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8

Guatemala, Central America

1977

ESSAYS

ESSAYS CONTRIBUTIONS TO THE STUDY OF GUATEMALAN ETHNOMUSICOLOGY

J. Manuel Juárez Toledo

1. What is Ethnomusicology?

This article aims to briefly explain the theoretical basis that underpins ethnomusicology, in an attempt to give the reader a general idea of what this science is and guide them to understanding the work carried out by entities such as the Center for Folkloric Studies of the University of San Carlos of Guatemala. This information will also help in valuing the examples and samples that illustrate this work.

In our opinion, ethnomusicology as a science must be understood and practiced by considering the broad sense of the term and according to the etymological origin of the roots that comprise it: *ethnos* = people, *musica* = traditional artistic sound expression, and *logos* = musical knowledge expressed orally or instrumentally, whose theoretical and practical framework is nourished by its very object of study. However, within the limits of its field, ethnomusicology participates in information and methods from other related and adjacent sciences. Consequently, the ethnomusicologist, in the tasks of research and study of their specific area and materials, includes elements provided by the other sciences that surround the musical facts or phenomena under study. Below is a table, incomplete of course, of the sciences related to ethnomusicology:

| | |
|---------------|--|
| Anthropology: | study of music from different cultures |
|---------------|--|

| | |
|-------------|--|
| History: | study of the past |
| Archeology: | findings |
| Sociology: | function of music in society |
| Geography: | phenomena of diffusion and dispersion |
| Musicology: | study of music itself in specialized aspects such as acoustics, organology, particular history and its relationships with philosophy, linguistics, psychology, mythology, etc. |

It is important to have an idea of the method that guides ethnomusicological activities. Alan P. Merriam, one of the most prominent scientists, has established theoretical bases that have guided many scholars in the research of music from various cultures, whose successes have been published in specialized journals and books. From a book titled **The Anthropology of Music** and from the translated and summarized version by José Peñín, prepared by INIDEF, Caracas, Venezuela in 1974, we extract the following: "To understand why music is and how it is, we must also understand the how and why of the behavior that produces it and what concept underlies that behavior ordered in such a direction to produce a desired particular form of organized sound. Ethnomusicology, then, makes its contribution by contemplating the musical, social, and humanistic aspects together. None should be considered as an end in itself; the two aspects must be assembled in a broader understanding.

All of this implies the study of music in culture. And there is no fundamental contradiction in keeping in mind in ethnomusicological study that no point of view should prevail over that which is characteristic of our discipline: the understanding of musical sound."

Referring to the special methodology, it says later: "In ethnomusicological studies, three stages can be considered, the first of which is data collection. In this case, the ethnomusicologist is frequently destined to carry out fieldwork... Data collection in fieldwork involves serious problems of theory and methods and makes the research more rigorous than intuitive. Secondly, once the data collection is done, the ethnomusicologist subjects it to two serious analyses. First, to check if the collected ethnographic material forms a coherent body within the studied society if they are appropriate for the working hypothesis and if they are projected to the investigated problem. The second is the laboratory

technique in the analysis of the collected material; this requires special techniques and equipment for transcription and structural analysis of the music.

Thirdly, the analyzed data and the obtained results are referred to other problems, especially those concomitants in the social and humanistic sciences. In all this process, ethnomusicology differs from other sciences in the use of its special techniques and in the attempt to combine musicological and anthropological data into a single vision."¹

From the above, the reader can conceive a comprehensive idea of what ethnomusicology is and the work it involves.

2. Initial work

The Center for Folkloric Studies, in its desire to carry out more complete work, has integrated the area corresponding to ethnomusicology into its work areas – July 4, 1977 – with the objective of initiating the collection, recording, analysis, and interpretation of traditional music.

Carrying out this task is urgent, especially considering the accelerated process of acculturation that the population is undergoing. As is known, due to the very dynamic of this process, negative and contrary conditions are being worn down and created that are weakening the validity of cultural facts and expressions of Guatemalan tradition, including artistic-musical ones, and affecting human groups in villages, towns, and cities.

The creation of the ethnomusicology area has had to overcome difficulties of various kinds: appointment and location of personnel and progressive purchase of units to complete the field and office equipment necessary for work. To begin the work, a work plan adjusted to existing possibilities was designed, in order to carry out diagnostic research useful for guiding and planning projects that cover broader and more defined geographical and thematic areas.

For this, the sound recording material that the Center for Folkloric Studies had accumulated until the day of the creation of the ethnomusicology area has been processed. This material came from some donations of material collected during the fieldwork assigned to folklore students, from the respective course at the University of San Carlos, and from the musical material opportunely sound-recorded by Mr. José Ernesto Monzón in his work

1 Merriam, Alan. *The Antropology of Music*. Chicago, North Western University Press, 1964.

of compiling oral literature from the same Center. Material collected from the research that is being carried out in the ethnomusicology area, with a diagnostic character, is currently being processed.

Consequently, the works presented in this journal provide a panoramic view of the various aspects of what the science of ethnomusicology entails. It is opportune to inform that each of the cultural facts presented has not been studied in its full breadth and depth, given that little time has passed since the initiation of the studies and the persistence of limitations that hinder the speed of the work is significant.

Meanwhile, the collected materials and the information extracted from them can now be used to guide future research and dissemination projects of the Center for Folkloric Studies, in order to guide scientists and other scholars of traditional and popular music in Guatemala.

If these immediate objectives are achieved in principle, we will be satisfied with the work carried out during the initial nine months.

3. Theoretical Framework for Ethnomusical Research and Study

3.1 General Identification Data

- 3.1.1 Geographical Area
- 3.1.2 Average Time to Work on the Project
- 3.1.3 Operations Center
- 3.1.4 Personnel Roster
- 3.1.5 Others

3.2 Analytical Statement of Objectives

- 3.2.1 Collect the group's manifestations
- 3.2.2 Determine the status – economic-social condition of the musician -
- 3.2.3 Learn the formal characteristics of the social group's music
- 3.2.4 Process sound and graphic material for protection, conservation, and dissemination purposes
- 3.2.5 Collect and study musical instruments. Organology.

3.3 Limitation of the Cultural and Geographical Area for Research

- 3.3.1 Background and bibliographic information
- 3.3.2 Prior trip for recognition of the geographical area to be covered during the investigation. Mapping.
- 3.3.3 Study of communication means, itineraries, means of subsistence, other related matters

3.4 Determine the Essence of the Research

- 3.4.1 Understand the group's traditional music and determine its social function
- 3.4.2 Collect musical expressions preferably in their occasionality
- 3.4.3 Determine the degree of enthusiasm provoked by musical manifestations
- 3.4.4 Record instrumental execution techniques

3.5 Classification of Collected Material

- 3.5.1 Ritual Music
- 3.5.2 Domestic Music
- 3.5.3 Work and Hunting Music
- 3.5.4 Recreational Music
- 3.5.5 Music with Choreographic Pairing
- 3.5.6 Aesthetic attributes that the group attributes to each work or musical expression

3.6 Related Socio-Economic Aspects

- 3.6.1 Music as a professional occupation
- 3.6.2 Consideration of the musician's socio-economic conditions. Dependence and relationship
- 3.6.3 Professional attributes granted to the musician's person
- 3.6.4 Salaries or income from professional practice

3.7 Collection and Conservation of Musicocultural Materials

- 3.7.1 Of the professionally registered and selected personnel to carry out the investigative mission

- 3.7.2 Preparation and registration of the necessary equipment and apparatus for fieldwork
- 3.7.3 Provision of materials for office work and phonoacoustic laboratory
- 3.7.4 Indexing and classification of samples
- 3.7.5 Archiving, preservation, and control of material

3.8 Utilization and Projection

- 3.8.1 Procedure for utilization for research purposes
- 3.8.2 Preparation for utilization for cultural dissemination purposes
- 3.8.3 Procedure for exchange with analogous entities

4. Field Research Guide

4.1 Selection of Identification Data

- 4.1.1 Place and date (of use of this document)
- 4.1.2 Name of the mission
- 4.1.3 Calendar of activities
- 4.1.4 Operations Center
- 4.1.5 Personnel Roster

4.2 Objectives

- 4.2.1 Understand the formal characteristics and social function of the music of the group or cultural area
- 4.2.2 Determine the socio-economic conditions of the musician
- 4.2.3 Collect sound and graphic material for its protection, conservation, study, and dissemination
- 4.2.4 Initiate organological study

4.3 Knowledge and Prior Activities

- 4.3.1 Indexing of written and oral information of the case
- 4.3.2 Prior recognition trip and mapping
- 4.3.3 Study of communication means, itineraries, means of subsistence, and other important data

4.4 Determination of Priorities

- 4.4.1 Location of the best informants
- 4.4.2 Sound recording of musical samples
- 4.4.3 Sound recording of interviews related to the topic
- 4.4.4 Observe the social dynamic provoked by musical manifestations

4.5 Classification Guide for Material Collection

- 4.5.1 Ritual and Domestic Music
- 4.5.2 Work and Hunting Music
- 4.5.3 Music with Choreographic Pairing
- 4.5.4 Strictly Recreational Music

4.6 Organology

- 4.6.1 Classification of musical instruments
- 4.6.2 Classification of manufacturing materials
- 4.6.3 Classification of ornaments and accessories
- 4.6.4 Location of artisans and manufacturing workshops

4.7 Collateral Socio-Economic Aspects

- 4.7.1 Practice of music as a professional occupation
- 4.7.2 Dependence and relationship of the musician with other social activities
- 4.7.3 Salaries and income from the service
- 4.7.4 Modes and recognitions conferred upon the musician

4.8 Calendar of Activities

- 4.8.1 Total time foreseen for research
- 4.8.2 Itineraries
- 4.8.3 Start date
- 4.8.4 End date

4.9 Registration of Equipment and Materials

Responsible Signatures

5. The "Tonada" in the Southeastern Region of Guatemala

Several ethnomusicological facts have been located and recorded at this center, currently in the process of collection and follow-up. Of the more advanced studies, three topics have been chosen to be presented in this informative work. One, the tonada of the southeastern region of the country. Two, the "sones" played or interpreted on marimbas in the municipality of Chuarrancho, and three, organological indexing of a marimba. For greater musical illustration, transcriptions of some collected and sound-recorded works are included. Some data corresponding to the traditional music of Palín are also provided.

5.1 The "Tonada" in the Southeastern Region of Guatemala

The custom of singing songs for recreational and "romantic" purposes is evident in all towns and many villages in Guatemala. Singers and listeners seek solace and rest by enjoying music after daily tasks or on the occasion of some family or communal social event.

This cultural phenomenon has certain ethnophonic characteristics in the southeastern area of the country, which will be presented below thanks to the use of material sound-recorded in the departments of Jutiapa, Santa Rosa, and El Progreso by Mr. José Ernesto Monzón R.

The sample consists of 103 tonadas sung by 49 performers; 43 men and 6 women with guitar accompaniment. Before detailing the characteristics of the samples that motivate this work, we should clarify that many singers in Guatemala recognize as a tonada a work that contains all these elements: poetic text, melody, rhythm, and harmonic basis. This is why there is a great variety of modalities, both poetic and musical, under the same denomination.

From the examples collected to date, it can be established that some tonadas have a text that was conceived in an academic form. But this academicism has been distorted by the natural effect produced by the phenomenon of oral transmission, a transmission in which the emotional load that each of the successive interpreters has personally incorporated is recorded.

The versifications – according to what has been stated before – are varied and mostly contexts of free verses whose composition

numerically changes between four and fifteen syllables accommodated to melodic and rhythmic turns that regularly adjust to prosodic and orthographic accents, and mainly, to the special accent of regional speech.

The characteristics noted below are conceived, some based on information given by some singers, mainly those referring to sentimental aspects, and others based on theoretical and technical deductions that the music itself evidences, characteristic of ethnomusicology and organological aspects.

1. The predominant theme is love. In the foreground appears, in most samples, the "angelization" of women, in the second plane the narration of events (corrido), and in the third, the tendency towards humor.
2. The denomination of the tonadas adopts these forms: 1) known title; 2) the content of the first verse is used as a title or simply as a means of identification.
3. Some tonadas cannot be considered popular because they are currently only sung by the singer for their personal recreation or when requested.
4. In the sample, tonadas are interpreted as follows:
 - a) Soloist accompanying themselves personally;
 - b) Soloist with instrumental accompaniment;
 - c) Duet of singers with 1 of their members doubling as accompanist;

- d) Duo singing and accompanying themselves, both with an instrument;
- e) Trio, two singers and one accompanist.

5. Only men appear as accompanying musicians.

Regarding the organological aspect, it is important to note that there are two ways of tuning the guitar strings.



Guitar execution positions are not graphically represented as they were not recorded in a timely manner during the material collection process. It is therefore necessary to investigate this technical aspect, especially concerning the tuning method described in numeral two, as it is likely a cultural heritage found only in that region of the country.

Based on the international tuning – Graphic No. 1 – the difference presented by this other tuning method is as follows: the 3rd and 4th strings are tuned a minor third higher than the 1st and 2nd strings respectively. Mr. Pedro Antonio Aguilar y Aguilar explains the usefulness and function of this tuning method, stating that the guitar he used on this occasion has a special set of strings – it is assumed he is not referring to the material they

are made of, but rather their placement based on material thickness and sound function. "Here we have it octaved," says the informant, "because for a group, as we have strings, well... so the guitars squeal more..." (GUA-19 phonog. No. 11. Side 1).

Prior to the presentation of the samples chosen for this work, it is necessary to clarify that the literary analysis of poetic texts, the relation of some historical aspects, the origin (or anonymity), and other socio-cultural details immersed in the Guatemalan tune may be addressed at a later opportunity.

Sample No. 1

| | | |
|----------------------------|----------------------|---|
| "ÁNGEL DE AMOR" (Title) | Performer: | Juan Antonio Orozco Enríquez |
| | Location: | "El Limón" Village, Santa Catarina Mita, Department of Juatiapa |
| | Date: | December 18, 1976 |
| | Phonographic Record: | GUA-16 Fonog. No. 1. Side 1 |
| | Transcription File: | GUA- No. 4 |

*Ángel de amor, me dice, no te alejes
no quiero flores ni suave olor
yo solo quiero que estemos siempre unidos
y que sea mi yo tu virginal amor.*

*Al pie de un cisto la estaba esperando
la estaba esperando y nunca que llegó
no volvería ya a pasar por sus rosales
ni volvería el amar otra ilusión.*



No. 4.

Fonograma N° GUA 16 - lado 1 No.1.

Cinta ☐ Disco ☐ N° SCOTCH C 60

Transcriptor: J. Manuel Juárez Toledo

Fecha: 13 octubre 1977.

Revisada por: en fecha

UNIVERSIDAD DE SAN CARLOS
DE GUATEMALA



CENTRO DE ESTUDIOS
FOLKLÓRICOS
Archivo de Etnomusicología

Especie: Canción Tonaca

Denominación: Angel de Amor

Medios de Exp.: Voz y guitarra

Juan Antonio Orozco Enríquez canta y se
acompaña.

Lugar: Aldea El Limón, Sta. Catarina Mita

Fecha: 18 Dic. 1976 Colector: J. Ernesto Menzón.

M.M. 1-100

Allegro

Afinación de la guitarra

Voz

Guitarra

Angel de amor me di co no las la gas (am)

No que yo flo res ni sus cel o des no se le que re que to mas xam pre no dos

y que se lla mi le tu vir gi nal a mor

1 2

Voz *al-pre-deun-eis To la tu rias pe rando las tu rias pe rando y non enque-lla go'*

Contrabajo

no ve-ri-a a pa sar por sos ve sa les - tu ve-ri-a del a riar a for la mion

E lla-me-di-co-las go-ra-da ni riar que tu poul

fon do deun ver do por din Va ya trer flo ras pa ra dar nusi pe cho - las flo ras blan cas deun

Handwritten musical score for voice and piano. The score is written on three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

Voz
Ver de gar-
dín
al tra-
de-
cis to-
las tu-
vés pe-
ran-do
las ta-
ve-
pe-
ran-do y
man-
ca que-
lle gé-
muel se-
ri a fo-
sar por-
no re-
su les
muel se-
ri a-
cel la-
mar o-
frá-
lu-
sión

Empty musical staves for additional notation.

Sample No. 2

"LA CRIOLLITA"
(Title)

Performer:

Pedro Antonio Aguilar y Aguilar

Location:

"El Naranjo" Village, Santa Cruz,
Naranjo, Dept. of Santa Rosa
January 6, 1977

Date:

Phonogra-

phic Record:

GUA-16 Fonog. No. 1. Side 2

Transcrip-

tion File:

GUA- No. 5

*Soy una triste criollita
chiquitita y tan fiel
tu tienes un geniecito
tan dulcesito como la miel
tu tienes un geniecito
tan dulcesito como la miel.*

*Vengo de países extraños
muy contento vengo de allá
buscando a doña famosa
la tierra hermosa de mi mamá
buscando a doña famosa
la tierra hermosa de mi mamá.*

*Yo le dije a mihermanita
que me cuide a mi mamá
porque yo voy de pasada
a donde todo se olvidará
porque yo voy de pasada
a donde todo se olvidará.*

*Ya me voy para el otro mundo
a donde todo se olvidará
pero lleno en la memoria
apartar la gloria de mi mamá
pero llevo en la memoria
apartar la gloria de mi mamá*



Sample No. 3

| | | |
|------------------------------|---------------------------|---|
| "EL MUERTO MURIÓ" (Title) | Performer: Location: | Herminio Orozco Enríquez "El Limón" Village, Santa Catarina, Mita, Department of Jutiapa |
| | Date: | 6 de enero de 1977 |
| | Phonogra- phic Record: | GUA-16 Fonog. No. 10. Lado 1 |
| | Transcrip- tion File: | GUA- No. 6 |

*El muerto murió
Y la viuda quedó sola le dio mal del corazón
pero le dejó
muchos bienes y dinero porque era trabajador*

*Ella le dijo a su galán
esta noche yo te espero
pa'que hagamos los balances
de los bienes y dinero
de lo que el muerto dejó.*

*Pero ay caporal caporal
arregunta tu mulada que tenés en el corral
traigo mi par de tijeras
para trasquilar
mulas y mulos que tenés en el coral
aquí traigo un buen bozal
pa' tu guapo garañón
que tenemos que montar
entre yo y mi caporal.*



Nº 5.

Funograma N° GUA - 16 - 2 - 2

Cinta ☐ Disco ☐ N° Cassette SCOTCH C 60

Transcriptor: J. Manuel Juárez Toledo

Fecha: 22 septiembre 1977

Revisada por: en fecha

UNIVERSIDAD DE SAN CARLOS
DE GUATEMALA



CENTRO DE ESTUDIOS
FOLKLÓRICOS
Archivo de Etnomusicología

Especie: Canción Tonada

Denominación: La Criollita

Medios de Exp.: Voz y guitarra

Pedro Antonio Aguilar y Aguilar canta

y se acompaña.

Lugar: Aldea El Naranjo, Sta. Cruz Naranjo.-

Fecha: 6 enero 1977 Colector: J. Ernesto Monzón.

M.M. $\text{♩} = 100 \rightarrow 116$

Handwritten musical score for "La Criollita". The score is written on three systems of staves. The first system includes a vocal line (Voz) and a guitar line (Guitarra). The second system continues the vocal and guitar lines. The third system continues the vocal and guitar lines. The lyrics are written below the vocal line.

Apuntes de la guitarra

15 20 30 40 50 60

b7 b6

(Cant.)

Voz: *Sy u na tró te-crie lli ta. du gei ti la y tan fiel tu*

Guitarra: *tie mas un go me ci to tan dulce. ente de ma la miel tu tie mas un go me ci to tan dulce. ci to co ma la miel*

Grupo de per ses ca tra sus muy en ten to tan go des eli bus cundio de ien fe ma si la tie rruher

No. 6.

Fonograma N° GUA - 16.1 - 10.

Cinta ☐ Disco ☐ N° Cassette SCOTCH C 60

Transcriptor: J. Manuel Juárez Toledo

Fecha: 28 septiembre 1977

Revisada por: en fecha

UNIVERSIDAD DE SAN CARLOS
DE GUATEMALA



CENTRO DE ESTUDIOS
FOLKLÓRICOS
Archivo de Etnomusicología

Especie: Canción Tonada

Denominación: El Muerto Marió

Medios de Exp.: Voz y Guitarra

Hermínio Orosco Enríquez canta y se
acompaña.

Lugar: Aldea El Limón, Santa Catarina Mita

Fecha: 18 Dic. 1976 Colector: J. Ernesto Monsón.

M.M. 84 - 92. d -

Voz

El mu-er- to mu-rió y la vi-er- tan-que de- se- la- la- di-er- mal- del es- re- zón- pa- ro- lo- de- jo' mu- chos

Guitarra

f (fuerza)

bie- nes y di- no re- por- que- ras- tra- ba- ja- dor E-lla- lo- di- gos- su- ga- lan- es- ta- no- che- ya- to- ra

bi- si- pa- ra- que- ya- no- lo- ba- lan- ces- de- los- bra- nos- pa- ra- di- no- re- de- lo- que- el- mu-er- to- de- jo' es- ta- no- che- ya- to- ra- pa- ra- que- los

Handwritten musical score for the first system. The vocal line (treble clef) and piano accompaniment (treble clef) are in G major. The lyrics are: *con las y man, los que te nos oír al co rral a que traigan buen za! lo tu que po ga ra sin que te ve nos que sin*. The piano part includes chords and some melodic lines.

Handwritten musical score for the second system. The vocal line continues with the lyrics: *ter entre gay mi en po ra!*. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line.

Three empty musical staves at the bottom of the page.

5.2 Study of the Topic: Folk Sones of Chuarrancho

One of the work projects, currently in its diagnostic phase, is the study of traditional music in the municipality of Chuarrancho, department of Guatemala. For now, attention has focused on music performed on the marimba, without neglecting other detected artistic-musical manifestations such as lullabies, household work songs, and harvest songs.

Below are some working documents phonographically recorded during research visits conducted for this purpose.

Topic: Folk Sones of Chuarrancho.

Initiation Date: October 22, 1977

Indexing Performed: Phonogram records: GUA-25 M. GUA-26 M.

GUA-29 M.

musical transcription: GUA- No. 2

5.2.1 Traditional Sones Performed on Marimba

The first planned visit to begin research into the music performed on marimba by ensembles based within the territory of the municipality of Chuarrancho was carried out on October 22 and 23, 1977. It had been prepared with the main purpose of covering numeral 3.3.2 of the **theoretical framework (Cf. Supra)** prepared to guide the research work regarding the geographical recognition of the area. A second immediate purpose was to conduct a census of musicians and marimba ensembles. However, due to difficulties that arose at the time and place, it was necessary to reorganize the activities in order to make better use of time and the collaboration of the people who acted on our request.

Geographical Notes

The town is located 62 km from the capital city of the republic via the route to San Juan Sacatepéquez and San Raymundo. It is situated on the edge of an elongated hill, along which part of the municipal road extends, which in turn is considered the main street of the town. Along the edges of this

main street, inhabitants have built their homes, and some public buildings stand out at the point recognized as the urban center.

From the urban center and the main street, some narrow and short alleys branch off in various directions, which then become wild paths leading to hamlets, villages, and spots.

Entrevista con el primer músico informante

At 12:15 pm I arrived at the location accompanied by Mr. Luis Juárez O., who was in charge of finding Mr. Esteban Surdo Tunche, a person who had been notified that we would be visiting.

The interview with Mr. Surdo Tunche was very thematic because he acted as both an oral informant and a marimba player, with the activities taking place in his home – bedroom unit and marimba study room.

Mr. Surdo Tunche referred to aspects related to his cultural heritage, his initiation and training as a "marimba player" musician, elaborating on technical and interpretive details about the social function of the musician and the music he performs. He says it was his father who taught him to play the marimba, to sing "antecedent" sones. (The terms used by the informant are transcribed verbatim).

He recounts that when he was a child, he would stand on a box to reach the keyboard and be able to play well. Later, he referred to the repertoire of sones he knows how to play. He emphasized the son titled **Paloma** and, therefore, the interview revolved around a detailed inquiry into the aforementioned son. (GUA-25. 1. Side 1).

From the information referring to the technical and interpretive part, the knowledge of how the marimba is "adorned" emerges, that is, the way of placing wax lumps on some keys of the instrument to transpose it to the tonality required for the execution of some sones, including the one titled **Paloma**. The information includes data related to the number of mallets each player must manipulate, the occasion, social function, and other circumstances involved in the performance of the work.

The exposition was exemplified with the sonorized execution of each of the melodic and rhythmic-harmonic parts

corresponding to the **tiplero**, **centrista**, and **bajonista** respectively (GUA-25. 5, 6, 7 and 8. L. 2).

Referring to the social function of the musician in service and the music he plays during ceremonial parties, the informant stated that he – as the ensemble's owner-master – must be attentive to the development of the party and ensure that all the main people dance. In some parties, there are main women who do not want to dance. Given such behavior, the marimba master – he said – is obliged to invite them to participate in the dance, stimulating them with the offer to "play" the son of their personal or group preference. "You have to play the son that encourages them to dance."

Prior to the performance of the offered son, the marimba master and his members must fulfill a requirement of politeness, which is to ask the audience for permission to fulfill their offer. They ask for this permission verbally and with ceremonial mimicry from their instrumental performance position.

Mr. Surdo Tunche reported that the repertoire and ceremonies referred to above are still practiced at parties and *cofradías*, but that there is currently a tendency for them to disappear, as at some parties they are being asked for "modern pieces" and want to "dance in other ways." Therefore, "we now have to play waltz, bolero, and other pieces that are heard on the radio." (GUA-25. 1. Side 1)

Regarding Hiring and Payment

The service of the ensemble must be requested from the master or representative of the same, by finding them at their home or rehearsal place. The main points to discuss and establish are:

1. Location where the "performance" will take place.
2. Number of effective hours for entertainment.
3. Type of transportation and travel time for personnel and the instrument.
4. Salary per ceremony, *cofradía* party, or hour in a "parranda" hall.

The contract is formalized by means of a money deposit as an advance payment covering up to 50% of the total previously agreed upon.

In the administration of "responsos," the musician also includes personal attention, lodging, and food, which are traditionally provided and do not need to be mentioned in the contract, as part of their earnings. Esteban Surdo Tunche says that the party hosts are concerned with attending to them with affection: "... as soon as we arrive, they serve us something cool... because we are in... you see, in the sun... you see; we're already suffocated, so as soon as we arrive, well, they prepare something cool there... the players have arrived." Following custom, the party hosts should be concerned with giving them food at reasonable intervals to keep them strong during their work time. At the end of the interview, some traditional sones were recorded. The group was formed by the following performers: Tiplero: Esteban Surdo Tunche; Centrista: Dionisio Surdo Ajcú; and Bajonista: Luis Juárez O., who performed the sones titled **San Pablo, Paloma, Zacualpa, and Costa Grande**. GUA-25. 1, 2, 3 and 4. L. 1.

Taking advantage of the presence of Mrs. María Magdalena Ruch, she was asked to sing something that the women of the place sing. She sang – and they were recorded – a lullaby and a work song. The first has lyrics and the second is a type of hissing that follows the rhythm resulting from the action of grinding corn with traditional stone pieces.

Conclusion

In Chuarrancho, there is active instrumental and vocal music that fulfills artistic and social functions worthy of ethnomusicological investigation for its stimulation and conservation.

5.2.2 Indexing and Information Gathering

Thanks to direct contact and greater penetration in the investigated area, in the case of the traditional music of the municipality of Chuarrancho, the study can be considered more complete. From the collected material and its analysis, certain knowledge has been achieved that is polyvalent within the scientific sphere. In the research process, the theoretical framework prepared for this purpose is followed, and an attempt is made to cover what corresponds to each of its parts. Thus, by way of example, information on some items is provided below.

Indexing Data According to Some Items of the Theoretical Framework

Determine the Socioeconomic Conditions of the Musician

Esteban Surdo Tunche states that the income he receives for his service as a musician is scarce, as he has to dedicate himself, especially, to agricultural work to cover the family budget. (GUA-25. L. 1.).

Know the Traditional Music of the Group and Determine its Phenomenology

Traditional instrumental music is made up of a repertoire of sones performed on the marimba. These sones belong to the repertoire of regional music, they come from their respective fathers - say the informants Esteban Surdo Tunche, Valerio Tunche, Máximo Xuyá, Antonio Punay Camey and Israel Surdo Ruch, the latter 16 years old, son of Esteban Surdo Tunche - and they consider them as family heritage for their enjoyment and exploitation. (GUA-25. 1. L. 1. GUA-31. 1. L. 1.).

Determine the Degree of Enthusiasm Provoked by the Musical Manifestations

Considering that this aspect is very important, it is worth highlighting what Esteban Surdo Tunche says: "At a party or wedding, we start, first with a lively son, so that all the inhabitants are happy." (GUA-25. 1. L. 1.).

Social Function of Music

Esteban Surdo Tunche and Antonio Punay Camey believe that a good tiplero must "know how to work" with three mallets and a good centrista with three and four, as required by the performance of the piece.

In the interpretation of the sones, the tiplero always "starts." The centrista must capture the former and follow it. Similarly, the bajonista must proceed in relation to the entry of the centrista.

In the interpretation of some sones, the centrista fulfills a double function: with the right hand he "makes" the melody and with the left hand rhythmic-harmonic accompaniment. He simultaneously couples each of the parts to the tiplero and the bajonista respectively. (GUA-25. 1. L. 1. GUA-29. 1. L. 1.).

Salaries and Earnings

Máximo Xuyá Hernández reported that the charge for services ("performances") varies according to the number of hours to be entertained and the distance the personnel and instrument have to be transported. Both the ensemble **Alma Llorona de Chuarrancho**, by Máximo Xuyá Hernández, and the **Ave Indiana** by Antonio Punay C., charge according to the almost invariable following tariff:

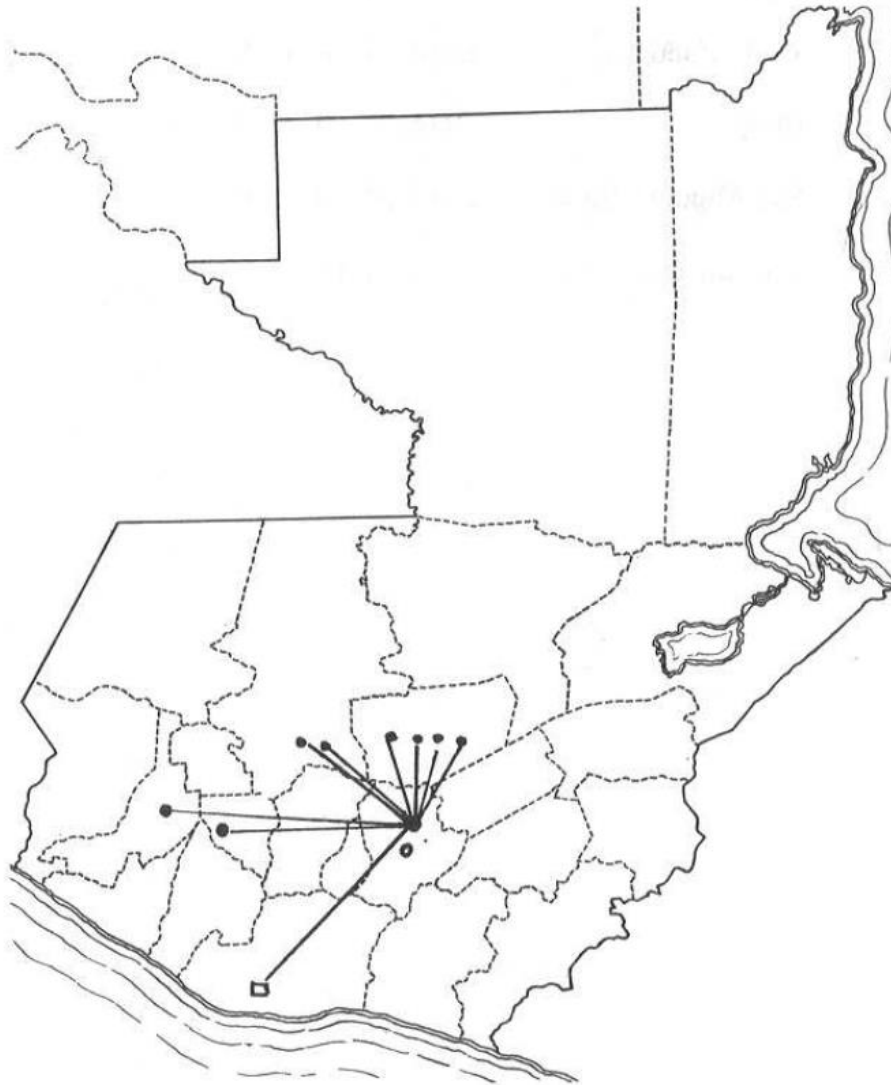
- Local **parranda** hall service, Q3.00 per hour;
- **Parranda** hall service in another town, Q6.00 per hour;
- Traditional party service for family and neighbors, Q10.00 per night, because food and drink are taken into account. (GUA-25.3 and 5. L. 2).

5.2.3 List of Folk Sones Phonographically Recorded in Chuarrancho and their Indexing

| Title | | Record |
|--------------------------|-------------------------|------------------|
| Zacualpa | GUA-26- 4. L. 1. | GUA-29- 1. L. 1. |
| | GUA-31- 1. L. 1. | |
| Mishito | GUA-29- 2. L. 1. | GUA-31- 2. L. 1. |
| Las Naranjas | GUA-29- 3. L. 1. | GUA-32- 6. L. 1. |
| Contra Zacualpa | GUA-29- 4. L. 1. | |
| San Pablo | GUA-25- 3. L. 2. | GUA-26- 2. L. 1. |
| | GUA-26- 2. L. 2/7 L. 2. | |
| Primer Chinautla | GUA-29- 6. L. 1. | GUA-31-12.L. 1. |
| Segundo Chinautla | GUA-29- 6. L. 1. | |
| Ixtilla | GUA-26- 6. L. 2. | GUA-29- 8. L. 2. |
| Costa Grande | GUA-26- 6. L. 1. | GUA-29-10.L. 2. |
| | GUA-31- 8. L. 1. | |
| Barreño | GUA-29- 10. L. 2. | |
| Paloma | GUA-25- 5. L. 2. | GUA-26- 3. L. 1. |
| | GUA-31- 2. L. 1. | |
| Joyabaj | GUA-29- 5. L. 2. | |
| San Miguel | GUA-29- 15. L. 2. | GUA-31- 7. L. 1. |

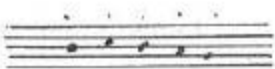
| | |
|---------------------------|-------------------|
| Cubulero | GUA-29- 16. L. 2. |
| Xelajú | GUA-26- 4. L. 2. |
| Son de Niños | GUA-29- 1. L. 1. |
| Sip (humo) | GUA-31- 1. L. 2. |
| Anda Zacualpa | GUA-31- 6. L. 1. |
| Chuj | GUA-31- 9. L. 1. |
| San Miguel Chikaj | GUA-31- 10. L. 1. |
| Kiej (del caballo) | GUA-31- 11. L. 1. |

5.2.4 Map of the Geographical-Musical Confluence

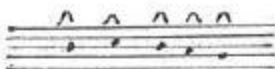


The map shows the phenomenon of musical-cultural confluence centered in the towns of Chuarrancho and Chiquín, the neighboring village. The graphic is the result of some data collected in interviews with marimba masters and players. Note that several sones are named with the respective gentilicio (demonim) or toponymic term. For example: Son **Cubulero**, **Rabinalero**, and **Primer Chinautla**.

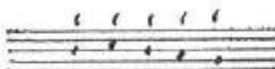
5.2.5 Conventional Signs for the Transcription of Music Performed on Marimba (Prepared by J. M. Juárez T.)



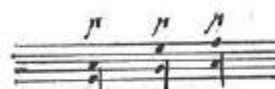
Picked touch or staccato



Touch seeking bell-like echo



Picked touch with mallet seating



Touch like an inferior appoggiatura, with the low note sounding with greater intensity

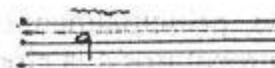


Touch like a superior appoggiatura, with the high note sounding with greater intensity

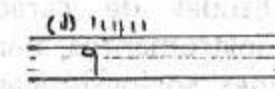


Chord touch with two mallets:

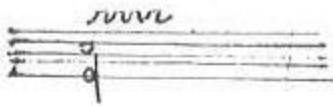
1. Appoggiatura of the upper note
2. Appoggiatura of the lower note
3. Appoggiatura of the extreme notes



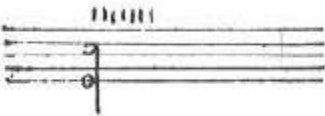
Trill with two mallets on the same key



Trill with one mallet on the same key. (d) = right



Trill with two alternating mallets on the two keys



Trill with two mallets with simultaneous touches on the two keys



Trill with two mallets on the same key legato the melodic passage



Trill with two mallets alternating the touches following the melodic turn and the interval.

5.3 Traditional Music of the Municipality of Palín, Department of Escuintla

One of the traditional musical manifestations of Palín is that performed by trios instrumentally composed of a reed whistle, a large drum, and a small box (small drum). The first information collected was provided by Mariano López Jaguay, whistler; Basilio Marroquín, drummer; and Andrés Chávez Gómez, box player, on December 26, 1977. On this day, they were on duty in the atrium of the Catholic church entertaining - in a communal recreational function - one of the days when the Cofradía del Niño activates the offering ceremonies to the image.

In Palín, as in other neighboring towns, mainly those surrounding the cone of the Agua volcano, those immediately adjacent to the city of Antigua Guatemala, and in some in the department of Chimaltenango, there are ensembles similar to the one mentioned in this information. The ensembles have organological similarities because they use the same type of instruments, have a repertoire that fulfills the same socio-aesthetic functions, and provide their services to the cofradías in their own towns. They also travel to other places when requested.

The repertoire consists of twelve sones. These sones have no name - says Mariano López Jaguay - and they play them in processions, in cofradías, "everywhere." In the cofradía ceremony/party, the 12 sones must be played so that the cofrades

can dance with their wives, twelve couples in total. (GUA-32. 11. Side 2).

Mariano López Jaguay manufactures the whistles he uses himself. He took the measurements from an instrument he bought many years ago. His profession as a musician does not come from family inheritance, as he learned the melodies by listening to whistlers from Santa María de Jesús. Among them, he highlights Abelino Pérez, who had his ensemble integrated with Eligio Vásquez, drummer, and Demetrio Vásquez, box player.

Basilio Marroquín estimates that his drum is worth Q80.00. He bought it in Santa María de Jesús from Eligio Vásquez, now deceased, a builder and musician of recognized merit. The body of the drum is made of cedar and the heads are made of goat skin. (GUA. 32.3. Side 2).

The small box that Andrés Chávez Gómez uses has the "usual size like those made of cedar," but the one he uses now is made of tinfoil "to save money." The heads are also made of goat skin. The ensemble has played for the *cofradías* of Santiaguito, Corpus Christi, Santa Teresa, and Niño Dios. They charge - for local services - Q10.00 per day and also receive the traditional attentions: food and drinks.

6. Acoustic Organology

The term organology refers to the science that studies the origin, materials, manufacture, acoustic characteristics, and uses of musical instruments.

Within musicology, in its historical part, data related to the manufacture and evolution of instruments are recorded. This data, in most cases, is incomplete. However, modern science demands that they be considered the basis for further development.

Several scientists from different countries - Jesús Castillo in Guatemala, for example - have bequeathed valuable informative contributions after conducting the respective research and studies. Of all these contributions, one of the most significant is the classification of musical instruments that was developed within the German school and that Erich M. V. Hornbostel and Curt Sachs polished and published. In this classification, instruments are divided into four large branches:

- I. Idiophones
- II. Membranophones
- III. Chordophones
- IV. Aerophones

There is, therefore, a classification number for each type of instrument.

The marimba is assigned the number: S-H-I-III.212, which interpreted according to the H. and Sachs key, means the following: direct percussion idiophone, percussion sticks, in sets.

Currently, the classification key is being expanded to include instruments of electroacoustic origin.

6.1 Organological Index Card for Field Research

Instrument: Marimba

6.1.1 General Data

- 6.1.1.1 Place and Date
- 6.1.1.2 Owner of the Instrument
- 6.1.1.3 Builder
- 6.1.1.4 Place of Construction
- 6.1.1.5 Original Price
- 6.1.1.6 Current Estimated Price
- 6.1.1.7 Time of Use

6.1.2 Classification according to Hornbostel – Sachs - Hood

- 6.1.2.1 Number
- 6.1.2.2 Graphic Representation

6.1.3 Characteristics and Materials of Manufacture

- 6.1.3.1 Materials
 - 6.1.3.1.1 Wood of the Keys
 - 6.1.3.1.2 Wood of the Casing
 - 6.1.3.1.3 Of the Table or Other Type of Support
 - 6.1.3.1.4 Of the Mallets or Sticks
 - 6.1.3.1.5 Other Indispensable Materials

6.1.3.2 Dimensions of the Main Parts

6.1.3.2.1 Of the Keys

6.1.3.2.2 Boxes (Resonator Boxes)

6.1.3.2.3 Table or Support

6.1.3.2.4 Pegs-Cords, etc.

6.1.4 *Phonological Characteristics*

6.1.4.1 Simple Diatonic

6.1.4.2 Chromatic, Double or Quache

6.1.4.3 Number of Keys

6.1.4.4 Tonic Tuning Sound

6.1.4.5 Charleo (Timbre Complement)

6.1.4.5.1 Minimum

6.1.4.5.2 Medium

6.1.4.5.3 Intense

6.1.5 *Functionality and Occasion*

6.1.5.1 Ritual, Ceremonial

6.1.5.2 Recreational

6.1.5.2.1 Personal

6.1.5.2.2 Family

6.1.5.2.3 Communal

6.1.5.3 Choreographic Pairing

6.1.5.4 Processional

6.1.5.5 Other

Fonograma N°
Cinta ☐ Disco ☐ N°
Transcriptor: M. Juárez Toledo.
Fecha: 4/4/ 1978.
Revis. de por: en fecha

UNIVERSIDAD DE SAN CARLOS
DE GUATEMALA

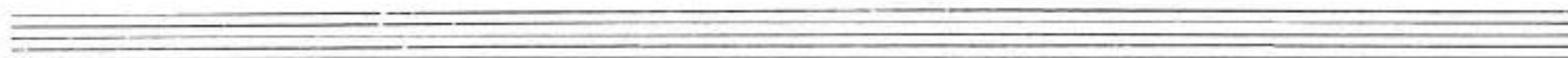


CENTRO DE ESTUDIOS
FOLKLÓRICOS
Archivo de Etnomusicología

Especie: Marimba (instrumento)
Denominación:
Medios de Exp.:

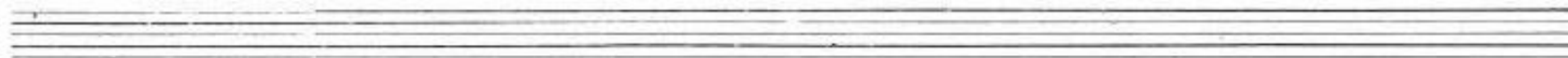
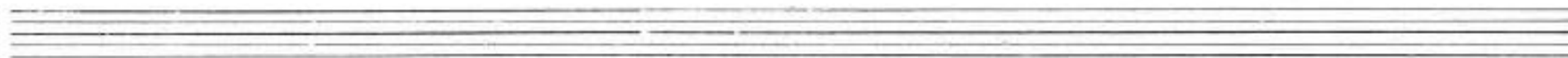
Lugar: Adquirida en Purulhá.
Fecha: 23/4/78 Colector: M. Juárez Toledo.

Diapésón 440 Sondo líneas de afinación Extensión total



Torles con tubo resonador.

sin tubo resonador.



6.2 Organological Indexing Applied to a Marimba

The first organological study applying the previous index card reveals the following data about the marimba recently acquired by the Center for Folklore Studies:

6.2.1 General Data

6.2.1.1 Purulhá, municipal capital, Baja Verapaz. Guatemala
23/3/1978

6.2.1.2 Owner of the Instrument: Leonardo Tzul
Biographical data: GUA-44M. Fonog. No. 1. L. 1.

6.2.1.3 Builder: Narciso Aburcio

6.2.1.4 Place of Construction: Purulhá

6.2.1.5 Original Price: Q20.00

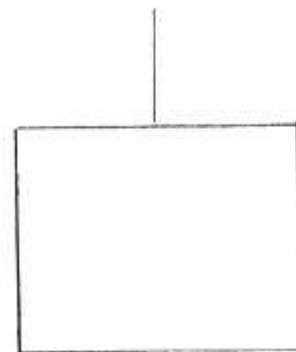
6.2.1.6 Current Estimated Price: Q35.00

6.2.1.7 Time of Use: Approximately 40 years

6.2.2 Classification according to Hornbostel-Sachs and Mantle-Hood

6.2.2.1 Number 111.212

6.2.2.2 Graphic Representation:



6.2.3 Manufacturing Materials

6.2.3.1.1 Wood of the keys: Hormigo

6.2.3.1.2 Wood of the casing: Carrizo cane

6.2.3.1.2 Wood of the table or other type of support: Not yet classified

6.2.3.1.2 Wood of the mallets: Kaál rods and rubber tree sap

6.2.3.1.2 Other materials: Fabric (membrane from pig intestine); black wax, strings (maguey fiber cords) and pegs (small supports made mainly of oak wood)

6.2.3.2 *Manufacturing Materials*

6.2.3.2.1 Keyboard (see organological index card)

6.2.3.2.2 Table or support: Trapezoidal furniture.

Frame measurements:

Skirts:

1.57.03 x 0.11.04 x 0.02.02 cms.

Sides:

0.23.02 x 0.11.04 x 0.02.02 x 0.05.07 x 0.11.04 x 0.02.02 cms.

Frames:

1.53.05 x 0.03.07 x 0.02.05 cms.

Decreasing to 0.01.01 cms

Height of the table excluding the keyboard: 0.85.00 cms.

6.2.3.2.3 Total height with keyboard: 0.89.00 cms. (average)

6.2.3.2.4 Number of keys and measurements per unit: Total 33 keys (see phonological index card)

6.2.3.2.5 Of the resonators

Material: Carrizo cane

Total = 24 tubes

Measurments:

| | | | | |
|----------|----|--------------|----------|--------|
| Tube No. | 1 | 0.72.00 cms. | Exterior | length |
| | 2 | 0.69.05 | " | " |
| | 3 | 0.63.05 | " | " |
| | 4 | 0.58.04 | " | " |
| | 5 | 0.53.05 | " | " |
| | 6 | 0.50.00 | " | " |
| | 7 | 0.45.02 | " | " |
| | 8 | 0.38.07 | " | " |
| | 9. | 0.33.02 | " | " |

| | | | | | |
|----------|----|------------------------------|---|---|---|
| Tube No. | 10 | 0.31.05 cms. Exterior lenght | | | |
| | 11 | 0.29.05 | " | " | " |
| | 12 | 0.26.06 | " | " | " |
| | 13 | 0.21.03 | " | " | " |
| | 14 | 0.19.07 | " | " | " |
| | 15 | 0.17.03 | " | " | " |
| | 16 | 0.16.05 | " | " | " |
| | 17 | 0.13.03 | " | " | " |
| | 18 | 0.12.00 | " | " | " |
| | 19 | 0.10.00 | " | " | " |
| | 20 | 0.09.05 | " | " | " |
| | 21 | 0.07.09 | " | " | " |
| | 22 | 0.08.07 | " | " | " |
| | 23 | 0.08.02 | " | " | " |
| | 24 | 0.08.00 | " | " | " |

Vibration receiving opening:

Tubes Nos. 1 to 11, average 0.03.05 cms.
(longitudinal)

Tubes Nos. 12 to 19, average 0.02.09 cms.

| | | |
|----------|----|---------|
| Tube No. | 20 | 0.02.08 |
| | 21 | 0.02.04 |
| | 22 | 0.02.05 |
| | 24 | 0.02.04 |

Pegs: 0.05.00 x 0.01.05 x 0.00.05

Length width thickness
(average)

The length includes the part inserted into the frame

6.2.4 Phonological Characteristics

6.2.4.1 Simple diatonic (X)

6.2.4.2 Tonic tuning sound: RE (approximate)

6.2.4.3 Charleo (timbre complement) 3. Intense.

6.2.4.4 Phonographically recorded: GUA-44 M. Fonog. 2, 5 and
6. L.1

Tecles de la Marimba. Medidas por unidad.

| | | | | |
|--------------------------|-----------------|-----------------|---------|-----------------|
| Tecle No. 1. | 2 | 3 | 4 | 5 |
| Largo: 0.44.05 | 0.43.05 | 0.42.04 | 0.41.04 | 0.41.04 |
| Ancho: 0.05.06 | 0.05.00 | 0.04.08 | 0.04.09 | 0.04.09-11 |
| Grueso: 0.00.04-0.01.08. | | | | |
| Tecle No. 6. | 7 | 8 | 9 | 10 |
| 0.38.08 | 0.39.00 | 0.36.09 | 0.35.08 | 0.34.05 |
| 0.04.04 | 0.04.06 | 0.04.03 | 0.03.09 | 0.03.08 |
| 0.00.04-0.01.05 | | | | |
| No. 11 | 12 | 13 | 14 | 15 |
| 0.33.06 | 0.32.08 | 0.32.00 | 0.30.07 | 0.30.08 |
| 0.03.08 | 0.03.07 | 0.04.03 | 0.03.03 | 0.03.01 |
| | 0.00.04-0.01.05 | | | |
| No. 16 | 17 | 18 | 19 | 20 |
| 0.29.00 | 0.28.06 | 0.27.09 | 0.27.01 | 0.26.03 |
| 0.03.02 | 0.03.01 | 0.03.00 | 0.02.09 | 0.02.07 |
| | 0.00.04-0.01.09 | | | |
| No. 21 | 22 | 23 | 24 | 25 |
| 0.25.03 | 0.24.04 | 0.23.09 | 0.22.09 | 0.22.03 |
| 0.02.08 | 0.02.08 | 0.02.09 | 0.02.06 | 0.02.06 |
| No. 26 | 27 | 28 | 29 | 30 |
| 0.21.05 | 0.20.05 | 0.20.01 | 0.19.04 | 0.18.07 |
| 0.02.06 | 0.02.06 | 0.02.05 | 0.02.03 | 0.02.04 |
| No. 31 | 32 | 33 | | 0.01.02-0.01.05 |
| 0.18.00 | 0.16.05 | 0.15.07 | | |
| 0.02.09 | 0.02.02 | 0.02.03 | | |
| | | 0.01.03-0.01.09 | | |

6.2.5 *Functionality and Occasion*

6.2.5.1 Ritual ceremonial

6.2.5.2 Recreational

6.1.5.2.1 Personal

6.1.5.2.1 Family

6.1.5.2.1 Communal

6.2.5.3 Choreographic pairing: Cofradía dances

6.2.5.4 Public concert: GUA-44 M. Fonog. 1. L. 1.

We add that the recorded measurements are not highly reliable as they were taken with a simple measuring tape, and some important ones such as those of the resonator tubes, the holes of the wax rings, and the central wear of the keys should be taken with precision instruments that the Center does not yet possess.

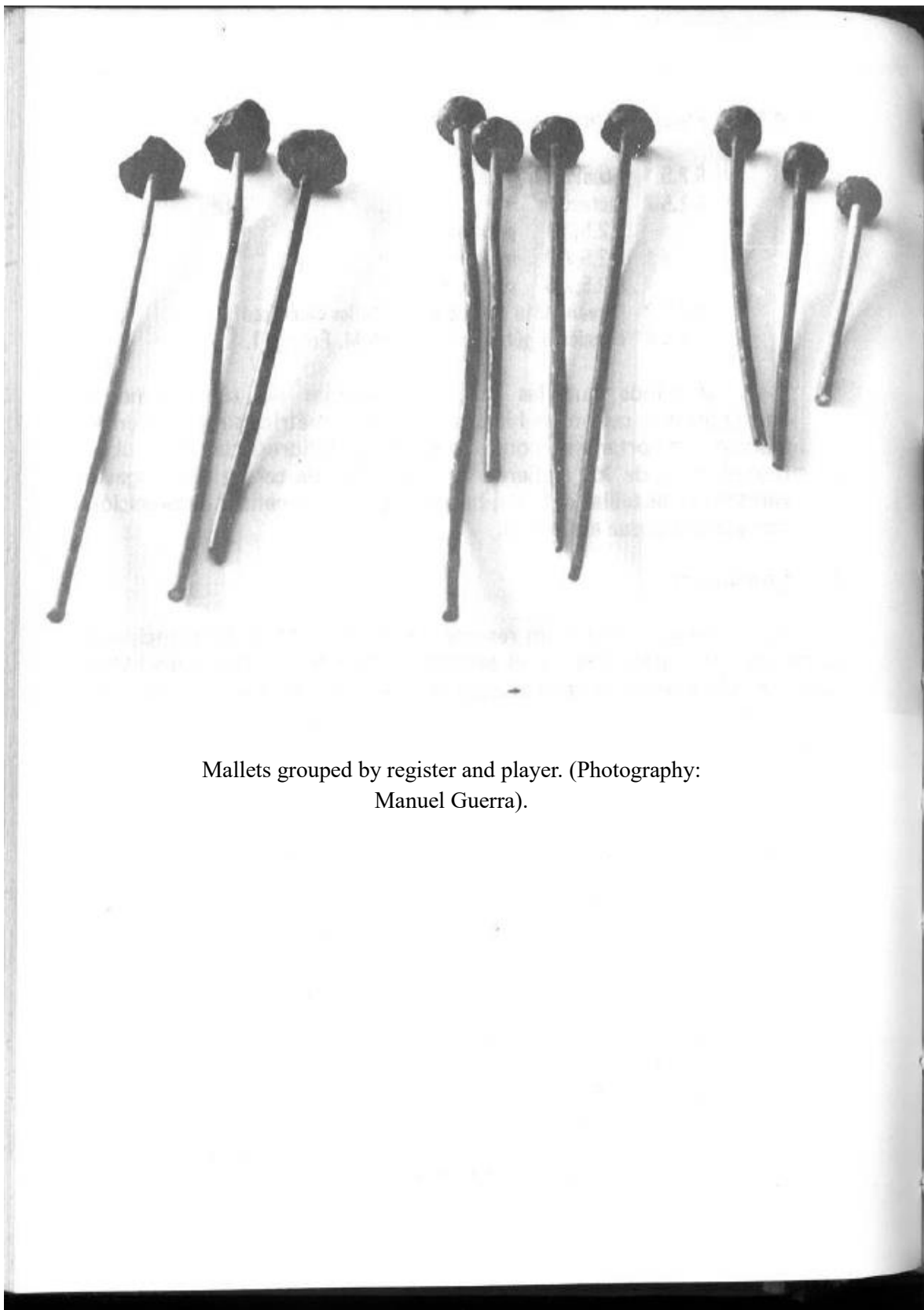
7. Conclusion

By presenting the reader with an exemplified summary of the main tasks of the ethnomusicologist and the scope of their work, we hope to have provided adequate information for the achievement of some goals of this publication: to explain what ethnomusicology is and to show what is being done in this regard at the Center for Folklore Studies.

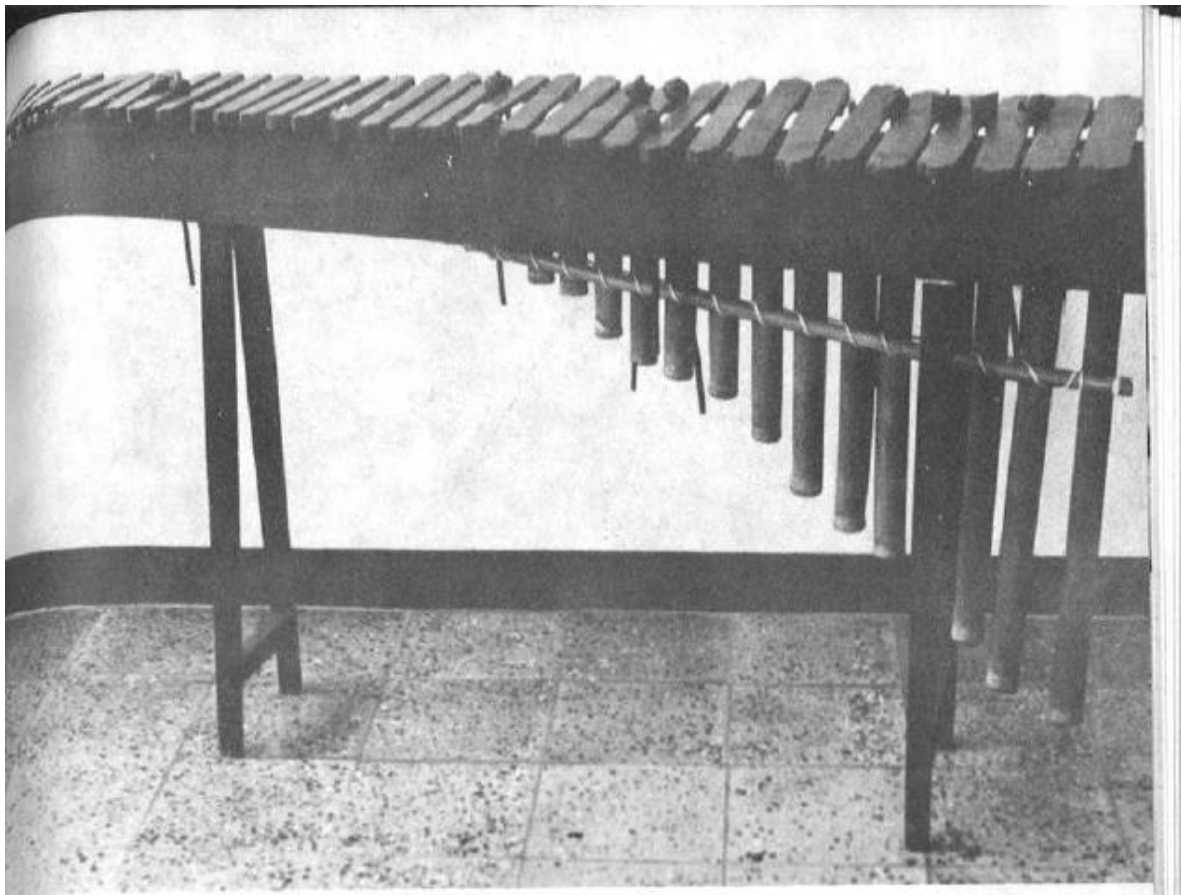
The work done so far has been reviewed, although this is not all. From now on, the great task must be carried out. It is urgent to collect traditional and popular Guatemalan music to preserve it from the effects of acculturation that is causing its rhythmic and melodic characteristics to disappear.

In Guatemala, there is music performed by singers, whistlers, chirimilleros, drummers, violin and harp ensembles, marimba, and bands that diachronically, over time, have entertained and continue to entertain different types of gatherings in the rural area, in the cofradía house, in the church atrium, in processions, in the municipal corridor, in the local park, on the sports field, in the public promenade, in the popular dance hall, in civic parades, in reception halls, etc. Music, we note, with which Guatemalans recreate themselves and even establish communication with the spirit of their ancestors.

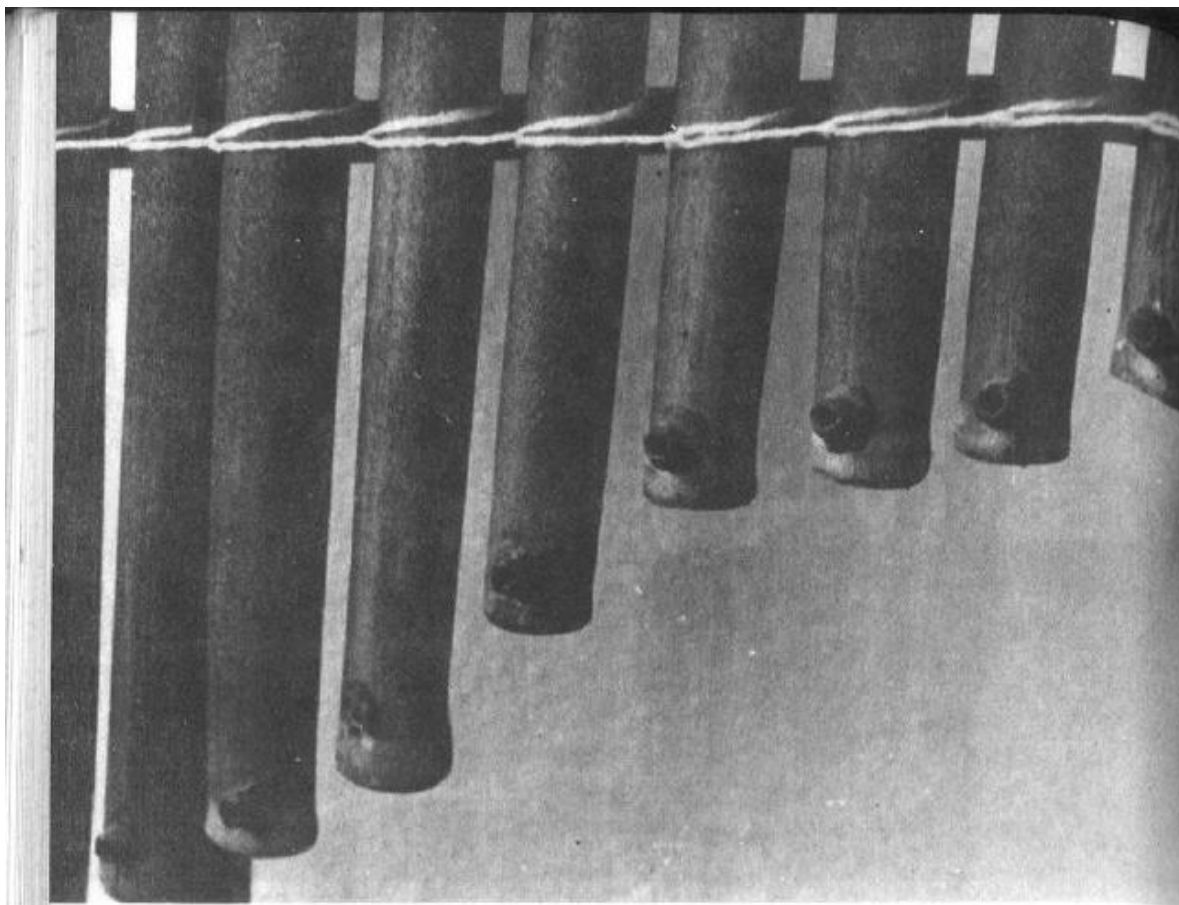
For these and other reasons, it is necessary to study and preserve it.



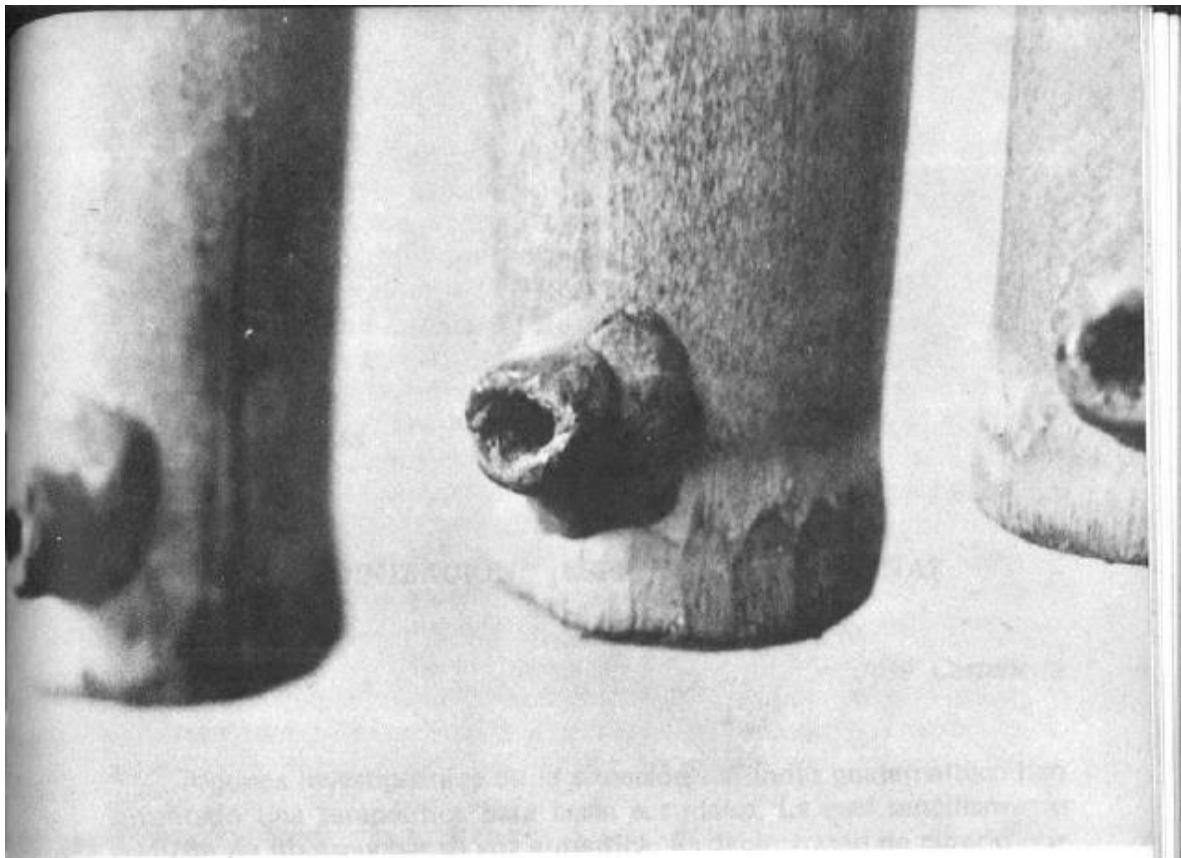
Mallets grouped by register and player. (Photography:
Manuel Guerra).



Simple marimba with carrizo tubes. (Photography: Manuel Guerra).



Rear view of the binding of the tubes (Photography: Manuel Guerra).



Detail of a wax ring without fabric. (Photography: Manuel Guerra).