important role. This foreign origin was not an impediment for its appropriation recreation as with other instruments, because of that the instrument is of popular use, associated to certain ritual dances and rain ceremonies, it is also used for prayers and to treat certain diseases. The Finger Cymbal [Chinchines in Spanish, onomatopoeia of the rattles] Soch, are made with jicaras, which contain in their interior seeds of cox. The body of the jicara is pierced by a stick that facilitates the shaking, allowing the seeds to produce sounds as they collide inside the gourd. They are used in ceremonial dances for accompanying old-time sones in string ensembles, in the past it had an outstanding role in healing practices.

The string instruments, like the *Chirimia*, were introduced by Spaniards. Who, in turn, received them from the moors during the occupation of the Iberian Peninsula. They arrived in Guatemala in the XVI and XVII centuries, so many of today's instruments are similar in form and execution, as well as in tuning14. The most popular is without a doubt, the guitar, Kitar, that is tuned with only five strings as befits the guitar tradition of the XVI century and today is part of the tradition recreated by many Native American groups. Currently, they use the metal strings available on the market, their tuning is normal, except from the fifth string (it does not have a sixth string), which is tuned one octave higher, which is why a high gauge string is used, similar to the first ones. The guitar is played using a plucked style when the melodies are performed, and strummed for accompaniment. It is played as an ensemble, as a solo instrument or accompanied by voice or voices.

Many of the Mayan musical forms are a fusion of European and Indigenous tradition, the ecclesiastical and secular tradition of the XVI and XVII centuries are present, although the modal

elements, the rhythm and the harmony were reorganized. In the case of the conventional forms of melodies; the indigenous people had an influence on the modification of the rules of European tonal, rhythm and harmonic style. The Tz'utuhil singers were characterized by their expressiveness, vibrato, glissando, the creation and insertion of phrases or words that express feelings, something that had almost been lost in the region and only the elders remember the music accompanied by this instrument. The ratchet, C'ar C'ar [onomatopoeia], is an instrument of European tradition, it is associated with the religious festivities of Holy week. Is use during the Passion of Christ, when the ringing of the bells and any signal of joy are absent before the resurrection of Christ. The confraternity of the Sacred cross has good-sized copies that they use during the processional routes; they consist of a blade suspended by a handle that allows it to be rotated over a toothed center, which causes a dry sound characteristic of a beaten wood sheet.15

About the music of Maximón and Franciso Sojuel

Natb'al rwa' ruq'iij Ma Pla's Sojwe'l k'in e rxv'iil je'a, e qti't gamma', saq kewa' kemietz', e



¹⁴ Arrivillaga Cortés, Alfonso. The group of harp, violin and small guitar:

A Hispanic reminiscence or a product of the syncretism between the Mayan and Q'eqchi' people. In Bulletin de la societé Suisse des americanistes 61. pp.25-33 (CD, four sound examples) Switzerland 1997. This paper resumes the sequence of these traditions, their appropriations and recreations in one of the areas of most repercussion in the indigenous conversion through music, among the Q'eqchi' of Verapaz.

Another type of ratchets are the stationary ones, located on the terraces of churches, next to the bell tower.

nwal taq ti'iej ttixiel, k'as kewa', ked'yosiil ksant'iil. Ketkuon kwixaan kana, klomaan kana ked'yosiil ksant'iil, kjikaan kjub'aan kpub'aan kturiin kana rxe' tziij na'uoj, b'iey klo', knojiin kana p raanm rukk'u'x rna'uoj, p ruq'a' p rqan nwal taa' alie, iluol k'uol, sag rwa' rumietz' Rilaj Maam rxiin kana rilaj qamma' Ma Pla's Sojwe'l. They remember Francisco Sojuel and his followers, the grandmothers and grandfathers of pure and clean conscience, powerful mothers and fathers of magical knowledge, souls, spirit and bodies. They engendered and took hold of souls and spirit, deep foundations of words and thoughts, they are guides of paths, spread, called, sang, devised and inspired in the heart, being and thought the great substitute for Maximon (our good grandfather), Francisco Sojuel.

Notes of the repertoire

As we had said, the spectrum of the Tz'utuhil music is wide and varied, and corresponds to different occasions and functions. The guitar and singing music that is used in the brotherhoods is known as Bix rxin Nahual, Songs Nahual. and Bix rxin Ruch'lew, Songs of the face of the earth; these includes the songs Bix rxin Rilaj Maam, that are referred with special emphasis in this paper16 that also includes Songs of Nahuales. The general context of these

songs is their dedication to the *Nahuales* and the face of the earth, this can be performed in familiar settings, with due respect, but is within the ritual contexts of the brotherhood that they acquire a deep ceremonial meaning. This music is offered for the *Nahuales* to enjoy and dance to, so that they may offer well-being and wisdom to the *Tz'utuhil* people.

Taga'ja p gawa'rpixaab'rilaj gamma' Ma Pla's Sojwe'l, rb'iin kana... ink'ajuol, nmi'aal walk'waal, wiiy namaam; gas mne' ch'uoj ayiwaal! Qas mkexsa'ch, gas jiik twaj'uo' tawk'aaj tchanb'iej ewii' kesmaja junaam njel jul, qas m kexch'a'ka, ch m tkama rgan g'iij saq, tziij na'uoj kxiin gad'yosiil qsant'iil e palsyon ta e wanqirsyon ta qxiin p relb'al q'iij sag, pa rkojb'al ag'a; g'ejgu'm, pa relb'al xokmiel, pa relb'al q'iiq', ramal lomlaj Ajaaw Ruk'u'x Kaaj, Ruk'u'x Ruch'liew. ...my sons and daughters, grandsons and great grandsons, do not get mad, do not fight, do not get dirty, love each other, communicate with the truth, work together always, do not fall down, so that the time will not be erased, ideal words from our forming gods and the supreme god, heart of the sky and the earth, from east to west, from south to north...

The songs dedicated to Maximón are three sones: Son Dedicated to the Holy World, Son Maria B'atz'b'al (wife of Maximón), and Son Maria Casteliana (second wife of Maximón). The three sones constitute a succession that suggest childhood, youth and old age, as well as the trinity, supreme power, engendering power and physical power. They are used to invoke Maximón to ask him questions, ask him favors or recoveries. Los Recibos, these pieces refer to the feast that took place when Maximón was engendered by the annuals. In this party, the Ajb'jix (singers), sang the tunes that later became diverse sones, the one of Santiago, which is also known as Rxin Msaat (of the deer), was received by the Santa Cruz (Brotherhood that conserves its image), which is the 5th son dedicated to Maximón. At the end of the party, Maximón, danced with the Tz'utujiles, and at the end of the party, the prayer leader asked the Tz'utujiles that their word not be lost, that the custom survive, that everything be preserved in our children, grandchildren and great-grandchildren as well as those who come after them. Since then, this sones survive in the memory

¹⁷ Important positions held by women in the Brotherhoods of the village of *Santiago*, as is the case in other parts of the Maya area.



referred to here includes other musical examples that are interspersed in a synthesis version, (see index of sound examples), of the Deer Dance, of the Conquest, and the Funeral Songs, are recordings made in the field during the festivities of the brotherhoods of the town of Santiago Atitlan, with bearers of traditions that could not be rescued.

Of the Tzu'tujiles. Martin (lord of the world), this saint is considered the lord of the world, and of everything that is in it, to him are dedicated the rituals and the invocation for rain, which are performed by the brotherhood of San Juan where it is located. In the same invocation, they dance with the nahual carrying it, while the doors of the brotherhood remain closed, because the belief says that strong gales, the deluge or earthquakes may come. The party of this saint is considered as one of the most important in the village. Francisco Sojuel, the last of the prophets of Santiago Atitlan, thanks to him the relation between god and men is harmonious, he is considered the leader of the twelve nahuals. Always invoked for the needs of the people, and is recognized as having various healing powers and, prophetics, astronomical and philosophical knowledge. To him is attributed the son dedicated to Rilaj Maam, that was received by Santa Cruz. The legend says that he was taken prisoner during the colonial period on Santiago de los Caballeros, in retaliation, he caused the earthquake that would hurt the city. His powers came even over his death, when he was on the coast he knew he was being wake in his town and he returned to witness it, causing surprise among those present. He is remembered as a great benefactor of the town, and by his prediction that the day would come when his children would control the power for the benefit of a better life for the people.

Ch'txtan refers to the tradition of courtship between the

Tz'utujil people, when young men are in the habit of serenading their lovers, if the women were frequented by several lovers, they resorted to the use of incantation to trap the female, even if this often means disrupting the girl's life. The songs for the lovers are so deep that even when the suitor is asleep, they still can have an effect. Nimq'iij Santyyac, this song, although it has a traditional flavor, it was created by Felipe Velásquez Tuiz, a member of the band, and was offered to the people in honor to the Fiesta de Santiago [Feast of Santiago]. This song is about unity, as well as sharing joy and sadness, about feeling like brothers. B'iis oq'iej, is a song that refers to the inconsolable cry of mother whose daughter passed away. This story arises from the fact that the low-income lover must migrate to the coast to work on the farms, looking for money to fulfill the pact toget married. Meanwhile, the fiance should accept the marriage proposal of another suitor with more income, the lover, upon his return, receives the news, and cries tirelessly, on a full-moon night, he wept three tears capable of forming a cross in front of the ex-fiance's house, in that moment he also recites the seven kabbalistic words, that sentenced the girl to death. Following this event, the mother cries inconsolably for her daughter.

The group's performance was preceded by the prayers of *Ajcun Nicolas Chiviliu*, who accompanied them during their presentations. Since these songs are blessed, and because of the good work they did in interpreting them and recovering the music of the sacred spirits made by the nahual men grandfathers, this sacralization was important for their good performance, it was a way of requesting license and the blessing of the great grandfather.

Ja wra rilaj ajg'iij Ma Klax Chuliw Jun K'moy b'iey tzan meiliem xukliem, b'noy kxukib'aal tzriij utzlaj ksmaaj xkeb'an p k njilal ujer taq b'iix kech'b'uno nkemol ruchii' p tziij kxiin ajawaa' b'nuon tkuon wixaan kana kmaal e nwal taq acha qti't gamma'. Ja k'a wa' xk'utb'iej xmiltyoxb'iej tzan mejliem xukliem xub'an rilaj Ma Chuliw p keb'ii' ajni' pa' xk'e'a kuk'iin, ramal m tz'amem tziij na' uoj ta xkeb'an, pk njilal b'iix kxiin kana ajawaa' e nwal taq acha, k'o rb'aniik m chaq t jiik relik tag b'iix, pok k'aluoj riij rwach chaq jiik nab'an w chaq mna'l nab'an tzra b'ixb'al, ja wa' kpixaab' rijaa' penag q'iij sag.

It was a ceremony to request gratitude from God, because his work was not in vain, all the songs are of the nahual spirits, they have revelations, they are not just anything, they are delicate to sing without reverence, according to the elders as they have warned throughout the ages.

Lomlaj Ruq'iij Ma Pla's Sojuel K'in Rilaj Maam Tribute to Maximón, and to Francisco Sojuel Presentation

Diego Tiney Pablo

Ramal k'a ra', A Tek Tinay Paawl, juun chka mokaaj ajq'jomaa' b'ixanelaa' kb'in'aan kana Juljuuj Tijaax, xwaugir ta p juljuj'iik' xin junaa' 1,976-1978, ajni' pa' xkk'aaj kii' xkeb'an jun disco, Yab'al Rwa' Rug'iij Ma Pla's Sojwe'l K'in Rilaj Maam. Ruyuon ok jaa' jun ak'aal pa kkojliil rixb'iil, k'a oxljuuj rjunaa'. Ntikara ntzutaja rkayib' aal chwach jun kayb' al ra. Jaa' nb'iij, n ajni'la nsi'l rama ruk'u'x ramal kb'eyaal, kna'uoj, kb'ixb'al gti't gamma'e nwal tag ajtz'utjilaa', acha ewangirsyona epalsyon kana nab'ey chya' gatnamet Tz'utjiil j rb'in'aan Santiago Atitlan, kmaal mos'ii' e kaxlan taq wnag xe'ok pa xin junaa' 1952, xub'an 478 junaa' ra' kamiik. 18 Ramal ra', ch ja wra laq'laj taq b'iix tqala nk'asb'a'xa rwach p k njilaal

kxiin kana qti't qamma', j'ie' eb'anyon kana ni'pa' penag rgan q'iij saq, xin niman tziij na'uoj, xin mejliem xukliem; xin uziil kiil b'ankiil obka siwaan tnamet. K'o la ra' nik'aaj xin b'iis og'iej, xin oib'eniem, b'uchiniem, xin nimg'iij keb'nuon kana ramal njilaal ka'axaan pa kkaslemaal. Njilaal wra k'o rub'ii' rwach keb'nuon kana, ramal ra' tgala nk'asb'a'xa rwach p k q'an rxiin tnamet wa', m chaq ta Juliuui Tijaax xewangirsana, j'ie, xkech'ob x jiik nkk'asb'aa' rwach ujer taq b'ixb'al k'in je' tziij na'uoj b'ixb'ien k'in jlie' chik jea, x jar jlaal xpe k'ayiwaal pa gatnamet ramal m xeyol ta

the words and the thoughts.

n jun junaa' ok la ra' xk'axaxa na't ngaaj kmal siwaan tnamet taq xrpapo'a ch'uoj ayiwaal kmik p gatnamet xin junaa' 1979, ramal wra njilel ayiwaal xch'oob'a tzriij ch itzel taq b'iix xkeb'an. Ramal ra' xporoxa, xwaag'a, xmu'qa, xlg'axa, xiwaxa je' disco. Kra ra' xekxib'iej kii' chwach njilal lawlo' xtikar p tnamet, xesaluxa, xtrerb'exa kiij. Ramal ra' xar xkam kana rwach molaaj JULJUUJ TIJAAX, ka xub'an xektaluuj je' kii', ch e jujnal xekmek'aaj xekchajiej je' kii. Ramal xsa'cha kawach e kii' kexb'iil: A Max Tinay Paawl. A Lip Twiis, A Xep Paawl Lawraad k'in rilaj Ma Klax Chuliw Tq'axuoy.20

The disc was only hear for a year in the populations, then came the violence against our people in 1979, they thought there were protest charts, then they were persecuted, burned, broken, buried, stolen, the discs were hidden, they were chased and chased away, four fellow musicians disappeared: Tomas Tiney Pablo, Felipe Vásquez Tuis, José Pablo Alvarado and Mr. Nicolás Chiviliu Tacaxoy, and Ju'juuj Tijaax himself.



gatnamet ramal m xeyol ta xleeb'an. 19 J disco kalsaan kana

19 These sacred songs deserve to be recovered because they belonged to our grandfathers; they have composed them centuries ago, for their religious faith of respect, peace and tranquility for the population. Some reflects sorrows and regrets, others harmony, falling in love and feasts, they have left them composed for what happened in their lives, they are revelations of what they have left, that is why they deserved to be recovered and disseminated, they belong to the population, the ju'juuj tijaax retrieved

¹⁸ How much pressure the heart and soul feel on our culture, our thoughts, songs of our grandmothers and grandfathers, tz'utujil nahual men, who formed our first village on the shore of the Lake Atitlan by the Spaniards on 1523, 478 years ago (all the interpretations quoted are free, they conserve the spirit of the ideas.)

Anen xi'nela pqatnamet xin junaa' 1981, xim' pe'ta Armit pak' 'vniem, xik'is xik'am rpam lomlaj tnamet Armiit, xika jun b'inel k'viniel xin muniil je'a chqaa' rij taq rikb'al xb'a na't nqaaj: K'qolkiej, Rtaluliew, Xelju', Saguliew, Bukuo', Panq'an; k' ja k'a ra' xpon chik Armiit. Kar xib'an xin' yaqana ned'ta un'tie, A Cruz Tinay k'in Ya Lor PaawlAlvarado; ruuk' rch' alaal, rixb'iil je'a k'in rtnamet. Xintes k'iylaj rukiiy rpognaal, nixt jmiej xitikara xerk'ulb'iej xerg'ejla ta rta' rutie' ramal njilal xb'enri'iil, p k ja ra' junaa' pok xb'a p nim kkamsaxiik, klaq'xiik qwinaaq kmaal e b'noy taq lawlo' p qatnamet. Ni' pa' xk'ojara pn Armiit xuch'ak najkey taq rtojxiik, chqaa' xitikara xintijuouj wii' tzriij jan junaa' rukab' tojxik xich. E, ka xib'an, xin junaa' 1983 xik'le'a Armiit ruk'in wiox rxqayiil kamiik Ya Paawl Roman Chinchilla. Ja un ruk'aay samaaj ch'akb'al waay nou k'a'an kamiik p k'ib'al Armiit.

Najni' la nkikota, nmiltyoxiij tzra Ajaaw Kaaj Ruch'liew chqaa' tzra K'ulb'al Utziil xyataja p lomlaj qatnamet Armit (Iximuliew) xin rk'isb'al iik' junaa' 1996. Ramal wra xumaj ulien kuk[in rta' rutie', n ajini la xuma xutz'a chik kewach; rch'alaal, rixb'iil je'a k'in rtnamet. Pok xb'isana, xpaqnana taq xrojtqiij ch e k'iy qwinaaq xekema xesa'cha mal ch'uoj ayiwaal xb'amtaja p tnamet ni' pa'. Nk'utuuj tzra Ajaw Kaaj Ruch'iew xtuyite ta kaanm kek'u'x rak'iin nb'a q'iij saq. Chqaa' nmiltyoxijj tzra rchojq'aa' dyosiil sant'iil xin Ma Pla's Soiwe'l k'in Rilaj Maam xkeya' lomlaj rtab'aal rk'aslemaal, nb'iij,... m ket j'ie, xeto'w wxiin nag t la nb'nuon kamiik.21





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Performers

Mayor: Felipe Vásquez Tuiz (voice and guitar)

Judge: Martín Prechtel
(voice and violin)

First: Juan Pablo Coquix (xuul - reed flute)

econd: José Pablo Alvarado (drum and voice)

Third: Tomas Tiney Pablo (tun and voice)

Fourth: José Cua Simaj (voice and guitar) Fifth: Miguel Pablo Coquix (tun, soch and voice)

Sixth: Diego Tiney Pablo (drum and soch)

Credits

Production: ADESCA [Contribution to Cultural Decentralization]

Coordination of the Project:

Diego Tiney Pablo

Realization: *Diego Tiney Pablo* (in company with *Casa Laru Duna*.)

Original Record: Estudios Fono Industrias de Centro América (1977)

Remastering and final edition: Sincro Estudios, Jorge Estrada

Investigation and Texts: Diego Reanda Chiquibal Primero and Alfonso Arrivillaga Cortes

Translation to Tzutuhil: Diego Reanda Chiquibal Primero

Cover painting: Juan Diego Tinay

Photographs: Ricardo Mata

Art, layout and edition care: Oscar Conde

Thanks to Dr. Alberto Viau and his wife. Dr. Eric Prera Area of Ethnomusicology of the Centro de Estudios Folklóricos. University of San Carlos of Guatemala





MARTIIN

Ay Martiin alaa' Ay Martiin acha

Nkatqnataaj k'alaa' Nkatqnataaj k'acha.

Ay ajk'unk'un alaa', Ay ajk'unk'un acha'.

> Ay ajsuutz'alaa, Ay ajsuutz'acha.

Ay ajmatzmul alaa', Ay ajmatzmul acha.

Ay ajtamb'uor alaa', Ay ajtamb'uor acha.

Ay don jwan Martiin, Ay paskwaal Martiin.

Ay Santyaag Martiin, Ay perpiet Martiin.

Ay ajkowaan alaa' Ay ajkowaan acha.

Nkatqb'ixaaj k'alaa', Nkatqb'ixaaj k'alaa',

Rja waal ruch'liew alaa', Rja waal ruch'liew acha.

> Qat'oo'qii'alaa, Qat oo'qii'acha.

Nkatqb'ixaaj k'alaa' Nkatqb'ixaaj k'a acha.

SANMARTIN

Oh, divine Martin, Oh, lord Martin.

We adore you, Divine We adore you, Lord.

You are the divine of the tún, You are the lord of the tún.

You are the divine of the clouds,
You are the Lord of the clouds.

Oh, Divine of drizzles, Oh, Lord of drizzles.

You are divine of the drum, You are the lord of the drum.

Oh, mister Juan Martín, Oh, Pascual Martín.

Oh, Santiago Martín, Oh, Prophet Martín.

Oh, divine of prosperity, Oh, Lord of prosperity.

We adore you, Divine, We worship you, Lord.

Lord of the earth, Lord of the world.

Help us, Divine, Help us, Lord.

We adore you, Divine, We worship you, Lord.



A PLAS'S SOJWE'L

Xaya'kan atziij, Xaya'kan ana'uoj, Xachomiij ruch'liew, Xachomiij na'ouj.

Xachol kan utziil, Xachol k'aslemaal, Xaya'kan alaa' Xaya'kan acha.

Nwal acha A Pla's Sojwe'l, Nwal acha nwal alaa' Ay nwal tziij nwal na'ouj Ay nwal ruq'iij ralxiik.

> Nim aq'iij Sojwe'l Nkatqnataaj A Pla's, At ruk'u'x tnamet, Awxiin tziij na'uoj.

Tajqa'qna'uoj, Tay'aa'qchojq'aa', Katjo'alaa', Katjo'acha.

Katjo'A Pla's, Katjo'Sojwe'l, Trasta'ana'ouj, Trasta'atnamet.

FRANCISCO SOJUEL

You left your words, You left your ideals, You ordered the world, You ordered the ideals

You preached peace,
You preached life.
You left a male *nahual*,
You left a lord *nahual*.

Venerable Francisco Sojuel,
Male nahual, Lord Nahual,
Oh, of venerable words,
Oh, of venerable ideals,
Oh, divine time of birth.
Venerable Sojuel,
We worship you, Francisco:
Heart of the People,
Yours are the words and ideals.

Give us understandings,
Give us energies,
Come, divine,
Come, Lord.

Come Francisco,
Come, Sojuel,
To see your ideals,
To see your people.



CH'IT XTAN

Anen ktinb'ixaaj qas ki'nuk'u'x, Nk'muonta nuxuul nk'muonta nktaar, E nk'muonta wixb'iil e tranta chwiij, Kek'mounta nq'ojuom kek'muonta nub'iey.

> Chib'ey oq k'o wa'alnaq at qayb'ien, Ktelta ch'it xtan, ktelta xinyora.

> > Oq penaq chi'ab'iey...
> > Op penaq b'ixay awxiin,
> > Katjo'yaan, katjo'nutie',
> > Katjo'xtan, katjo'ixoq.

L utz awach stan...
L utz awach nutie'...
Alnaq katqi'lta wk'iin
Kintz'ub'aaj na jb'aa'achii'.

M tab'an ta ka la'ka ra'xb'iij chwa, x nka'y ta wlii'nuch'aj pa nwa', Anen k'in kao'la k'mja'na tinok q'puoj, Rmaal Kinxib'iej wii'm tab'an taka la'laa'.

MUCHACHITA [Little Girl]

I sing to you with joy,
With my flute and guitar,
In the company of my companions,
Who guides me on my path.

We are at the gate, we have been waiting for you for so long, Come out, little girl, come here, princess.

We have come to your gate
To sing to you
Come here, my dear, come here, mother,
Come here, girl, come here, woman.

How are you, girl?
How are you, mother?
Come close to me soon,
I will kiss your cheek softly.

Do not do that, she answered me My mom is watching you, she scolds me, I am still a child, I'm not a young lady yet, That is why I am afraid, do not do that, boy.



NIMQ'IIJ SANTYAAG

Anen ktinb'ixaaj ntnamet, kinnataaj lomlaj ab'ii', atet at k'ola chuchii'ya' chuchii'ruyaa'ya Mri'y.

Xqarla'ch k'jmiej qanmaq'iij jownaq j'uo'rxiin rwuuq iik', xtaqb'ixaaj chik lomlaj Santyaag, tz'b'ula tzriij jun kiej saq riij.

Kamiik qas ki'qak'u'x... Kamik qas noqkikota... xqarla'ch k'jmiej qanmaq'iij, xtaqb'ixaaj chik lomlaj Santyaag.

> Kexjo'exix a'ii'... kexjo'exix wixb'iil, qab'na'xjuun tzra qaqul, qb'ixaaj jb'al laj tnamet.

Ja wra junaa oq kola, qwinaaq kemjuon rsikiik kii qamlo ch koquii joj qonjinlaal qabona x juun tzra qatnament

Jb'al q'puoj roksaan chik rtzyeq, rtzyeq qas nk'ak'ota qonjilaal qas ki' qak'u'x, q'alaaj chik ruqul je'q'juom.

FESTIVAL SANTIAGO [Festival of Santiago]

I sing to you, my village, I call out your great name. You are on the shore of the lake, on the shore of Princess *Marie*'s lake.

We reached out our festival again on the twenty-fifth of July, we will sing again, great *Santiago*, riding on a white horse.

Today we have joy, today we are happy, we reached out our festival again, We will sing again, great *Santiago*.

Come along, boys, come along, companions, we will form one voice, Let's sing, beautiful people

This year that we are in, our people are developing, so let us all unite, Let's form one village

The Queen has already worn her garment, her garment so novel, we are all filled with jubilation, we can already hear the *marimbas*.



B'IIS OQIEJ

Ay... yaan....nutie'...
xatb'a k'a yaan, xatba'a k'a nutie'
xatb'a k'a xtan, xatb'a k'a ixoq,
xatb'a k'a nq'apuoj, xatb'a nxinyo'r,
xatb'a nktz'e'j, xatb'a npajruutz,
xatb'a nkutz'e'j, xatb'a chuxie'uliew.

Xatb'a k'yaan, xatba'a k'a nutie'... Qas taq itzel b'iey xab'an ila nuyaan... Ja k'al xawajo', ja k'al xak' utuuj, Xak'utuuj k'a kmiik, xak'tuuj asajchiik.

Katnewla'xin chwaaq katnewla'xin kab'iij, katnewla'k'a yaan, katnewla'nkutz'e'j, kinkam anen chqaa', katnewla', nxinyo'r katnewla'nutie', katnewla'nuyaan.

Xatb' a k'an yaan, xatba'a k'a nutie'
qas taq b'iis oq'iej xaya'kan ruk'in waanm...
qas taq itzel b'iey xab'an ila nuyaan...
qas taq itzel b'iey xab'an ila nutie'...
xatb'a k'an yaan, xatba'a k'nutie'
qas taq b'iis oq'iej xaya'kan ruk'in waanm...
qas taq itzel b'iey xab'an ila nuyaan...
qas taq itzel b'iey xab'an ila nq'apuoj.

Xatbá chuxie'jul, Xatb'a chuxie'uliew, xatb'a k'nuyaan, xatb'a k'nkutz'e'j, xatb'a k'xtan, xatb'a k'a ixoq. Xaya'kan aliej, xaya'kan asub'aan, xaya'kan asto'y, xaya'kan atzeq, xaya'kan asu't,xaya'kan axqa'p, xaya'kan alaaq, xaya'kan axa'r, xaya'kan achíjkiem, xaya'kan akmo.

SORROWS AND TEARS

Oh my dearest mother...
you went away, my dear, you went away, my mother,
you are gone, girl, you are gone woman,
you went away, my lady, you went away, my princess,
you went away, my flower, beautiful flower of the dead,
you went to the grave, you went buried.

You went away, my dear, you went away, my mother, What a sorrowful thing you did, my dear, that is the way you wanted it, that is the way you asked for it, you asked for your death, you asked for your disappearance.

I'll catch up with you tomorrow, I'll catch up with you the day after, I'll catch up with you, my dear, I'll catch up with you, my flower. I am dying too now, I'll catch up with you, my princess, I'll catch up with you, my love.

You went away, my dear, you went away, my mother, you left sorrows and tears in my heart,
What a sorrowful thing you did, my dear,
What a sorrowful thing you did, my mother.
You went away, my dear, you went away, my mother, you left sorrows and tears in my heart,
What a sorrowful thing you did, my dear,
What a sorrowful thing you did, my mother.

You went to the grave, you went buried.
you went away, my dear, you went away, my flower,
you left, girl, you left, woman,
you left your pixtón, you left you tamalitos,
you left your perrajito, you left your cloth,
you left your rebozo, you left you tocoyal,
you left your pocillo, you left your mug,
you left your loom, you left your weaving comb.







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Cover, back cover and interior photography:

Archive of the Centro de Estudios Folklóricos.