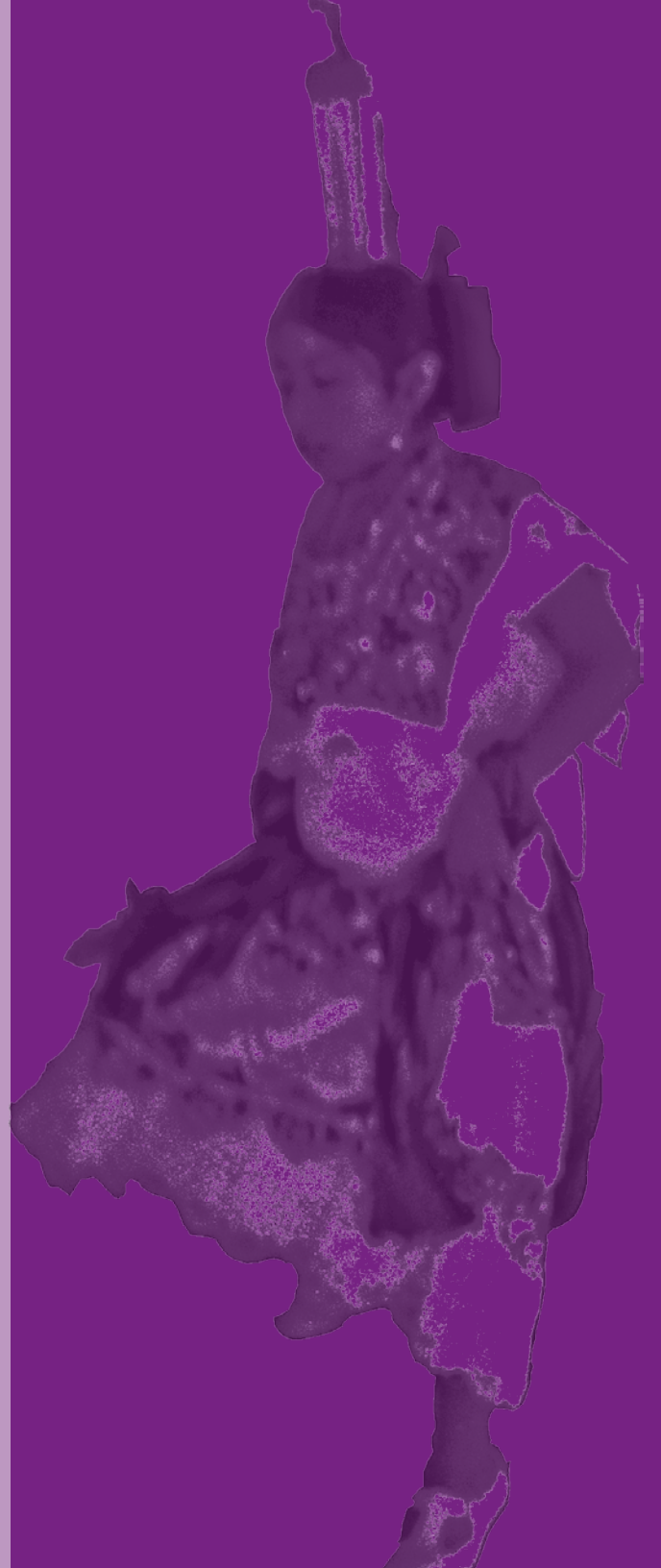




50 Encounters of indigenous
dance and music



50 Encounters of Indigenous Dance and Music

Heritage collection of the Indigenous
Peoples of México

NATIONAL COMMISSION FOR THE DEVELOPMENT OF THE INDIGENOUS PEOPLES OF MÉXICO



DIRECTORY

Xavier Antonio Abreu Sierra

Director General de la CDI

Ludka de Gortari Krauss

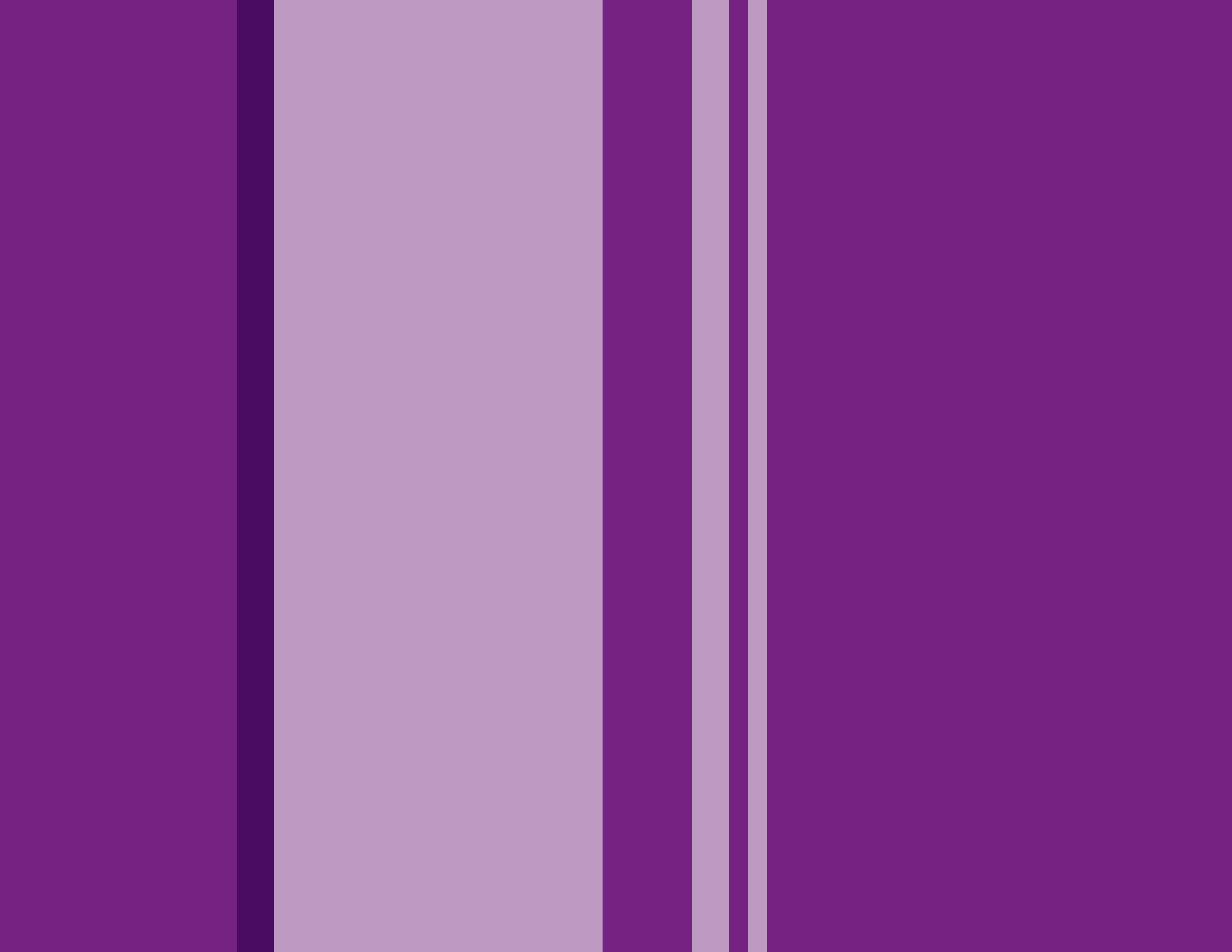
Encargada de la Unidad de Planeación

María Margarita Sosa Suárez

Directora de Acervos

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Summary

The collection *50 Encounters of Indigenous Dance and Music*, produced between 1977 and 1982, is a valuable archive comprising the cultural expressions of 45 indigenous groups of Mexico ranging from the Baja California Peninsula to the Yucatan Peninsula. The collection involves sound recordings and photographic and audio-visual records. Its value is twofold given the material's historical and archival character. On the one hand, it sheds light on the principles of a new indigenous policy focused on the participation of indigenous peoples; on the other, it is a testimony of the ethnic and cultural diversity of the country, constitutionally recognized in 1992 in the 2nd article of the Mexican Constitution, which states that "the Mexican Nation possesses a multicultural character founded on its indigenous peoples."

The collection, which comprises records of 117 dances and more than 1,200 musical expressions performed by close to 14,297 indigenous artists is an important testimony of melodies, instruments and choreographies, some of which are becoming extinct. Acknowledging this collection as a valuable constituent of Mexico's archival heritage would grant recognition to the indigenous peoples that made it possible.

2. NOMINATOR

2.1. Name of nominator

Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI)
National Commission for the Development of Indigenous Peoples
(CDI)
Address: Av. Revolución #1279, Tlacopac, Álvaro Obregón, 01010,
México City, D.F., México

2.2. Relationship to the nominated documentary heritage

The National Commission for the Development of the Indigenous Peoples (CDI), which in early 2003 replaced the Instituto Nacional Indigenista (National Indigenous Institute, INI),¹ is the owner and custodian of the collection *50 Encounters of Indigenous Dance and Music*. This archive is part of several print and audiovisual collections in the care of the Archive Department, the main function of which is to preserve, restore, organize, catalog, classify, digitize, regulate, study, acquire, collect, report, promote and disseminate the cultural heritage of the indigenous peoples of Mexico.²

¹ On 21 May 2003, the Official Gazette of the Federation announced the creation of the National Commission for the Development of Indigenous Peoples (CDI), which replaced the National Indigenous Institute (INI).

² Among the general provisions of the Organic Statute of the National Commission for the Development of Indigenous Peoples (CDI) are the functions of guiding, coordinating, promoting, supporting, encouraging, monitoring and evaluating programs, projects, strategies and public actions aimed at the comprehensive and sustainable development of indigenous peoples and communities under the 2nd and 3rd articles of the Law of the National Commission for the Development of Indigenous Peoples in accordance with 2nd article of the Mexican Constitution. The Organic Statute is available at: http://www.cdi.gob.mx/index.php?option=com_content&view=article&id=2&Itemid=4

2.3. Contacts

María Margarita Sosa Suárez, Archive Department Director
Archive Department - Planning Division
National Commission for the Development of Indigenous Peoples
(CDI)

2.4. Contact details

Name: María Margarita Sosa Suárez
Address: Av. Revolución #1279, third floor, Tlacopac, Alvaro Obregón,
01010, Mexico City, D.F., Mexico
Phone: +52 (55) 91832100 ext. 8134
Fax: +52 (55) 91832100 ext. 8134ext. 8149
E-mail: msosa@cdi.gob.mx

2.5. Declaration of authority

I certify that I have the authority to nominate the documentary heritage described in this document to the Regional Memory of the World Register.

Signature

María Margarita Sosa Suárez

National Commission for the Development of Indigenous Peoples (CDI)

3.0 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1 Name and identification details of the items being nominated If inscribed, the exact title and institution(s) to appear on the certificate should be given

Name: *50 Encounters of Indigenous Dance and Music*

Description of the archive

The archive comprises 404 open reel tapes and 13,186 photographs of the *50 Encounters of Indigenous Dance and Music* that took place between December 9, 1977 and October 22, 1982, under the direction of the National Indigenous Institute. The sound recordings are described in 57 field cards, which are kept in a special area of the library Juan Rulfo and contain 1,202 detailed reports on the origin, genre and characteristics of the dance and musical performances, as well as on the name and identity of the indigenous interpreters.

The sound recordings, which cover 280 hours of instrumental footage, are currently kept in the Henrietta Yurchenco Sound Archive of the National Commission for the Development of Indigenous Peoples (CDI), and have been classified and organized under the ALEPH catalogue according to the Anglo-American Cataloguing Rules, as well as under the local classification system regulated by the “Cataloguing Procedures Manual.”

In 2010, the Archive Department of the CDI began cataloguing the collection’s photographic records. These are kept in folders inert polypropylene, acid-free, containing of original 13,186 positives and negatives in different formats, in color and black and white. The photographic records

of the collection were scanned as part of the cataloguing process. Thus far, 95% of the photographic records of the collection have been scanned and made available to the general public through the CDI’s website (www.cdi.gob.mx), which provides online access to the Nacho López Photo Archive comprising over 110,000 photographs.

The collection also includes a series of ten videos documenting the Encounter fiftieth of Indigenous Dance and Music. These were originally produced in Umatic SP ¾ inch format and have been transferred to Betacam SP format with color correction and tracking adjustment, and a DVD copy is available for consultation.

3.2 Catalogue or registration details

The audiovisual registries of the *58 Encounters of Indigenous Dance and Music*³ are distributed across the Henrietta Yurchenco Sound Archive, the Alfonso Muñoz Cinema and Video Archive, and the Nacho López Photo Archive, all of which originally comprised the Audiovisual Ethnographic Archive of the National Indigenous Institute.

The sound recordings belong to the Ethnomusicology Collection of the Sound Archive and have been digitized in CDs. In regard to the video, only the fiftieth encounter was registered on video and consists of ten videos originally produced in U-matic 3/4, format that have been transferred to Betacam SP format and are available on DVD for consultation. The photographic records include more than 10,000 images that have been cataloged and digitized in their entirety.

³ A total of 58 encounters were carried out, but the project was named “50 Encounters of Indigenous Dance and Music.”

The initial organization process involved inventorying according to acquisition number, author, format, classification, title, year, producer, manner of acquisition, provider, initials of whomever registered the item, cost, date of entry, and comments.

The phonograms are registered in the F00001 to F00404 range; the videos in V03795 - V03804 range; the 10,896 cataloged and digitized images span the 7801 to 208493 range inventory (non-consecutive).

The cataloguing employs custom-made templates to suit every one of the formats, all of which are based on the Anglo-American Cataloguing Rules (2nd edition), and the MARC 21 format. It is important to note that a priority in the cataloguing of all collections is the identification of specific ethnolinguistic groups: Huichol, Mixe, Mixtec, Zapotec, Tarahumara, Huarijio, Nahuatl and Yaqui, among others. In Mexico, the *National Institute of Indigenous Languages* (INALI) recognizes the existence of 68 ethnolinguistic groups with over 300 linguistic variations.

The template designed for sound files (phonograms) has 66 fields or tags that register title, place and date of recording, number of units, format and support, duration, speed, etc. The main elements are:

Content note. Indicates every piece included in the phonogram and duration, musical genre, and author of each

Musical classification. Indicates the genre of the recording; e.g., indigenous music, speeches, interviews, environmental sounds, radio dramas.

Native category. Music and dances have their own denomination in indigenous cultures; this information is kept as part of the cultural heritage of indigenous peoples.

Instruments. This registers the indigenous instruments employed; the cataloguer needs to listen to the recording as many times as necessary to identify them.

The template for the cataloging of videos is composed of 72 fields, which include:

Image description. A record of each of the images contained in the materials.
External recommendations. Lists the procedures that must be performed with the material, such as cleaning, copying, restoration, etc.

Rating. Time code in and out, description of content, image composition (long shot, pan, zoom in, zoom out, medium shot, close up, etc.), and the sound track.

The template of the photo archive consists of 53 fields; the most important is the contents note, which registers each of the elements that make up the image (descriptors).

All templates has internal fields that contain the history of the materials, conservation status, conditions of use and reproduction, and availability.

Subjects are included in a list that retrieves relevant information while considering the needs of audiovisual archive users. This list has been prepared by an interdisciplinary team composed of librarians, ethnomusicologists, anthropologists, graphic designers and communicologists.

In order to physically organize these materials in the climate-controlled vaults, a local classification (call number) for each archive was created.

Below are cataloging examples of phonograms, videos and photographs in their public consultation version. In all cases there are two versions: the one found in the online catalogs (www.cdi.gob.mx, involving the document collections and the photograph library Nacho López) and the exhaustive template used by catalogers, which contains information that is only relevant for internal work.



Examples of cataloging

FONOTECA

FONO

INI/CD

I-7

50 Encuentros de música y danza tradicional indígena [fonograma] : vol. 2 / Instituto Nacional Indigenista. – México : INI , 2002.

1 disco compacto (32 min., 20 seg.), aleación metálica : digital + 1 folleto (20 p. : fots.). – (Serie I. Encuentros de música tradicional indígena ; 7)

Contenido: El Quelite [son de danza] (3 min., 37 seg.) / Mayos – Bailando jarana [jarana] (1 min., 40 seg.) / Mayas Saludo [son de danza] (2 min., 6 seg.) / Huastecos ; Así se siembra en mi tierra [zapateado] (2 min., 38 seg.) / Chontales – Flor de naranjo [son] (1 min., 31 seg.) / Mazatecos – [Son de danza] (2 min., 47 seg.) / Yaquis – [Canto para danza] (1 min., 58 seg.) / Cochimíes – [Cantos para danza] (1 min., 49 seg.) / Seris – Cócono [son de danza] (2 min., 11 seg.) / Tarahumaras – Siete flores [son de costumbre] (2 min., 13 seg.) / Nahuas – [Marcha] (2 min., 40 seg.) / Tlapanecos – Carmen [vals] (2 min., 40 seg.) / Popolocas – [Son de danza] (2 min., 33 seg.) / Huastecos

Créditos: invest. José Antonio Guzmán, Angel Agustín Pimentel, J. Jesús Herrera Pimentel y Alejandro Méndez Rojas ; remasterización Guadalupe Rojas Negrete ; rev. y actualización de txt. Julio Herrera, Carolina Zúñiga; fots. Nacho López

Cantos en maya

Cantos en huasteco

Cantos en seri

Cantos en cochimí

Clasificación musical: Música indígena

Categoría nativa: Sones

Categoría nativa: Zapateados

Categoría nativa: Jaranas

Categoría nativa: Sones de danza

Categoría nativa: Cantos para danza

Categoría nativa: Sones de costumbre

Categoría nativa: Marchas

Categoría nativa: Valses

1. MÚSICA INDÍGENA - GRABACIONES FONOGRAFICAS 2. ENCUENTROS DE MÚSICA Y DANZA INDÍGENA - GRABACIONES FONOGRAFICAS 3. CANTOS INDÍGENAS - GRABACIONES FONOGRAFICAS 4. MÚSICA MAYO - GRABACIONES FONOGRAFICAS 5. MÚSICA MAYA - GRABACIONES FONOGRAFICAS 6. MÚSICA HUASTECA - GRABACIONES FONOGRAFICAS 7. MÚSICA CHONTAL - GRABACIONES FONOGRAFICAS 8. MÚSICA MAZATECA - GRABACIONES FONOGRAFICAS 9. MÚSICA YAQUI - GRABACIONES FONOGRAFICAS 10. MÚSICA COCHIMÍ - GRABACIONES FONOGRAFICAS 11. MÚSICA SERI - GRABACIONES FONOGRAFICAS 12. MÚSICA NAHUA - GRABACIONES FONOGRAFICAS 13. MÚSICA TARAHUMARA - GRABACIONES FONOGRAFICAS 14. MÚSICA TLAPANECA - GRABACIONES FONOGRAFICAS 15. MÚSICA POPOLOCA - GRABACIONES FONOGRAFICAS 16. BANDAS INDÍGENAS - GRABACIONES FONOGRAFICAS 17. DANZAS INDÍGENAS - GRABACIONES FONOGRAFICAS 18. BAILES INDÍGENAS - GRABACIONES FONOGRAFICAS I. Instituto Nacional Indigenista

FONO
INI/CD
I-8

50 Encuentros de música y danza tradicional indígena [fonograma] : vol. 3 / Instituto Nacional Indigenista. – México : INI , 2002.

1 disco compacto (45 min., 6 seg.), aleación metálica : digital + 1 folleto (20 p. : fots.). – Serie I. Encuentros de música tradicional indígena ; 8).

Contenido: [Son de danza] (3 min., 13 seg.) / Mazahuas – Fantasía [popurrí] (8 min., 11 seg.) / Zapotecos – El torito [son] (3 min., 14 seg.) / Mayas – La flor y el guajolote [jarabe] (5 min., 33 seg.) / Mixtecos – El coyote [son de danza] (4 min., 34 seg.) / Guarijíos – La chuparrosa [son] (2 min., 22 seg.) / Tarahumaras – Quiero ser tu marido [zapateado] (2 min., 36 seg.) / Mames – “ Miminio” [son de danza] (1 min., 47 seg.) / Otomíes – El gusto [son de danza] (2 min., 49 seg.) / Nahuas – El gallito [marcha] (4 min., 4 seg.) / Nahuas – La virgen de San Juan [minuete] (3 min., 20 seg.) / Chichimecas - jonaz – Danza de la rosa [son de danza] (2 min., 35 seg.) / Chontales

Créditos: grab. de campo Rodolfo Sánchez Alvarado ; invest. José Antonio Guzmán, Angel Agustín Pimentel, J. Jesús Herrera Pimentel y Alejandro Méndez Rojas ; remasterización Guadalupe Rojas Negrete; rev. y actualización de txt. Julio Herr era, Carolina Zúñiga ; fots. Archivo Etnográfico Audiovisual.

Cantos en mazahua

Cantos en mam

Clasificación musical: Música indígena

Categoría nativa: Popurrís

Categoría nativa: Sonos

Categoría nativa: Jarabes

Categoría nativa: Sonos de danza

Categoría nativa: Zapateados

Categoría nativa: Marchas

Categoría nativa: Minuetes

1. MÚSICA INDÍGENA - GRABACIONES FONOGRÁFICAS 2. ENCUNTROS DE MÚSICA Y DANZA INDÍGENA - GRABACIONES FONOGRÁFICAS 3. MÚSICA MAZAHUA - GRABACIONES FONOGRÁFICAS 4. MÚSICA ZAPOTECA - GRABACIONES FONOGRÁFICAS 5. MÚSICA MAYA - GRABACIONES FONOGRÁFICAS 6. MÚSICA MIXTECA - GRABACIONES FONOGRÁFICAS 7. MÚSICA GUARIJÍA - GRABACIONES FONOGRÁFICAS 8. MÚSICA TARAHUMARA - GRABACIONES FONOGRÁFICAS 9. MÚSICA MAME - GRABACIONES FONOGRÁFICAS 10. MÚSICA NAHUA - GRABACIONES FONOGRÁFICAS 11. MÚSICA OTOMÍ - GRABACIONES FONOGRÁFICAS 12. MÚSICA CHICHIMECA JONAZ - GRABACIONES FONOGRÁFICAS 13. MÚSICA CHONTAL - GRABACIONES FONOGRÁFICAS 14. BANDAS INDÍGENAS - GRABACIONES FONOGRÁFICAS 15. DANZAS INDÍGENAS - GRABACIONES FONOGRÁFICAS 16. BAILES INDÍGENAS - GRABACIONES FONOGRÁFICAS 17. ORQUESTAS INDÍGENAS - GRABACIONES FONOGRÁFICAS 18. INSTRUMENTOS MUSICALES INDÍGENAS - GRABACIONES FONOGRÁFICAS I. Instituto Nacional Indigenista

VIDEO

FI/159(DVD)

C-001/09

50 Encuentro de Música y Danza Indígena [video] : 9 de 10 / prod. Instituto Nacional Indigenista, Fondo Nacional para Actividades Sociales ; Otomíes de Puebla, Mayas de Campeche, Chatinos, Guarijíos. – Oaxtepec, Morelos : INI : FONAPAS , 1982 , 2012.

1 DVD (61 min.) : son., col.

Contenido: Los dioses de la semilla (40 min., 10 seg.) ; [El aires] (2 min., 5 seg.) ; El torito (2 min., 7 seg.) ; El recuerdo (5 min., 26 seg.) ; El Pascola de la paloma macho (4 min., 34 seg.)

Participantes interp. pieza 1 Grupo Otomí de San Pablito Pahuatlán, Puebla. Representante Alfonso García Téllez ; violín, guitarra y voz ; interp. pieza 2 Indígena Maya de Hopelchen, Campeche. Francisco Dsay Uk ; hoja de naranjo, tambor ; interp. pieza 3 Indígena Maya de Hopelchen, Campeche. Francisco Dsay Uk ; hoja de naranjo, tambor ; interp. pieza 4 Grupo Chatino de Juquila, Oaxaca. Representante Teodulo Salinas Martínez ; banda y violín ; interp. pieza 5 Grupo Guarijíos de San Bernardo, Sonora. Representante Gerardo Romero Ciriaco ; arpa violín, tenabaris y cascabeles

Resumen Se presentan con su música y danza varios grupos indígenas de diferentes lugares de la República mexicana. En esta ocasión se presentan las interpretaciones musicales de los Otomíes de Puebla quienes hacen la representación del rito mediante el cual le rinden culto a los dioses de las semillas, representados con figuras humanas elaboradas en papel, y se les pide buenas lluvias y cosechas. También se presentan los Mayas de Campeche, los Chatinos y los Guarijíos

Cobertura geográfica: San Pablito Pahuatlán, Puebla

Cobertura geográfica: Hopelchen, Campeche

Cobertura geográfica: Juquila, Oaxaca

Cobertura geográfica: San Bernardo, Sonora

Cobertura geográfica: Oaxtepec, Morelos

Versión original Copia de original de cámara

Idioma En español

Género: Evento institucional

1. PUEBLOS INDÍGENAS DE MÉXICO - VIDEOGRABACIONES 2. MÚSICA INDÍGENA-VIDEOGRABACIONES 3. DANZAS INDÍGENAS-VIDEOGRABACIONES 4. ENCUENTROS DE MÚSICA Y DANZA INDÍGENA - VIDEOGRABACIONES 5. OTOMÍES (DE PUEBLA) - RITOS Y CEREMONIAS - VIDEOGRABACIONES I. Instituto Nacional Indigenista, prod. II. Fondo Nacional para Actividades Sociales, prod. II. Otomíes de Puebla III. Mayas de Campeche IV. Chatinos V. Guarijíos

FI/159(DVD)

C-001/04

50 Encuentro de Música y Danza Indígena [video] : 4 de 10 / prod. Instituto Nacional Indigenista, Fondo Nacional para Actividades Sociales ; Zapotecos de la Sierra, Pames, Cochimíes. – Oaxtepec, Morelos : INI : FONAPAS , 1982 , 2012.

1 DVD (26 min.) : son., col.

Contenido: Sones y jarabes de Betaza (8 min., 22 seg.) ; Son Valona (9 min., 13 seg.) ; Kuri kuri = Popurrí de cuatro canciones (7 min.) ; Una viejita tiene hambre (2 min., 9 seg.) ; Corre cuervo (4 min., 9 seg.)

Participantes interp. pieza 1 Grupo Zapoteco de . Representante Jacob González Bolaños ; banda de música filarmónica ; interp. pieza 2 Grupo Pame de Santa María Acapulco, Cd. Cárdenas, San Luis Potosí. Representante Agustín Cruz Aguilar ; dos violines, vihuela y guitarras ; interp. pieza 3 Grupo Cochimí de San Antonio Necua, Ensenada, Baja California. Representante: María Emes ; sonaja y voz

Resumen Se presentan con su música y danza varios grupos indígenas de diferentes lugares de la República mexicana. En esta ocasión se muestra el trabajo interpretativo y dancístico de los Zapotecos de la sierra, los Pames y los Cochimíes

Cobertura geográfica: San Melchor Betaza, Oaxaca

Cobertura geográfica: Santa María Acapulco, Ciudad Cárdenas, San Luis Potosí

Cobertura geográfica: San Antonio Necua, Ensenada, Baja California

Cobertura geográfica: Oaxtepec, Morelos

Copia de original de cámara

En español

Género: Evento institucional

1. PUEBLOS INDÍGENAS DE MÉXICO - VIDEOGRABACIONES 2. MÚSICA INDÍGENA-VIDEOGRABACIONES 3. DANZAS INDÍGENAS-VIDEOGRABACIONES 4. DANZA DEL KURI KURI - VIDEOGRABACIONES 5. DANZAS COCHIMÍES - VIDEOGRABACIONES 6. ENCUENTROS DE MÚSICA Y DANZA INDÍGENA - VIDEOGRABACIONES I. Instituto Nacional Indigenista, prod. II. Fondo Nacional para Actividades Sociales, prod. II. Zapotecos de la Sierra IV. Pames V. Cochimíes



Sistema de Catalogación y Consulta
Fototeca Nacho López

Número de inventario	208126
Acervo	Fototeca Nacho López
Colección	Nacho López
Edo. de conservación	Bueno
Proceso	negativo
Color	Blanco y negro
Formato	6 x 6 cm

Fecha de toma	9-11/12/1977
Localidad	Cerro del Fortín
Municipio	Oaxaca de Juárez
Estado	Oaxaca
País	México



Pueblo indígena	Mazatecos (Ha shuta enima), Mixtecos (Ñuu Savi), Mixes (Mige), Chatinos (Cha'cña)
Autor	Nacho López
Título	Músicos durante el I Encuentro de Música en el cerro del Fortín
Título de serie 1	50 Encuentros de Música y Danza Indígena
Título de serie 2	I Encuentro de Música y Danza Indígena
Tema	MUSICOS
Descriptores	VIDA COTIDIANA / ACTIVIDADES DE PROMOCION / ASAMBLEAS Y REUNIONES / BANDAS DE MUSICA / HOMBRES / MUSICOS / INDUMENTARIA MESTIZA / CAMISAS / PANTALONES / INSTRUMENTOS MUSICALES / INSTRUMENTOS DE VIENTO / CLARINETES / ATRILES / PARTITURAS / ESCENARIOS / FOTOGRAFIA INDIGENISTA
Personajes	
Anotaciones	I Encuentro de Música y Danza Indígena. Cerro del Fortín, Oaxaca de Juárez, Oaxaca. 9, 10 y 11 de Diciembre de 1977. Pueblos Indígenas: Mazatecos (Ha shuta enima), Mixtecos (Ñuu savi), Mixes (Mige), Chatinos (Cha'cña), Zapotecos (Diidzaj). Centro Coordinador: Coordinadora Estatal de Oaxaca. No. de Participantes: 566 Músicos.
Forma de adquisición	Producción interna

Referencia	
Mueble	
Entrepaño	
Carpeta	

Catalogador	
Norma	

Revisor	

Capturista	
Norma	



Sistema de Catalogación y Consulta
Fototeca Nacho López

Número de inventario	208127
Acervo	Fototeca Nacho López
Colección	Nacho López
Edo. de conservación	Bueno
Proceso	negativo
Color	Blanco y negro
Formato	6 x 6 cm

Fecha de toma	9-11/12/1977
Localidad	Cerro del Fortín
Municipio	Oaxaca de Juárez
Estado	Oaxaca
País	México



Pueblo indígena	Mazatecos (Ha shuta enima), Mixtecos (Ñuu Savi), Mixes (Mige), Chatinos (Cha'cña)
Autor	Nacho López
Título	Músicos durante el I Encuentro de Música en el cerro del Fortín
Título de serie 1	50 Encuentros de Música y Danza Indígena
Título de serie 2	I Encuentro de Música y Danza Indígena
Tema	MUSICOS
Descriptores	VIDA COTIDIANA / ACTIVIDADES DE PROMOCION / ASAMBLEAS Y REUNIONES / BANDAS DE MUSICA / HOMBRES / MUSICOS / INDUMENTARIA MESTIZA / CAMISAS / PANTALONES / CINTURONES / INSTRUMENTOS MUSICALES / INSTRUMENTOS DE VIENTO / TROMBONES / FOTOGRAFIA INDIGENISTA
Personajes	
Anotaciones	I Encuentro de Música y Danza Indígena. Cerro del Fortín, Oaxaca de Juárez, Oaxaca. 9, 10 y 11 de Diciembre de 1977. Pueblos Indígenas: Mazatecos (Ha shuta enima), Mixtecos (Ñuu savi), Mixes (Mige), Chatinos (Cha'cña), Zapotecos (Diidzaj). Centro Coordinador: Coordinadora Estatal de Oaxaca. No. de Participantes: 566 Músicos.
Forma de adquisición	Producción interna

Referencia	
Mueble	
Entrepáño	
Carpeta	

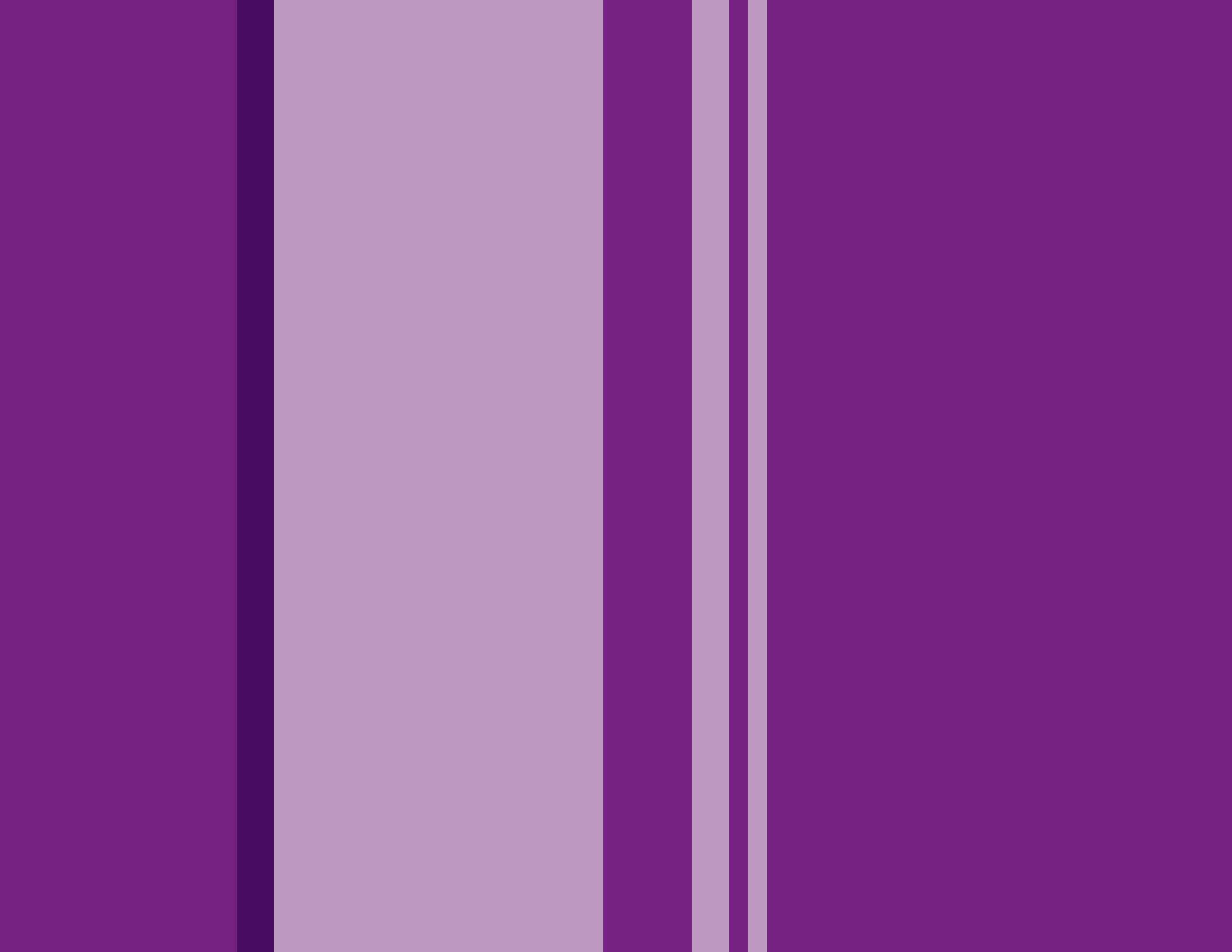
Catalogador	
Norma	

Revisor	

Capturista	
Norma	



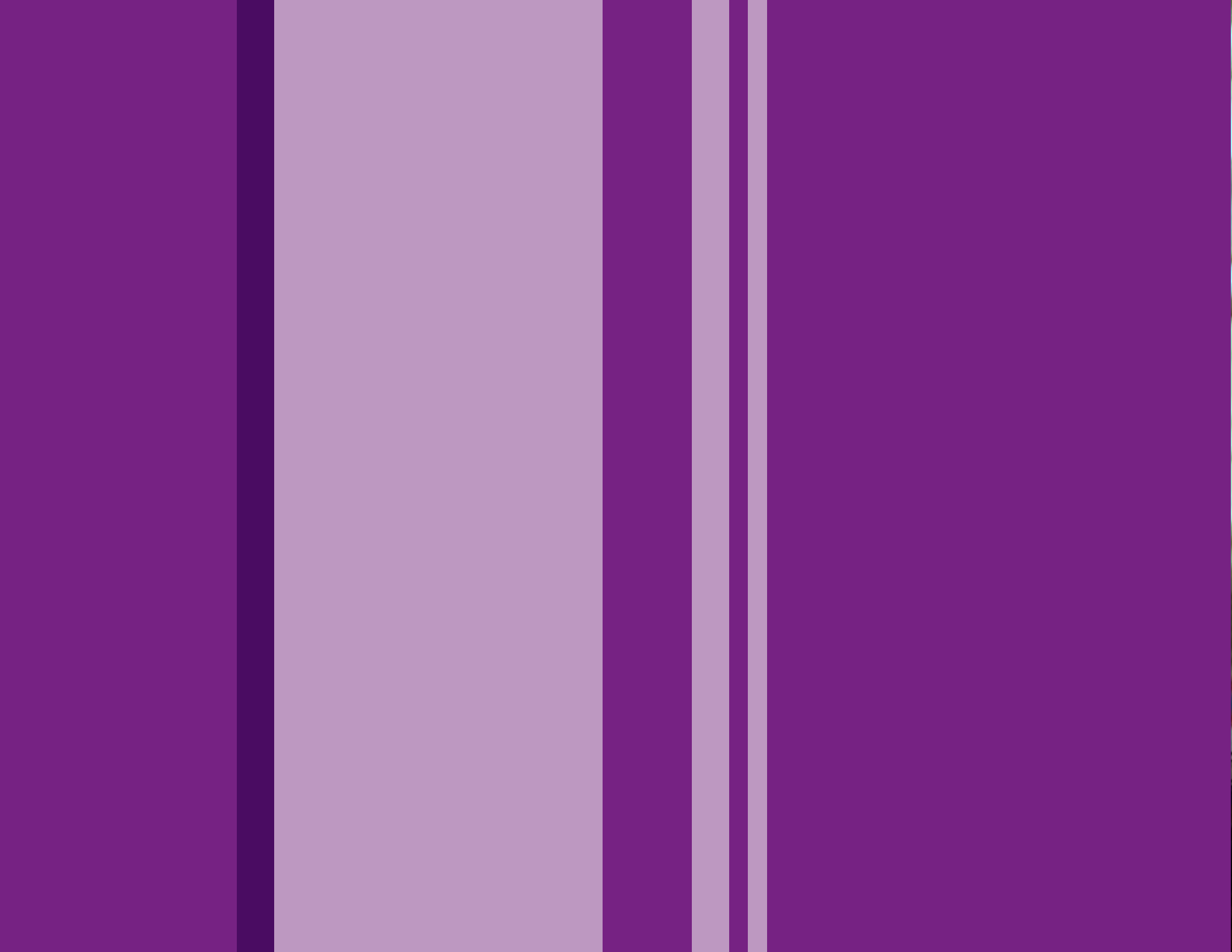






3.3 Visual documentation if appropriate (for example, photographs, or a DVD of the documentary heritage)

Annex 3. Musical selection by indigenous





3.4 HISTORY/PROVENANCE

Origin of the collection and indigenous policy

In 1977, in order to promote the ethnic and cultural diversity of Mexico, the National Fund for Social Activities (FONAPAS) and the National Indigenous Institute (INI) sponsored the creation of the *Ollin Yoliztli* program which sought, among its main goals, “to provide an audiovisual register of the indigenous traditions and cultural values of the country.”⁴ Using different audiovisual media, the program started building a heritage collection that was intended to preserve, study and disseminate the cultural expressions of indigenous peoples whose communities had been seriously affected by rapid cultural transformation processes partly derived from the development of the oil industry during previous decades.

The *Ollin Yoliztli* program, developed during the six-year term of President José López Portillo (1976-1982), meant a substantial shift in public policy towards indigenous peoples on the part of the Mexican State. In its publications, the National Indigenous Institute (INI) emphasized the fact that the new program was an effort to “end the culturalist and paternalistic approach” that, for several decades, had attributed the economic lag and presumed social deficiencies of the indigenous population to factors inherent to their cultures. Unlike previous policies, which viewed cultural diversity as an obstacle to national development, the new indigenous policy recognized the “right of ethnic groups to preserve, transform and develop their cultures without this constituting an obstacle to assert their economic and social

⁴ México. Instituto Nacional Indigenista. “Información documental de valor incalculable.”. En México Indígena, No. 28 (Jul. 1979) pp. 6-7

demands,” as stated in the founding document *Bases para la Acción del INI* (Action Principles for the INI, 1977-1982). Thus, through a key program in indigenous policy that was “born out of the urgent need to preserve the cultural heritage of the many indigenous groups of Mexico,”⁵ the indigenous peoples of Mexico became part of the intangible national heritage.

In 1976, during the UNESCO Convention held in Mexico, the Mexican Government and other countries recognized the importance of intangible heritage by proclaiming the “urgent need for a social and cultural policy that recognized and safeguarded intangible heritage in all its modalities.” The *Carta de México en defensa del patrimonio cultural* (The Mexican Charter for the Defense of Cultural Heritage) defined intangible heritage as the compendium of “traditions and mores of all peoples and ethnic groups, past and present,” which included “literary, linguistic and musical expressions.” One year later, abiding by the principles for the defense of cultural heritage, the *Ollin Yoliztli* program promoted the encounter of indigenous musicians and dancers in order to encourage a closer contact between groups and communities that, until then, had remained isolated. The encounters of indigenous dance and music, which were carried out for six consecutive years (1977-1982) in fifty inter-ethnic regions of the country, gathered more than 14,000 indigenous musicians and dancers from 462 localities across the national territory, from Baja California to the Yucatan Peninsula.

In regards to both dance and music, the Encounters made the previously unnoticed cultural diversity of the country known to governmental and academic sectors; most significantly, they provided archival information of inestimable value about indigenous peoples. Granting indigenous peoples a

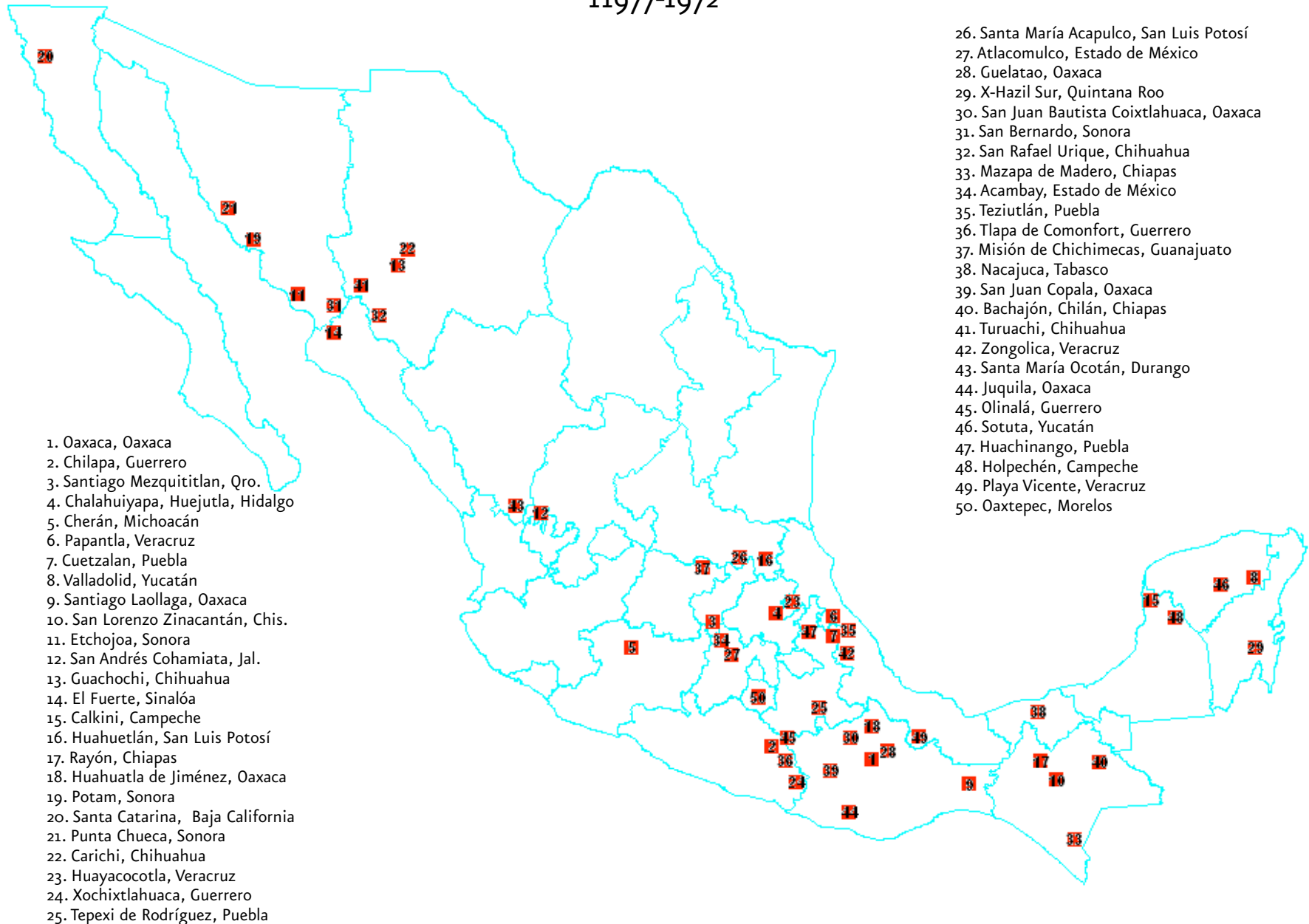
⁵ México. Durán, Leonel. “Postulados de FONAPAS en apoyo del patrimonio cultural indígena”. En *México Indígena*, No. 57 (abr. 1981). Suplemento pp. 3-4

broader forum of expression evidenced how the relationship of the Mexican State with these groups had thus far been mistakenly based on a lack of knowledge of their members; anthropological studies had been primarily focused on the history and archaeology of indigenous cultures and were thus insufficient to document the country’s ethnic and cultural variations.

In order to obtain direct and reliable information, the *Ollin Yoliztli* program focused, since its inception, on producing a detailed register of a wide range of cultural expressions; the material gathered around these expressions constituted the *Ethnographic Audiovisual Archive* that, in 1977, came under the care of the INI (later the CDI). With the purpose of integrating, systematizing and complementing the information concerning the cultural heritage of indigenous communities, the *Ethnographic Audiovisual Archive* carried out film, sound and photographic productions of the *Encounters of Indigenous Dance and Music*, the most important source for the heritage collection at the time. Previously barely known dance and musical performances were staged in regional events; the participation of 7,031 musicians and 7,266 dancers belonging to 45 indigenous groups was unparalleled and formed the basis of a collection without national or continental precedent. In the course of six years, nearly 1,200 musical pieces and 120 indigenous dances, still in the process of being identified, were recorded. The final result was the *50 Encounters of Indigenous Dance and Music*, which currently comprises a wide range of film, sound and photographic materials that bear witness to a substantial change in government policy towards the indigenous communities of Mexico.

The extensive catalogue of recorded expressions comprising the *50 Encounters of Indigenous Dance and Music* (Annexes I and II) is, nowadays, the country’s largest collection of its kind and is therefore an invaluable source of

ENCUENTROS DE MÚSICA Y DANZA INDÍGENA 11977-1972



heritage information regarding the indigenous cultures of Mexico. Unique in character, the collection's audiovisual material has recently become a source of constant consultation for anthropological and ethno-musical research awaiting publication. These studies have brought to light the fact that the collection's photographic records contain more than half of the indigenous dances of Mexico (an estimated 237 choreographic performances), and that the sound recordings "are true gems in terms of musical historical value," given that they constitute "remnants of old musical forms with a tendency to disappear among the new generations."⁶ Since it is a testimony of many cultural expressions that have disappeared in recent decades, the collection has become a tangible form of memory for the indigenous communities who participated in its elaboration. Therefore, in postulating this collection as a worthy representative of the archival heritage of Mexico, we hope to grant recognition to the cultural expressions that comprise it.

⁶ García López, Patricia, Daniel Gutiérrez Rojas and Rubén Pérez. Géneros musicales indígenas, CDI, México, in press.



3.5 Bibliography

In 1982, as part of its publishing activities, the National Fund for Social Activities (FONAPAS) and the National Indigenous Institute (INI) published the book Encounters of Indigenous Dance and Music (FONAPAS-INI, 1982), summing up the results obtained in 50 regional events supported by both institutions over the course of four years. By way of presentation, those responsible for the edition highlighted the fact that “this singular activity, which has no precedent in the history of indigenous programs in the continent or the country has profoundly touched the life of indigenous groups,” given that “about 13,000 participants from 45 ethnic groups performed before 50,000 spectators” across 23 States of the Mexican Republic.

In 1979, the journal México Indígena, published by the National Indigenous Institute, had already emphasized the enormous importance of a hitherto unprecedented project in indigenous policy, recognizing that its efforts would eventually result in “archival information of incalculable value” (México Indígena, no. 28, July 1979, pp. 6-7). In the following years, the aforementioned publication issued 18 articles documenting the musical encounters, as well as reports on the 50 Encounters of Indigenous Dance and Music collection. The outcome of this process resulted in the following publications:

a) Articles

- México. Instituto Nacional Indigenista. “Información documental de valor incalculable”. En México Indígena, No. 28 (jul. 1979) pp.6-7
- México. Instituto Nacional Indigenista. “Hasta junio 22 concursos”. En México Indígena, No. 28 (jul. 1979) pp.8
- México. Instituto Nacional Indigenista. “Todos los de la música en Huayacocotla”, México Indígena, No. 28 (jul. 1979). Suplemento 14 pp.9-10
- México. Instituto Nacional Indigenista. “Lista de Encuentros de Música Tradicional Indígena organizados por INI-FONAPAS”. En México Indígena, No. 28 (jul. 1979), pp.11
- México. Rey Velo, Gustavo. “Alegría ante su música y danza”. En México Indígena, No. 60 (abr. 1982), pp. 6-8
- México. Durán, Leonel. “El etno-desarrollo y la programación cultural”. En México Indígena, No. 57 (dic. 1981). Suplemento pp. 2-9
- México. Instituto Nacional Indigenista. “Fomento musical FONAPAS-INI”. En México Indígena, No.10 (ene. 1978), contraportada

- México. Instituto Nacional Indigenista. “Impulso a la música indígena”. En México Indígena, No. 14 (may. 1978.) pp. 12-13, México
- México. Instituto Nacional Indigenista. “Impulso a la música tradicional indígena”. En México Indígena No. 25 (abr. 1979), pp. 11-12
- México. Instituto Nacional Indigenista. “Es un reto para el INI trabajar en zonas como la Pame”. En México Indígena, No. 32 (nov. 1979), pp.14-15
- México. Instituto Nacional Indigenista. “XLI Encuentro de Música tradicional indígena” En México Indígena, No. 51 (jun. 1998), pp. 8
- México. Velasco Toro, José. “Encuentro musical en Playa Vicente Veracruz”. En México Indígena No. 59 (mar. 1982). Suplemento, pp.9
- México. Instituto Nacional Indigenista. “Antología del son de México”. En México Indígena, No. 57-58 (ene.-feb. 1982), pp. 7-8
- México. Instituto Nacional Indigenista. “Alegría indígena ante su música y danza”. En México Indígena, No. 60 (abr. 1982), pp. 6-8
- México. Instituto Nacional Indigenista. “Participación de los indígenas en las decisiones que los afectan”. En México Indígena, No. 60 (abr. 1982), pp. 9-11.
- México. Instituto Nacional Indigenista. “Archivo Etnográfico Audiovisual del INI: planteamientos, políticas y objetivos”. En México Indígena, No. 57 (dic. 1981) pp. 2-5
- México. Instituto Nacional Indigenista. “Grabaciones de Música Indígena”. En México Indígena, No. 57 (dic. 1981) pp.6-7
- México. Durán, Leonel, “Postulados de FONAPAS en apoyo del patrimonio cultural indígena”. En México Indígena No. 57 (dic. 1981) pp.3-4
- Fondo Nacional para las Actividades Sociales e Instituto Nacional Indigenista, 50 Encuentros de Música y Danza Indígena. México, FONAPAS, INI, 1982

b) Phonograms

- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “50 Encuentros de música y danza tradicional indígena Vol. I,” in Encuentros de música tradicional indígena CDI, 3rd. Ed., 2002
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “50 Encuentros de música y danza tradicional indígena Vol. II,” in Encuentros de música tradicional indígena, CDI, 3rd. Ed., 2002

- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “50 Encuentros de música y danza tradicional indígena Vol. III,” in Encuentros de música tradicional indígena, CDI, 3rd. Ed., 2002
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “50 Encuentros de música y danza tradicional indígena Vol. IV,” in Encuentros de música tradicional indígena, CDI, 3rd. Ed., 2002
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “Cantos Seris,” in Lenguas indígenas en riesgo: Seris, CDI, 2005
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “Fiestas y cantos antiguos del norte de México,” in Pueblos indígenas en riesgo: Guarijíos, CDI, 2006
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “Cantos de Trinidad Ochurte,” in Lenguas indígenas en riesgo: Kiliwas, CDI, 2006
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “Repertorio de cantos y narraciones,” in Lenguas indígenas en riesgo: Pápagos, CDI, 2006
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “Música de las fronteras Norte y Sur de México,” in Pueblos indígenas en riesgo, CDI, 2007
- México. Comisión Nacional para el Desarrollo de los Pueblos Indígenas. “Repertorio de Cantos de Gloria Castañeda,” in Pueblos indígenas en riesgo: Kumiais. Homenaje a Gloria Castaneda, cantante kuimia, CDI, 2008

C) Research

- López García, Patricia, Daniel Gutiérrez Rojas and Rubén Luengas Pérez. Géneros musicales indígenas, Fonoteca Henrietta Yurchenco Dirección de Acervos de la CDI, México (en prensa).



3.6 **Names, qualifications and contact details of up to three independent people or organizations with expert knowledge about the values and provenance of the documentary heritage**

- **Dr. José Antonio Guzmán Bravo**

Professor of the National School of Music UNAM. He was coordinator of the Ethnomusicology Division of the Ethnographic Audiovisual Archive from 1979-1983 of the National Indigenous Institute.

Address: Xicoténcatl #126, Del Carmen, Coyoacán, 04100, Mexico City, D.F., Mexico
Phones: 5688-1395, 5604-0778 and 5688-3358

- **Prof. Alvaro Hegewisch**

General Supervisor of the National Sound Library since its foundation in 1980. The National Sound Library, the first of its kind in Latin America, is a model institution for the safeguarding and dissemination of sound recordings. Its efforts are the result of a State policy deeply concerned with the preservation of the national aural heritage.

Address: Francisco Sosa #383, Santa Catarina, Coyoacán, 04010, Mexico City, D.F., Mexico
Phone: 4155-0950 ext. 7502
E-mail: direccionfonoteca@conaculta.gob.mx

- **Dr. Saúl Millán Valenzuela**

Professor of Scientific Research, Faculty of Graduate Studies at the National School of Anthropology and History.

Address: Periférico Sur y Zapote s/n, Isidro Fabela, Tlalpan, 14030, Mexico City, D.F., Mexico
Phone: 5606-0487, 5606-0197, 5606-1758



4.0 LEGAL INFORMATION

4.1 Owner of the documentary heritage (name and contact details)

National Commission for the Development of Indigenous Peoples
Address: Av. México Coyoacán 343, Colonia Xoco, Delegación Benito Juárez, México, D.F. 03330

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

Custodian: Planning and Consultation Division via the Archive Department
State, province, region: Mexico City, Federal District (D.F.), Mexico
Address: Av.Revolución #1279, Tlacopac, Alvaro Obregón, 01010, Mexico City, D.F., México

4.3 Legal status

According to the Organic Statute of the National Commission for the Development of the Indigenous Peoples lies with the Planning Unit, through the Directorate of Collections: Manage processes relevant to the study, cataloging, preservation, and dissemination of heritage collections cultural and indigenous peoples of Mexico that protects the Commission.⁷

⁷ Organic Statute of the National Commission for the Development of the Indigenous Peoples, Article 19, Fraction XIX

4.4 Accessibility

Depending on the type of material, the collection is distributed across the Nacho López Photo Archive, the Henrietta Yurchenco Audio Archive, and the Documentary Fund of the Juan Rulfo Library. None of these collections currently allows direct access to the original materials, and only the staff is allowed to carry out conservation processes.

In the case of the photo archive, which holds the 13,186 positive originals in the collection, public consultation is carried out online via <http://www.cdi.gob.mx> and the online Nacho López Photo Archive Catalog. This way, both researchers and the general public can make use of the images on the website, which are displayed in low resolution and with a watermark. For publication purposes, the interested party must submit a written request to the Archive Department of the CDI specifying what use will be given to the material and image specificities (size, format and resolution). In these cases, the CDI demands that the pertinent archives be credited and asks for a commitment letter specifying what use will be given to the material.

The Henrietta Yurchenco sound archive follows similar policies. Like the Photo Archive, its contents can be accessed by the general public on the CDI website using the links Dissemination – Documentary Collections – Consult Online Archive Catalogue. A request to the Archive loans area enables users with college or higher level studies to consult sound copies on CD in the archive room. If a partial or complete copy is required, the party must submit a written request to the Archive Department specifying the desired audio format and quality.

4.5 Copyright status

As overall project coordinator, the organization and visual records of the 50 Encounters of Indigenous Dance and Music, the INI before and now the CDI, is the institution which owns the property rights of the images, audios and videos gathered in these encounters.

This means that the CDI has the right to reproduce or authorize the reproduction of copies in any media, the right of publication and authorization to release the works, always with the aim of promoting awareness, recognition and assessment of cultural diversity indigenous peoples of Mexico and thereby contribute to the eradication of discrimination and in building an inclusive country, pluralistic and respectful of multiculturalism. In this sense, the INI published the phonogram entitled 50 Encounters Indigenous Traditional Music and Dance, which consists of a selection of these events in four volumes, subsequently the CDI registered with the National Institute of Copyright (INDAUTOR) these volumes and was granted the rights as phonogram producer, as follows:

Título	Fecha de registro	Número de registro
50 Encuentros de Música y Danza Tradicional Indígena, Vol.1	18/Enero/2007	03-2006-121413392200-02
50 Encuentros de Música y Danza Tradicional Indígena, Vol. 2	18/Enero/2007	03-2006-121413382200-02
50 Encuentros de Música y Danza Tradicional Indígena, Vol. 3	18/Enero/2007	03-2006-121413372600-02
50 Encuentros de Música y Danza Tradicional Indígena, Vol. 4	18/Enero/2007	03-2006-121413351200-02

It should be noted that the Commission has an ongoing program to INDAUTOR registration of the publishing the materials.

5. ASSESSMENT AGAINST THE SELECTION CRITERIA

5.1. Authenticity

Fifty per cent of the 6,000 world languages recognized by UNESCO are in danger of disappearing. Due to its cultural diversity, Mexico is one of the eight countries that comprise half of the vernacular population of the American continent, with the largest indigenous population in it. As a result of the colonization process, nearly 113 indigenous languages spoken during the pre-Columbian period have gradually disappeared (Warman, 2003). Of the 68 indigenous languages currently extant in the national territory, 23 have been recognized by UNESCO as endangered, given they now each have less than 2,000 speakers⁸.

The 50 Encounters of Indigenous Dance and Music gather the choreographic and musical expressions of 45 indigenous groups in the country⁹.

The collection comprises 1,200 sound recordings and 13,186 photographs made between 1977 and 1982. Three decades later, the collection constitutes an archival heritage of 14,297 indigenous voices that left behind a testimony of many cultural expressions currently at risk of disappearing. The interdependence between these expressions and their source language (e.g., chants and comparsas developed for centuries in Nahuatl and Otomí), has led to an irreversible trend toward disappearance in the case indigenous languages

with less than 500 speakers, as is the case of Kiliwa or O’odham. While the collection registers an extensive array of dances and musical pieces that continue to be performed throughout the country, a fifth of it corresponds to endangered indigenous languages the songs or dances of which have few ways of being passed on.

INDIGENOUS PEOPLES AND LANGUAGES IN THE COLLECTION 50 ENCOUNTERS OF INDIGENOUS DANCE AND MUSIC

ETHNIC GROUP	NO. SPEAKERS	LANGUAGES IN DANGER OF EXTINCTION
Amuzgo	57,666	
Chatino	60,003	
Chichimeca Jonás	3,169	*
Chinanteco	201,201	
Chocho	2,592	*
Chol	220,978	
Chontal de Oaxaca	12,663	
Chontal de Tabasco	79,438	
Cora	24,390	
Cucapá	344	*
Guarijío	2,844	*
Huasteco	226,447	
Huave	20,528	
Huichol	43,929	
Kiliwa	107	*
Kumiai	328	*

⁸ The indigenous languages are: Kaqchikel, Chichimeco-Jonaz, Chocho, Chuj, Cochimí, Cocopa, Guarijío, Ixcatec, Ixil, Jakalteq, Q’eqchi’, Kickapoo, Kiliwa, Kumeyaay, Lacandon, Matlazinca, Motocintlec, Paipai (Akwa’ala), O’odham, Pima, K’iche’, Seri and Tlahuica.

⁹ The names of the indigenous groups and languages are based on Lyle Campbell’s American Indian languages: the historical linguistics. New York: Oxford University, 1997, 512 p.

Mame	23,812	
Maya	1,475,575	
Mayo	91,261	
Mazahua	326,660	
Mazateco	305,836	
Mixe	168,935	
Mixteco	726,601	
Mochó	692	*
Nahua	2,445,969	
Otomí	646,875	
Pai - Pai	418	*
Pame	12,572	
Pápago	363	*
Pima	1,540	*
Popoloca	26,249	
Purépecha	202,884	
Seri	716	*
Tarahumara	121,835	
Tepehua	16,051	
Tepehuano	37,548	
Tlapaneco	140,254	
Tojolabales	54,505	
Totonaco	411,266	
Triqui	29,018	
Tzeltal	384,074	
Tsotsil	406,962	
Yaqui	23,411	
Zapoteco	777,253	
Zoque	86,589	
TOTAL	9,902,351	

DISSAPEARED OR RELOCATED COMMUNITIES

MUNICIPALITY	COMMUNITY	INDIGENOUS COMMUNITY	ENCOUNTER	TAPE
Chalatenango	- -	zoque	XVII	2

Like indigenous languages, a considerable range of dances, songs and musical instruments are now in danger of becoming extinct. Because their existence relies almost entirely on oral tradition, indigenous dance and music tend to be extremely vulnerable manifestations subject to historical processes and mechanisms of collective memory. Yumano groups, settled in the peninsula of Baja California, barely have record of “now extinct instruments in this region, including small drums, tablas aplaudidoras (clapping boards), flutes and rattles made of turtle shell or instruments made from deer hoof” (Garduño, 1994: 255). This means that an important part of Mexican cultural heritage has been lost, along with singular forms of expression, unique in their kind, that have no equivalent outside of their communities of origin.

The most vulnerable expressions tend to be those that lack dissemination outside their territorial boundaries. Since they are peculiar to a town or small region, they are part of a local lore that is not always passed on successfully to new generations. When the generational pyramid is reduced at its base, numerous songs and comparsas have the same fate as some other forms of traditional knowledge and are lost to new generations. That is why ancient musical practices, previously transmitted from parents to children, cease to be shared knowledge and become the heritage of a few indigenous musicians such as Trinidad Ochurte who, until a few decades ago, was “the last singer of the Kiliwas” (CDI, 2007: 46). For a community that, like the Kiliwa has been

demographically reduced to 107 native speakers, the chance of recovering old traditional songs is extremely unlikely and often depends on formal records like those preserved in our heritage collection and various others under the care of the CDI.

Given this irreversible process of extinction, the CDI produced several phonographs with recorded songs and musical expressions belonging to Pueblos indígenas en riesgo (Indigenous communities at risk), as indicated by the title of the series. Even though such editions incorporated new, recently obtained material, much of it came from the collection 50 Encounters of Indigenous Dance and Music, the archive of which preserves chants and melodies that have disappeared almost entirely in their communities of origin. Thanks to the collection, genres that were hardly known outside their source locale got noticed. Some of these genres, as Patricia García and Daniel Gutiérrez (In press) have pointed out “are remnants of ancient musical forms, with a tendency to become lost among the new generations of musicians that, in some cases, no longer include them in their musical repertoire.” Indeed, despite the fact that these expressions represent “true gems in terms of musical historical value,” a significant portion of them are disappearing irreversibly in some communities.

While certain songs and musical instruments managed to survive the Colonial Period and were transmitted over the centuries, others died out within a few decades. Since 1982, when the last recordings of the collection were made, numerous musical genres have lost ground. The mazurkas of the Cora, the cantos de pastoreo (shepherding songs) of the Mazahua, the marcha retreta (march for concert nights or outing nights) of the Tlapaneca and the valonas of the Pame are no longer played in their regions of origin because their performance was linked to the skillful use of certain instruments that are

no longer made. Among the Mixtec of Oaxaca, who have turned to migration as their primary source of subsistence, genres such as the chiflatera, ferrocarril and patada have virtually disappeared from the musical repertoire, much like the son of Xayacal has among the Nahuatl (see Annex II).

Indigenous music and dance are not isolated expressions; they are linked to the ceremonial practices of each community and their presence is dependent on countless economic, demographic and social factors that have changed dramatically in recent years. Contemporary models of development, as well as migration processes, lead to a different appraisal of art expressions that used to fulfill social functions; in light of changing lifestyles, these forms of art would appear relics of the past. Since they are neither institutionalized nor academic, indigenous dance and music have obvious disadvantages entering the globalized world; media and technology often portray them as rich, local folk forms lacking content.

The value of the collection 50 Encounters of Indigenous Dance and Music, herein presented to the Memory of the World Register for Latin America and the Caribbean, lies in that it preserves ancient traditions at risk of disappearing while providing alternatives to more homogeneous cultural models. As shown further on, the collection's materials present indigenous communities through their valuable attributes and dispense with a tendency to define them by their shortcomings. The collection, which brought together 14,000 thousand musicians and dancers, proves that indigenous communities are better understood through their heritage rather than on account of their presumed drawbacks. Their music and dance are insightful expressions of an ancestral worldview inasmuch as they entail an appraisal of their own heritage.

**INDIGENOUS INSTRUMENTS FALLEN IN DISUSE COMPRISED BY
THE COLLECTION 50 ENCOUNTERS OF INDIGENOUS DANCE AND MUSIC**

Pueblo indígena	Instrumentación	Título o género	Encuentro - cinta
Amuzgo	Violín, cántaro, jarana	Son	XXIV-5
	Arpa	Danzas	
Chatino	Violines, requinto, guitarras, cántaro, güiro	Chilena	XLIV-2
Chichimeca	Huéhuetl, mandolina	Concheros	XXXVII-5
Chontal	Flauta, tambores, armónica, zapateado	Zapateado	XVII-2
Guarijío	Canto en guarijío y sonaja	Canto tutuguri	XI-2
Huave	Flauta de carrizo, tambor, caparazón de tortuga percutido con cuerno de venado	Danza de la culebra- son del pez espada	IX-2
Huasteco	Arpa huasteca, rabel y cardonal	Danza	XVI-1, 5,7,8,9
	Arpa chica, rabel, cardonal, chin chines, cascabeles	Son huasteco	XVI-2
	Arpa huasteca y rabel	Tsacam son	XVI-3
Maya	Acordeón, raspador, guitarra, timbales	Jarana	VIII-3
	Tunkul	Canto	XV-1
	Armónica, tambor, bulalek, sonaja, güiro, hojas de árbol	Danza de la cabeza de cochino	XV-1
	Armónica, tambor, bulalek, güiro, sonaja, tunkul	Jarana	
	Guitarra, requinto, marimbol, quijada, canto en maya	Jarana	XV-2
	Guitarra, tunkul, canto en maya	Canción	
	Guitarra, marimbol, requinto	Jarana	XXIX-3
	Tunkul, canto	Jarana	XLVIII-3
	Armónica, tunkul, guitarra, canto		XLVIII-4
	Armónicas, hojas de zapote, timbales		
	Hojas de árbol, peine, timbales		
	Hojas de naranjo		XLVIII-5
	Tunkul, voz, guitarra, armónica	Danza	L-19 L-2
Mazateco	Banda y cántaro	Jarabe	XVIII-3
Mixe	Jaranas, cántaro, sonajas	Danza	LVII- 1,2,3,4
Mixteco	Guitarra mixteca, violín, triángulo, banjo	Danza	XXX-8

**INDIGENOUS INSTRUMENTS FALLEN IN DISUSE COMPRISED BY
THE COLLECTION 50 ENCOUNTERS OF INDIGENOUS DANCE AND MUSIC**

Nahua	Mandolinas, acordeón, guitarras, pandero, voces.	La llorona	II-9
	Violines, guitarras, redoba, triángulo, percusión.	Chilena	
	Teponaztle, huéhuatl, flauta.	Son de moros chinos	II-10
	Flauta, tamborcito	Tlacualeros	
Nahua	Flauta trifonal, tambor	Danza de quetzales	VII-3,4,5
Nahua	Guitarra, jarana, cajita, huesitos, quijada de burro	Danza de los diablos	XXXVI-5,6
Otomí	Canto de mujer intercalado con música de violín y tambor	Alabanzas Canto para danza de pastoras	III-1
	Flautas de barro y tunditos	Música de semana santa	III-2
Otomí	Violín, banjo, guitarra	Baile	XXXIV
Otomí	Violines y teponaztle	Danza de pastorela	LV-4
Pame	Flauta	Mitote	XXVI-5
Purépecha	Clarinete, contrabajo, vihuela, guitarra	Pirekua	V-1
	Chirimías, triángulo, tambor (pifaneros)	Son abajeño	V-4,5,6
Seri	Violín monocorde	Ceremonial	XXI-3
Tarahumara	Violín, guitarra, arpa	Danza	XXII-2
Tepehuano	Arco, flauta, tambor	Danza de mitote	XLIII-1
	Flauta, arco, canto en tepehuano		XLIII-4
	Arco, sonaja, voz		XLIV-5
Tepehuano	Arco, flauta, voz, zapateado	Danza	L-2
Totonaco	Flauta, tambor	Voladores	VI-1,2,3
	Flauta grave, tambor, cascabeles	Danza de santiagos Danza de moros y cristianos Danza de guagua	VI-2,3
Tsotsil	Corneta, tambor, flauta	Ceremonial	X-1
	Arpa, acordeón, guitarra, chin chin y jarrito	Canción norteña	X-4
Yaqui	Flauta, tambor yaqui, tambor de agua, tenábaris, maraca y canto	Danza	XIX-2,3,4
Zoque	Flauta, tambor	Danza de malinches, Danza de xúes Danza de Goliat	XVII-3
	Hoja de naranja	Chilena	LVII-4
Zapoteco	Flauta, tambor y caparazón de tortuga	Danza	IX-3



5.2. Regional significance

History of indigenous music

The collection 50 Encounters of Indigenous Dance and Music is a piece of modern history. The archive, which was conceived in the 1970's, is an important legacy that highlights indigenous performance, from the pre-Hispanic era up to this day. Music and dance are not only the most recurring practices among the 68 ethnolinguistic groups in the country, they are also the cultural expressions that connect their past with the present. Such practices, orally transmitted through countless generations of indigenous musicians and dancers, form an acoustic and corporeal memory that dates back to the 16th century, when the first colonial chroniclers made detailed descriptions of indigenous artistic expressions; such was the case of Fray Bernardino de Sahagún's *Historia general de las cosas de la Nueva España* (A General History of Things in New Spain) and Fray Toribio de Benavente's *Historia de los indios de la Nueva España* (History of the Indians of New Spain).

Current indigenous dance and music are the product of five centuries of cultural mix and an ongoing process of diversification. This process originated in the 16th century, when the Franciscans, Augustinians and Dominicans began the evangelization process in New Spain. Music and dance played a prominent role in the "didactic plays" employed by missionaries as a liturgical strategy; they also became a platform for dialogue between two cultures that had, until then, remained apart. The relationship between Spanish missionaries and indigenous singers during the first few decades following the Conquest suggests that music became a shared language where linguistic differences,

military antagonisms and theological controversies had been an obstacle in the process of evangelization. At a time when Christian doctrine lacked popularity among indigenous peoples, music and dance played a key role in a complex universe of processions, autos sacramentales (allegorical religious plays) and theatrical productions that eventually escaped the jurisdiction of the clergy and became part of the religious heritage of each community.

For Mesoamerican cultures, European music became as important as theological discourse and grew into the main instrument of evangelization given the religious role musical instruments had played in pre-Hispanic ceremonies. In a letter addressed to the Emperor Charles V in 1540, Fray Juan de Zumárraga regretted that indigenous people "convert to Christianity not through preaching but through music, for they come from faraway places to listen to it and make great efforts to learn it." Instead of belief in a faith the content of which was alien and distant, the indigenous world initially incorporated Catholic prayers as melodies accompanied by chanting and musical instruments. These were liturgical in nature and, by combining image, sound and repetition, acquired a symbolic dimension. Catholic prayers became part of native lore because evangelists made knowing use of music and indigenous groups adapted it to their own culture and Amerindian ritual.

As Robert Ricard points out in *La conquista espiritual de México* (The spiritual conquest of Mexico), music was a favored means with which to Christianize the New World. The first Catholic ceremonies entered indigenous communities as musical events presided by chanting and instrumental accompaniment like in the Pre-Hispanic tradition. Seeking to attract the indigenous spirit, which had a penchant for spectacle, friars would pleausably

accompany “zeal with music”; they welcomed “singers with wide open arms, multiplying the instruments and the performers” (Ricard, 1986: 285). This led to a great diversification of instruments which soon resulted in specialized choirs and orchestras whose performers sang Latin songs without difficulty.

That is why 16th century chroniclers, from Fray Bernardino de Sahagún to Motolinía (Fray Toribio de Benavente), greatly praise and acknowledge the extraordinary musical skills of indigenous peoples, who so successfully learned to play instruments unknown to them twenty years earlier.

While the initial inclusion of Pre-Hispanic instruments might have been relatively limited, confined mostly to wind and percussion instruments such as the flute and the drum, the selection had increased considerably half a century later, as shown by the large variety of musical artefacts mentioned by chroniclers. Flutes, bugles, cornets, fanfare trumpets, fifes and trombones joined an extensive list of musical instruments that included the chirimía, sacabuche, dulzaina, orlo, rabel, vihuela de arco, and the atabal, among other string and percussion instruments. Motolinía, in fact, lamented the “many kinds of musical instruments and singers in the land” when referring to the proliferation of musicians and singers, which exceeded the expectations of the Church. In a few years, musical groups had spread through indigenous territories at the same pace as Catholic temples, to the point that there “was no Indian town where the liturgy was not accompanied by flutes and trumpets” (Ricard, 1986: 286).

Given the circumstances, the Council of 1555 banned the use of certain instruments during liturgical celebrations, forcing the priests to limit the number of singers to the minimum needed for each village. In order to spread the Christian faith, missionaries translated Spanish compositions into the

vernacular languages, or adapted new songs to ancient pre-Columbian rhythms to form a repertoire of pious songs that could replace the pagan chants of the pre-Hispanic era.

The repertoire known as *Cantares mexicanos* (Mexican songs) included a wide collection of romances, octavas and redondillas compiled by the Nahuas under the direction of Franciscan philologists. Even if the songs were part of the evangelistic endeavour, some historians believe their genre and structure were reminiscent of pre-Hispanic rhythms given “they acquired complex sets of conventions through their long evolution, and these conventions were very different from those found in their Spanish counterparts” (Lockhart, 1999: 560). The pieces called *xochitl* in *cuicatl* in Nahuatl, meaning “flower and song” or “flowery song,” were usually interpreted by indigenous groups that sang and danced in performances where dance and music could not be fully told apart. In fact, most of these pieces had a complex drum beating notation, which shows the survival of rhythmical percussion as an essential part of musical accompaniment.

In pre-Hispanic traditions, music involved two essential concepts that survived the Conquest. While the term *cuicatl* implied a chant, usually linked to flowers or the so-called “flowery songs”, *tlatzotznalitzli* meant the “art of sounding,” which was associated with the three major musical instruments: idiophones, aerophones and membranophones. Rather than the skill of men, the sound of these instruments represented the “voice” of the gods, who had granted the gift of music. Music and song were a sum of voices, half human, half divine, the coupling of which preserved the close bond between men and their gods. The pre-Hispanic myth known as the Legend of the Suns, which explains the origin of the cosmos, tells that Quetzalcóatl created humans with

the bones of previous generations and the sound of a conch shell horn that was then bestowed to a new generation of men.

Ethnomusicological studies often point out that one of the main aspects of pre-Hispanic music is the prominence of rhythm over melody. As is the case with modern day indigenous dances, “motif rhythm and repetition constituted a beautiful facet of pre-Columbian Mexican artistic perception” (Raby, 1999: 203). In order to emphasize the rhythm, music was essentially conceived as choreographic accompaniment; for this reason, percussion instruments predominated in the pre-Columbian musical repertoire. The vertical drum known as huéhuetl was given male attributes and opposed to the horizontal instrument known as teponaxtle, which was associated with the female figure. The music of both instruments was followed by ayacaxtlis, or bottle-gourd rattles stuffed with pebbles that produced a joyful, booming sound which marked the rhythm of the dance; the dance movements themselves served as percussion instruments to accentuate the rhythm (Mompradé and Gutiérrez, 1976). Chronicle descriptions of pre-Hispanic festivals emphasize the variety and frequency of dance performances, but especially the complexity of the rhythms and the mathematical precision of the choreographic movements, which were sometimes performed by up to five thousand dancers.





MUSICAL INSTRUMENTS WITH PRE-HISPANIC ROOTS PLAYED IN THE COLLECTION 50 ENCOUNTERS OF INDIGENOUS DANCE AND MUSIC ¹⁰

Instrumento	Pueblo indígena
Teponaztle o tunkul entre los mayas	Nahua, huichol, maya (tunkul), chichimeca
Huéhuetl	Nahua, otomí, huasteco, mazahua, chichimeca
Flautas de barro	Otomí
Tenábaris o huesos de fraile	Otomí, pápago, mayo, guarijío, tarahumara, huasteco, seri, yaqui, nahua, chichimeca, mazahua, pima
Cascabeles	Otomí, mayo, huasteco, totonaco, guarijío, yaqui, seri, tarahumara, amuzgo, mazahua
Sonajas o maracas	Otomí, Nahua, zapoteco, tseltal, tsotsil (chin chin), mayo huichol, maya, huasteco, pame, chol, mazateco, seri, tepehuano, totonaco, tarahumara, cochimí, cora, yaqui, paí paí, k'miai, cucapá, amuzgo, mazahua, guarijío
Raspadores	Maya, guarijío, mayo, yaqui, seri, tarahumara
Caparazón de tortuga	Huave, zapoteco, maya
Silbato de barro u ocarina	Tsotsil, maya, mixteco
Tecomate	Tsotsil
Trompeta de caracol	Maya
Hojas de árbol	Maya
Bastones	Mazahua

¹⁰ Some of the musical instruments registered in the collection 50 Encounters of Indigenous Dance and Music are noteworthy given their pre-Hispanic roots. These are corroborated by chronicles, codices and archaeological excavations across Mexico. Today, the most widespread are the maracas, erroneously called rattles, the bells and the tenábaris or huesos de fraile. There are 13 instruments matching these features and, as shown in the tables, they are played by 25 indigenous groups.

Musical instruments with pre-hispanic roots registered by no. of encounter

Pueblo indígena	Instrumentos	Encuentro	No. Cinta	No. De pieza
Nahua	Teponaztle, huehuetl, flauta	II	10	5, 6
Otomí	Flautas de barro	III	3	3
	Huehuetl			6
	Huesos de fraile			1, 2
	Cascabeles			3
	Huehuetl			4
	Flautas de barro			8
	Sonajas			2
?	Cascabeles	IV	4	4
Nahua	Sonaja	VII	5	5, 6
Maya	Raspador	VIII	3	5, 6
Huave	Caparazón de tortuga	IX	2	3 - 5
Zapoteco	Caparazón de tortuga			1, 2
	Maracas		3	4
Tzeltal	Sonajas	X	1	2, 3, 8
Tzeltal	Sonajas			2
Tsotsil	Sonajas y silbato	X	3	1
	Tecomate			2
	Sonajas			3, 5, 6
	Chin chin			4
	Sonajas			4
Papago	Tenábaris	XI	1	5
Mayo	Sonajas, cascabeles y tenábaris			4
Guarijío	Raspadores, tenábaris	XI	2	2
Mayo	Raspadores, tenábaris			4, 6, 7
	Tenábaris		4	1
	Tenábaris, sonajas			1
Huichol	Teponaztle	XII	1	8
	Sonajas			3 - 6
	Teponaztle			4
	Sonajas			5
	Sonajas			7
	Sonajas			8 - 11
	Sonajas			11
	Teponaztle		13	5
Tarahumara	Tenábaris	XIII	1	3 - 6
	Tenábaris		4	1, 3 - 7
Mayo	Tenábaris	XIV	2	4
Maya	Tunkul	XV	1	1
	Sonaja			2
	Caparazón de tortuga			3
	Trompeta de caracol			4
	Silbato de barro			5
	Tunkul			6, 7
	Sonajas, hoja de árbol			10
	Sonajas, tunkul			11
	Tunkul			2
	Sonajas			3
	Sonajas			4

Pueblo indígena	Instrumentos	Encuentro	No. Cinta	No. De pieza	
Huasteco	Sonajas y cascabeles	XVI	2	7-12	
Huasteco	Sonajas		3	2 - 4,	
Huasteco	Sonajas			7 - 12	
Pame	Sonajas		4	1 - 6	
Huasteco	Sonajas		5	7, 8	
Nahua	Sonajas		6	1 - 9	
	Sonajas		7	1 - 3	
	Sonajas		8	3 - 9	
	Sonajas			2, 3,	
	Sonajas			8 - 13	
	Huéhuetl, huesos de fraile			7	
	Sonajas			9	
Chol	Sonajas		XVII	2	6
Mazateco	Sonajas		XVIII	2	4
Seri	Sonaja metálica, tenábaris				1
Yaqui	Raspador, tenabaris		XIX	1	3
	Tenábaris, cascabeles	4			
	Sonajas, tenabaris	5			
	Sonajas de bule, tenabaris y cascabeles	6			
	Raspadores, sonajas, Tenábaris, cascabeles	7			
	Raspador sonajas, tenábaris	1			
Yaqui	Tenábaris, cascabeles	XIX	2	2	
	Raspador sonajas, tenábaris			3	
	Tenábaris, cascabeles			4	
	Tenabaris, maraca			4	
	Tenábaris, cascabeles			5	
	Tenábaris, cascabeles			7	
	Raspadores sonajas, tenábaris			8	
	Tenábaris, cascabeles			9	
	Sonajas, tenabaris, raspador			10	
	Tenábaris, cascabeles			1	
	Sonajas, raspador			2	
	Tenábaris, cascabeles			3 - 8	
Tenábaris, cascabeles	1				
Sonajas, tenabaris, raspador	2 - 7				
Pai pia	Sonajas	XX	1	1 - 4	
Cochimí	Sonajas			5 - 11	
K'miai	Sonajas			12	
K'miai	Sonajas		2	1 - 4	
Cucapá	Sonajas			5 - 7	
K'miai	Sonajas		3	1 - 5	
Seri	Sonajas	XXI	1	21 - 24	
	Sonaja de metal, tenábaris		2	19	
	Tenábaris			20 - 26	
	Tenábaris, cascabeles		3	18	
	Sonajas			19	
Yaqui	Tenábaris, cascabeles		4	20	

Musical instruments with pre-hispanic roots registered by no. of encounter

Pueblo indígena	Instrumentos	Encuentro	No. Cinta	No. De pieza
Tarahumara	Sonajas, tenábaris	XXII	1	1
	Sonajas			2
	Sonajas cascabeles			3, 4
Tarahumara	Sonajas	XXII	2	5 - 8
Guarijío	Tenábaris			1 - 7,
				16 - 19
Tarahumara	Cascabeles y sonajas	XXII	3	21, 22,
Tarahumara	Tenábaris y cascabeles			25
	Tenábaris			26
Tarahumara	Sonajas	XXII	5	1
				2 - 4,
Tarahumara	Cascabeles	XXIII	4	6
Nahua	Tenábaris			10
Amuzgo	Sonajas	XXIV	6	1, 2
	Cascabeles			6 - 10
Mazahua	Sonajas	XXVII	7	2
	Sonajas			2, 6 -
	Sonajas			12
	Cascabeles			3 - 6
	Sonajas			7, 8
	Sonajas , cascabeles			1 - 7
	Sonajas			1
	Huesos de fraile			3 - 5
	Bastones, cascabeles			1, 3 - 5
	Bastón con cascabeles			2, 6
Mazahua	Sonajas	XXVII	8	1, 3
	Sonajas			6
	Bastón con cascabeles			1
	Cascabeles			2
	Bastón con cascabeles			4
	Bastones, cascabeles			2, 4, 5
	Huéhuetl, sonaja, huesos de fraile, bastones			1
	Bastones con cascabeles			4
	Cascabeles, huesos de fraile			5, 6
	Bastones con cascabeles			7
Mazahua	Sonajas	XXVII	9	2, 3
	Bastones con cascabeles			8, 9
	Sonajas			2

Pueblo indígena	Instrumentos	Encuentro	No. Cinta	No. De pieza
Maya	Tunkul	XXIX	3	5 - 8
	Tunkul			4
Mixteco	Maracas	XXX	5	2
	Silbato			7
Guarijío	Sonaja	XXXI	1	1 - 5
	Tenábaris			8 - 10
Mayo	Tenábaris	XXXI	2	1, 2
	Raspadores, sonajas			3
Seri	Raspadores, sonajas,	XXXI	3	8
	cascabeles, tenábaris			
Guarijío	Raspadores, sonajas,	XXXI	3	1
	cascabeles, tenábaris			
Guarijío	Sonajas	XXXII	1	2, 3
Tarahumara	Tenábaris			1, 3
Guarijío	Sonajas	XXXII	2	4, 5
	Tenábaris, sonajas			1
Tarahumara	Sonajas	XXXII	3	2, 6
	Tenábaris			3
	Sonajas			1, 3 - 4
	Tenábaris			2, 6 - 8
	Sonajas			1, 3
	Tenábaris			4 - 6
	Tenábaris			2, 4, 6
	Sonajas			3, 7
	Sonajas			1, 4, 5
	Tenábaris			2, 6
Tarahumara	Sonajas	XXXII	4	1, 3, 5
	Tenábaris			2, 4
	Sonajas			1, 2, 5
	Sonajas			3, 4
	Sonajas			1, 2, 4
	Tenábaris			3
	Sonajas			1, 4,
	Tenábaris			5, 7, 8,
	Sonajas			10, 11
	Tenábaris			2, 3,
Tarahumara	Sonajas	XXXII	5	6, 9
	Tenábaris			1, 4
	Sonajas			3, 5, 6
	Cascabeles			2
	Sonajas			1
	Cascabeles			1
	Sonajas			2
	Sonajas			1
	Sonajas			2
	Sonajas			2

Musical instruments with pre-hispanic roots registered by no. of encounter

Pueblo indígena	Instrumentos	Encuentro	No.	
			Cinta	No. De pieza
Totonaco	Cascabeles	XXXV	1	2
Nahua	Sonajas		5	2, 4
	Sonajas		6	1, 2
Amuzgo	Cantaro	XXXVI	7	3
Chichimeca	Teponaztle	XXXVII	2	2
	Sonajas de metal		4-6	
	Huéhuatl		5	2-4
	Huesos de fraile		7	16
	Huesos de fraile		8	1
Tseltal	Sonajas	XL	5	1
	Sonajas		6	1
	Sonajas		7	1
Tarahumara	Sonajas	XLI	1	1-4
	Sonajas		2	1-4
	Sonajas		3	1,3,5
	Sonajas		4	2,3,5
	Sonajas		5	1,7
Tepehuano	Sonajas	XLI		2,6,8
Tarahumara	Pima Tenábaris			3-6
Tarahumara	Sonajas		6	1,3,6
Tepehuano	Sonajas			4,5
Tarahumara	Sonajas		7	1-4
Tarahumara	Raspador	XLI		5
Tarahumara	Raspador		8	1
Nahua	Sonajas	XLII		2
	Sonajas		1	1
Tepehuano	Sonajas	XLIII	1	1
	Sonajas		6	1
	Sonajas		3	1
Chatino	Sonajas	XLIII	4	2
	Sonajas		5	2-4
Chatino	Cántaro	XLIV	2	1-3
Nahua	Huesos de fraile	XLV	6	1-2
Totonaco	Cascabeles, sonajas	XLVII	6	2,3
	Sonajas		10	4,5
Maya	Tunkul	XLVIII	3	1-5
	Hoja de zapote		4	1
	Hoja de árbol			2,3
	Hoja de naranja		5	1

Pueblo indígena	Instrumentos	Encuentro	No.	
			Cinta	No. De pieza
Maya	Tunkul	L	2	2
Nahua	Huesos de fraile, sonajas		3	8
Tarahumara	Sonajas		4	2
Mayo	Tenábaris, sonajas			4
Tarahumara	Tenábaris		5	1
Cochimí	Sonajas		6	1-4
Yaqui	Tenábaris			6-8,10
	Raspador			9
Tarahumara	Sonajas		7	1
Maya	Tunkul			3,4
Seri	Sonaja	L		5
Mayo	Tenábaris		8	2
Mayo	Raspador, sonajas			3
Huasteco	Sonajas			4
Chichimeca	Huesos de fraile	LII	11	3
Tseltal	Sonaja		13	1
Maya	Hoja de naranjo		19	2,3
Guarijio	Tenábaris, cascabeles		21	1-3
Guarijio	Tenábaris, cascabeles		22	2,3
Huichol	Sonajas		1	4
Cora	Sonajas			2
	Sonajas			1
	Sonajas			3
	Sonajas			2,3
	Sonajas		5	
	Sonajas		2,3	
	Sonajas		4,5	
	Sonajas		6	
	Sonajas		1,2	
Tepehuano	Maracas	LV	3	4-6
Otomí	Tepnoaztle		4	4
Purépecha	Sonajas	LVI	4	7
	Sonajas		5	1

Instruments that have fallen into disuse comprise a very important category in the Fifty Encounters of Indigenous Dance and Music collection. These are no longer played in their original contexts or communities or will soon stop being used because the performers are quite aged and younger generations display little interest in playing them. In some peculiar cases, it is the way of manufacturing the instruments that has been lost.



Whereas we tend to conceive music and dance as relatively autonomous entities, these are significantly intertwined for indigenous peoples. Currently, the words that designate dance and musical activities in most indigenous languages have labor-related connotations. While the Tarahumara employ the term *nolavoa* to describe the act of dancing, which literally means “to work,” the Nahuatl use the noun *tekítl* (“work”) to define these ceremonial activities. As a result, music and dance are not seen as fully distinct activities but part of a general category that portrays ritual actions as specific forms of work. Numerous musical pieces are therefore dependent on their specific choreography, or exist as aural episodes in a dance narrative that develops sequentially via a previously established order. This way, each dance usually includes a repertoire of eight to twelve musical pieces, generally preceded by an “opening” and an “exit” the rhythms of which accompany the actions of the dancers.

These musical pieces are generically known as *sones* (singular *son*), but this term in fact designates a variety of performance types meant to complement the “work” of the dancers. For these reasons, many recordings in our collection are catalogued as “*son de danza*” (dance son), a recurrent category. Given that

some indigenous languages have taken the Spanish term *son* as a loanword, this has become an equivalent of “dance music.” At the time, those who catalogued the musical pieces judged it relevant to establish a semantic equivalence between what researchers understood the term to mean and the adscription given to the word by indigenous musicians. Among the Amuzgo, for example, the term *ntaa* means *son* but can also refer to the musical genre known as *chilenas* (Appendix II). Although both genres are called the same, the ceremonial context and the musical occasion designate their differences.

When characters in costume perform in carnivals, the Amuzgo know that the word *ntaa* is being used as an equivalent of *son*, and therefore play it with flute and drum. At weddings and christenings, on the other hand, the *ntaa* becomes a semantic equivalent of the *chilena*, played with trumpets, saxophones and drums to accompany the dancing couples present at these ceremonies of the life cycle.

Although the term *son* has been used since colonial times and appears in the first musical records, indigenous languages have used it as a means to express differences within their own musical genres. Over time, it has become a general category that allows us to distinguish the origin of certain melodies and instrumental ensembles depending on their inherent linguistic categories. Chiapas’ *Tzeltales*, for example, designate their musical repertoire with the generic term of *sones*, but establish a substantial difference between *batsil-son* and *kaxlan-son*, which have no semantic equivalents in our language. Unlike the *kaxlan-son*, which encompasses mestizo and foreign music, the word *batsil-son* means “true music” and refers to the ancient *Tzeltal* pieces played during ceremonial occasions. Similarly, the Mixtec have the notion of *yaa sii*, or “music that carries joy inside,” and is considered by them to be the

early, truly indigenous music. The P'urhepechas, in turn, use the term yóntki anápu, which translates as “the music before,” one from a mythical time that can refer to the pre-Hispanic period (Nava, 1999).

However, semantic distinctions have not necessarily led to musical isolation. In contrast to what might be expected, attachment to culture-specific forms of music has encouraged cross-styles in a variety of regions that can be seen as particular musical zones where various indigenous groups share similar cultural expressions. In Veracruz's Sotavento and Barlovento regions as well as Potosí's Huasteca, Afro-Andalusian global influences introduced tonadillas, seguidillas and zalomas, which gave way to the fandango genre. Similarly, the huapango (from the Nahuatl cuahpanco, “on top of wood or a platform”) has become a truly regional expression centered on the wooden platform that also serves as stage (tarima). It is shared by the Nahua, Popoluca, Mixtec, Zapotec, Mixe, Chatino and Zoque, and is also found among the Cora and Huichol of Jalisco and Nayarit.

Inasmuch as rhythms and melodies cut across ethnic, linguistic and political borders, today we can speak of “musical regions” depending on genres. While some indigenous regions privilege the sound of the jarana, as is the case of the Yucatan Peninsula, the indigenous peoples of the Gulf of Mexico share a regional genre known as xochipitzahuac, which is usually accompanied by violin, the jarana huapanguera or a guitar and, occasionally, a keyboard; it can also be sung a cappella. The following map, put together with data from the collection Fifty Encounters of Indigenous Dance and Music, shows a musical geography characterized by a limited set of genres. Although local variations produce an extremely wide range impossible to list in this space, it must be said that kurikuri songs are distributed throughout the Yumana

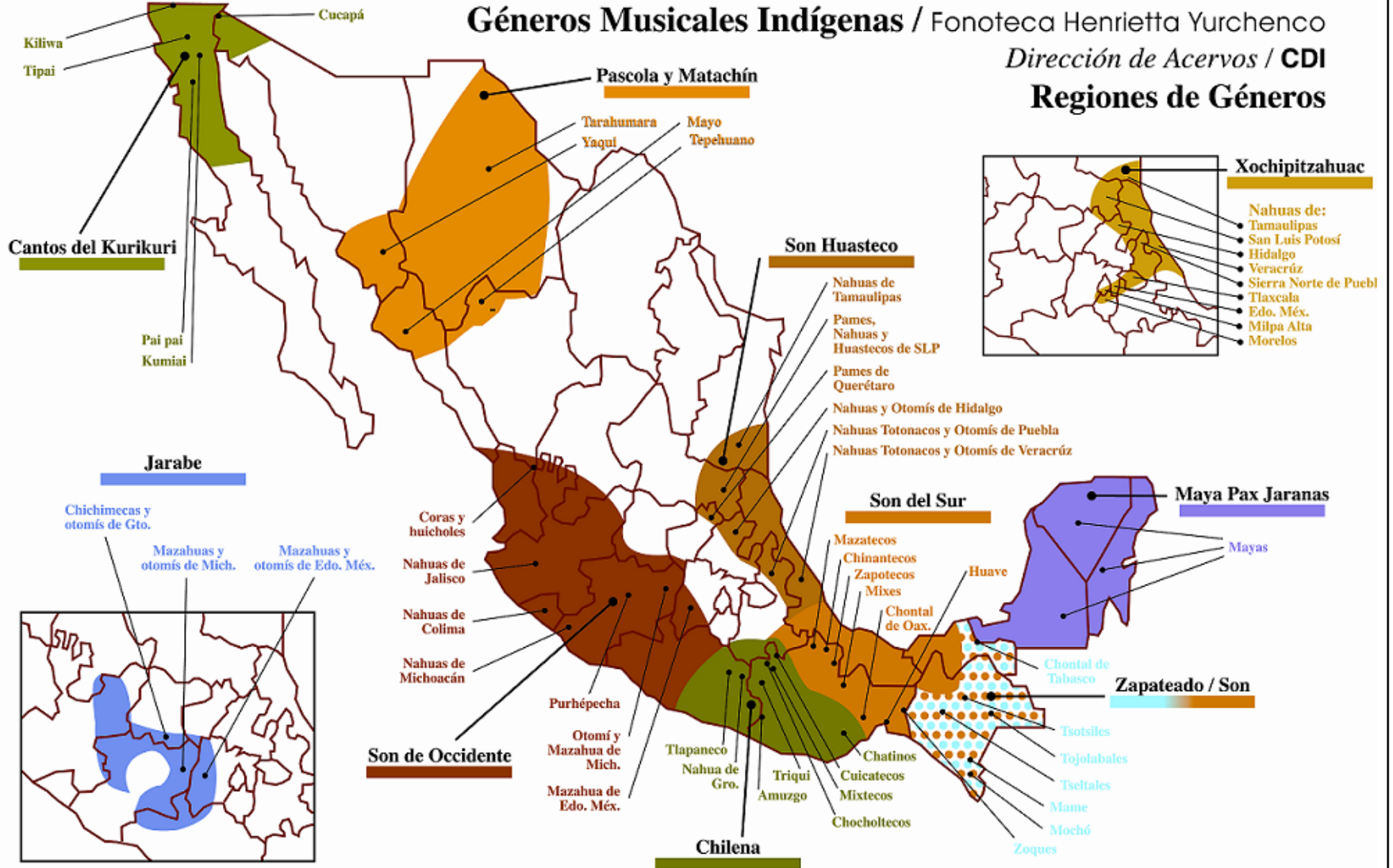
region in Northern Mexico with the same frequency that the jarabe covers the Mazahua, Otomí and Chichimeca territory.



Géneros Musicales Indígenas / Fonoteca Henrietta Yurchenco

Dirección de Acervos / CDI

Regiones de Géneros



5.3. Comparative criteria

Dance and indigenous memory

Like the music, which has responded to external influences, indigenous dances are a hybrid product. The syncretic process that followed the Spanish conquest, however, should be understood as the integration of selective aspects from different historical traditions. The religious culture that arose in Mexico from the 16th century onward was produced by relating elements from two cultures that had hitherto remained distant. More than a cultural loan, where borrowings appear in the form of added elements, indigenous representations recognized elements that were already present in such way that the Christian contributions incorporated during the time of contact complemented latent ideas and improved incomplete schemes.

In a well-known passage of his *Memoriales*, Motolinia offers a detailed description of certain types of dances and songs, as well as the musical instruments that set the pace and tone. Bringing together the information offered by Motolinia, we have come to characterize two main forms of dances known in Nahuatl as *macehualiztli* (“act of deserving”) and *netotiliztli* (“act of dancing”). While the first was a religious dance accompanied by solemn and serious songs reserved for the feasts of the gods, the second one used to be performed during events of the life cycle such as the enthronement of a new Lord, a wedding or any sort of “novelty.” On these occasions, as pointed by Osorio (1975: 11), the ancient Mexicans “sang their stories to stern-faced chieftains, so that ancient traditions were passed on from parents to children.” Known as *tocotines* or *mitotes*, the dances ensured the preservation of the

most notable events and traditions across generations.

With the arrival of the Franciscans, these performances were quickly incorporated into the evangelistic enterprise and, ultimately, proved an effective means of communication with Novohispanic society. Given that the Spanish retained the medieval tradition of dancing in church during performances that were until then common in the ceremonies of Toledo, Seville and Jerez, pre-Hispanic dances and music were widely tolerated in public Corpus Christi festivities, where “dances and *mitotes* from the old times, [were] now dedicated to the true God” (Ricard, 1932: 13). That is why Fray Pedro de Gante, “the first great creator of syncretic expressions in early Mexico” (Alberro, 1999: 43), used dance and singing as a form of dialogue between indigenous peoples and the missionaries, who were used to encrypting messages in choreographic or theatrical performances.

From the Spanish point of view, the dances not only promoted a new message based on Christian monotheism, but also defined a culture of conquest. Arturo Warman points out that “one of the elements that emerged from the culture of conquest in order to be imposed over the defeated group was the *moros y cristianos* [Moors and Christians] dance” (1968: 80), the first records of which date back to 1525, barely three years after the fall of Tenochtitlan. These dances tell of the old conflict between Christians and Muslims and were promptly presented to indigenous society as a reinterpretation of its immediate past, exalting the Christian triumph by portraying a military conflict between two sides, one of which was inevitably defeated. The infidels, seen as either Moors or Indians, welcomed the new religion as an inevitable outcome of their military defeat and joined the ranks of the victors.

The dance of Moors and Christians (or *morisma*) was not only the most popular celebration in the New Spain; today, it remains one of the most widespread cultural expressions among contemporary indigenous peoples. According to Warman, its rapid expansion across Mexican territory is largely due to the fact that its performance spread along expeditionary or conquest routes during the 16th century. Originally introduced by Spanish soldiers, its choreography was relatively easily assimilated by a large indigenous population stretching from Chiapas and the Isthmus of Tehuantepec in the south, to the border beyond the Rio Grande and the territories of Jalisco, Zacatecas, Aguascalientes and San Luis Potosí in the north. As a result of this process, which lasted throughout the colonial period, the dance of Moors and Christians gave rise to an extensive range of local variations now known as *danzas de conquista* (dances of conquest), given that they all present the military conflict between two antagonist groups. According to certain variants from the central region of the country registered in the collection (see Appendix I), the choreography is presented as a confrontation between two armies led by mythical or historical characters. That is why, while some versions represent the antagonism between Hernán Cortés and Montezuma, others confront St. James the Apostle and Pontius Pilate, or the devil and the Archangel Michael.

Despite character variations, the dances of conquest maintain two major traits: the ethnic and religious nature of the opposing sides, on the one hand, and indigenous interpretations of colonial history on the other. In the latter case, as noted by Bonfiglioli, indigenous peoples “affirm their identity by projecting themselves into that historical rupture and providing their own reading of the past” (2003: 13). In the dance of conquest and its continuous transformations, history becomes a field open to indigenous interpretation

and the appropriation of the past, eventually leading to the development of a collective memory. While this memory now contains a comprehensive collection of events and characters, ranging from Hernán Cortés to Saint James and Montezuma and La Malinche, it has also served to interpret historical events that have taken place during subsequent centuries. In the Oaxacan Mixteca, for example, the *danza de mascaritas* (dance of the little masks) parodies the movements of a French legion that invaded the region during the 19th century. The Mixtec tell that, during the French invasion, some indigenous dwellers fled to the mountains and regularly observed the movements of the foreign army. When the latter left the area, the Mixtec returned from their hiding place to celebrate, commemorating this victory with a grotesque imitation of French dances (Appendix I: 28).

Like the process of colonization, the dance of Moors and Christians staged a conflict between two societies that did not fully understand each other. Over time, the dialectic between winners and losers, present since the first performances, became an expression of ethnic antagonisms peculiar to the indigenous peoples of Mexico, whose religious and cultural differences have translated, for centuries, into economic and social inequalities. As happened with Novohispanic *morismas*, the rise of the dances of conquest can only be understood as the symbolic expression of a permanent conflict that, while manifesting through various events and characters, almost always speaks of an ethnically subordinated condition. In both the dance of the Apaches and Gachupines or Tocatines or Pichilingues (Appendix I), the choreography exposes an inter-ethnic conflict that serves as a reference for the indigenous groups performing them. Between the Rarámuri of Chihuahua, for example, the *Fariseos y Matachines* (Pharisees and Matachines) dance ends by identifying the first with the Tarahumara and second with mestizos or *chavochis*; it ends

in a physical fight that portrays the historic conflict between both groups (Velazco, 1986). This way, the Tarahumara use a dance of colonial origin the structure of which has always been linked to inter-ethnic relations to express a daily struggle. In fact, it was this inter-ethnic basis that led most indigenous Mexican groups to adopt the dance.

The blend of elements from disparate worlds ranging from pre-Columbian Mexico to Medieval Spain has produced a significant mixture that no longer corresponds to the original sources. On the contrary, it has created a novel cultural matrix that produces dances and representations using both the pre-Hispanic and colonial past. This explains the inclusion of historical passages from the conquest in a dance performance, or the appearance of mythical figures as historical characters. Far from mirroring reality, the dances “use biological, historical or everyday reality as a starting point to address and interpret issues that transcend the former” (Bonfiglioli, 2003: 36); their characters, representations and choreography serve as instruments of collective memory in contexts that lack other methods of recording it.

Over the centuries, music and dance were passed from generation to generation and took the shape of a historical legacy that functions as a type of “ritual memory,” which, according to Carlo Severi (2003), entails the preservation of knowledge among illiterate societies. In these cases, writing is substituted with ritual procedures that accentuate the repetition of motifs and codify historical and social events through choreographic or musical structures. Pre-Hispanic dances had fulfilled this role, exalting the exploits of the past and former warlords; those that arose during the colonial period had a similar function inasmuch as they represented encoded records of historical events, inter-ethnic conflict, or enduring relationships between these groups and their environment.







6 SOCIAL/ SPIRITUAL/ COMMUNITY SIGNIFICANCE

Indigenous music and dance have a strong mutual dependence; over time, both have absorbed the main features of their physical and social environment and how these relate to the most frequent human activities, which leads to complex collective structures of communication and development.

The collection 50 Encounters of Indigenous Dance and Music represents a unique testimonial heritage for both indigenous communities and society at large. Many of these recordings comprise the only extant references to these music and dance pieces at the same time that they foster cultural revival and development; in fact, some have already been used to reconstruct lost dances and music.

The indigenous peoples of Mexico give spiritual meaning to these musical pieces and also ascribe a highly intimate character to them. Their authorization is required for possible publication.

The social importance of this collection is also reflected in the products it has generated, such as the audio collection 50 Encounters of Indigenous Dance and Music, which started as a series of LPs and was later reissued on audio cassette and, in recent years, CD. Additionally, it has served as an example for other collections and radio, audiovisual and documentary productions.

6.0 Contextual information

Documented tradition and indigenous worldviews

According to records of the collection currently being presented to Memory of the World Registrar for Latin America and the Caribbean, animal representations or comparsas occupy a repertoire as extensive as that of the dances of conquest briefly outlined in the previous section. They are widespread throughout indigenous territories and span areas as distant as the Yaqui region and the Yucatan Peninsula, on both ends of the Mexican Republic. These “totemic” dances, as Electra Mompradé and Tonatiúh Gutierrez call them, have an animal as “protagonist or supporting character” (1976: 94); the species varies depending on the meaning ascribed to the natural world by each indigenous group. One of the best-known pieces is the dance of the deer, common among the natives of Northwest Mexico, but the repertoire is actually broader and includes a wide variety of wild animals: from the dance of the swordfish among the Huave to the dance of the magpies among the Huichol. The turtle, tiger and bull are also among many other real or mythical animals performed across innumerable indigenous communities.

Lumholtz had already pointed out, in his valuable book *El México desconocido*, that the Tarahumara say “that animals taught them how to dance” (1976: 325). Thus, while the *rutúburi* dance has its origins in the teachings of the turkey, the dance of the *yúmari* comes from the lessons taught by the deer. The Tarahumara infer “they must dance like the deer and imitate the turkey’s games in order to ingratiate themselves with the gods” (*ibidem*). According to local interpretations, animals retain this pedagogical capacity because they are keepers of great knowledge and the dances they have taught humans help

them ensure rain. Lumholtz points out that the strange behavior of many animals at the beginning of the spring is interpreted by the Tarahumara as a sign of a common interest in the rainy season.

Many indigenous dances referenced in our collection could be in fact understood as expressions of a thought system that does not place a categorical boundary between nature and culture, these two being Western concepts that do not exist in any of the Amerindian languages. Although the collection only records 18 dances directly related to animals, the descriptions of which can be found in the attached catalogue, a detailed study would reveal this genre to be much more widespread than is usually thought. An example subject to numerous interpretations is the dance of the *Palo volador* (or Flying Post), which the collection registers repeatedly. The dance of the *voladores* (flyers), which is widespread across groups from the Gulf of Mexico—mainly the Nahuatl and Totonaca—has been seen as the manifestation of a cosmogonic cult focused on the four cardinal points, which are embodied by the four dancers that descend from the top of the mast gyrating 13 times around the pole—52 times in total, the number of years in a cycle similar to that of ancient Mesoamerican calendars (Ichon, 1990). Although the dance is pre-Hispanic in origin and almost ten centuries old, recent studies have shown that the number of dancers has varied and that the performance was originally “conceived as a dance of the eagles” (Stresser-Péan, 2011: 264). That is why the Huasteco of San Luis Potosí call the performers “hawk dancers,” while the Nahuatl of the Sierra de Puebla “commonly state that the fliers are birds” (*Ibidem*).

Like the *Quetzales*, *Quetzalines* or *Huaguas* dances, the *Palo volador* dance has been generally associated with a “cosmogonic and solar cult” (Mompradé

and Gutiérrez, 1976) which has its origin in ancient Mesoamerican religions.

Among the ancient Mexicans, birds possessed a special meaning and were among other cosmological representations of death. Inasmuch as the way of dying marked the destiny of men, warriors who died during battles headed to a celestial realm, close to the Sun, where the souls of the deceased received offerings from the living before becoming birds that, according to Sahagún, “sucked on all the flowers in the sky as well as in this world” (Sahagún, 1956: 173). Centuries later, the performers of the Pole dance are still attached to a similar concept. Among the Nahuatl of the Northern Sierra of Puebla, where they are currently identified with birds, the dancers deserve privileged afterlife, which they spend in the company musicians and traditional healers.

From the indigenous point of view, musicians, dancers and medicine men all carry out similar activities. Just like traditional healers acquire their therapeutic gifts by divine design, dancers and musicians see their activities as something that escapes the human will. The “gift for playing or for dancing is revealed to them in dream” (Tiadje and Camacho, 2005: 138) and, thus, dance and music are seen not only as a gift from the gods, but also as an indisputable obligation to the community; failure to perform could be the cause of temporary or fatal diseases. Playing an instrument or performing a dance entails fulfilling a previous “promise,” which is generally the result of an oniric experience or a prolonged illness that provide the performer with the capacity to carry out such activities.

In this regard, many indigenous peoples ascribe therapeutic value to music and dance. The Yumana cultures of Baja California, where certain traces of the ancient kurikuri chants still prevail, think that “singing works as medicine and it cannot be applied or performed without a specific goal” (Olmos Aguilera,

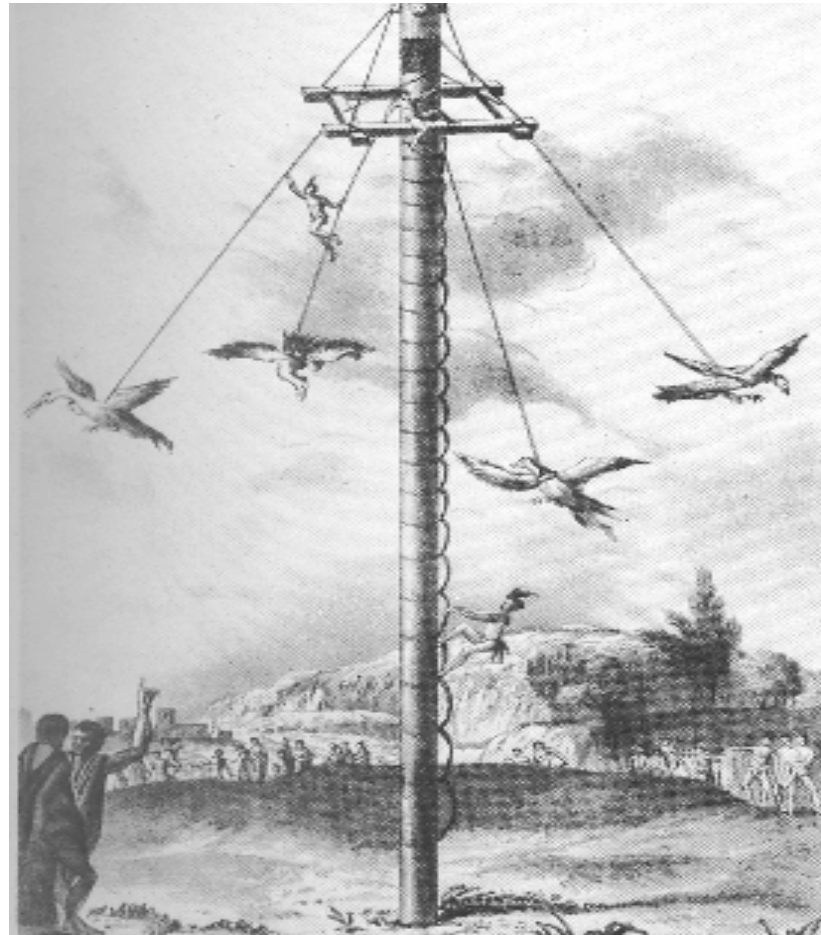
2008: 13), one usually related to the healing ceremonies that took place in the previous decades. The same principle can be found among other indigenous southern groups whose instruments obey a communal and medicinal purpose rather than a musical and aesthetic one. Gonzalo Camacho points out that, among the Huasteco from Potosí, the sacred meaning ascribed to “artistic activities has led them to acquire therapeutic functions, for people point out that both the music and the instruments have the power of healing” (1998: 61). Given their power, instruments are carefully stored in home altars and are treated with utmost respect, as if they were elders of the community.

Before using their instruments, musicians usually offer them drinks, pouring a bit of brandy in the harp, rabel or cantonal. Given that these instruments are identified with animals or human figures, drink is occasionally poured into the harmonic “mouth” of the harp, or the “beak” of the rabel is dipped in a cup of liquor in imitation of “the way in which birds drink water” (Tiadje and Camacho, 2005: 142).

The privileged treatment given to musical instruments starts, however, from the moment of manufacture, when musicians go to the mountain to ask the tree if it wants to become a jarana, requinto or violin. In some regions of the Northwest, the instrument maker must fast and refrain from any sexual activity during the elaboration of drums or string instruments. Among the Peninsular Maya, the drums and violins that performed the music of Mayapax were usually taken to Church right after they were finished along with a candle meant as an offering to the patron saint. During moments of rest, they were covered with a cloth to protect them from the evil eye, so that other jealous musicians could not steal their voice or sound.



Flying dancers
Oviedo IV, 1855



Lithograph. Juego de los Voladores.
F. J. Clavijero, 1780

Researchers have pointed out that the way indigenous musicians treat their instrument often anthropomorphizes them in a process that, amongst other things, establishes close correspondences with the human body. Instruments, in fact, not only have a “mouth,” “feet” and “head,” but are also endowed with a soul usually known as *tonal*, which characterizes all animated beings.

According to local interpretations, the soul of instruments represents the “spirit of the music,” or *tonaltlatzotzonaliztli* in Nahuatl. The spiritual dimension of instruments therefore plays an essential role in therapeutic processes, because this “soul” allows for a bond between humans and the entities that populate the universe, which, according to traditional doctors, are often the cause of soul disease. Instruments and their music promote communication with non-human entities, including spirits and animals, but only to the extent that these beings have a similar language. This is why the Totonaca, in interpreting the Flying Pole dance, say that their captain is an eagle: “because, thanks to his flute, he speaks the language of the birds” (Stresser-Péan, 2011: 272).

Like the dances, the musical performances often make reference to numerous wild animals the species of which lend their names to a variety of *sones*, *corridos*, *jarabes* and *minuetes*. A fair amount of musical pieces in the archives of the Fifty Encounters of Indigenous Dance and Music collection have names such as of “*son de la tortolita*” (son of the little turtledove), “*canto del águila*” (song of the eagle) or “*toro del once*” (bull of the eleventh) and are performed by a wide ensemble that ranges from the flute and the drum to the violin, the guitar, the harp, the *jarana*, the *flageolet*, *vihuelas* and the *raspadores*. In some animal *sones* common among musicians of Michoacán and Guerrero, the instruments imitate the animal that gives name to the melody:

the violin brays like a donkey, the *vihuela* chirps like birds and, in the case of wind bands, the tubas bellow as bulls.

The singing voice is used like another instrument and sometimes reproduces the sound made by animals, giving the singer powers akin to those of certain species. Among the Seri, whose songs “are often composed of unintelligible words and consist of syllables without meaning,” shark songs “make one brave,” whale songs “enable one to undertake heavy work,” and pelican songs “give the singer good eyesight” (CDI, 2005: 16). In other cases, as noted by Camacho (1998: 67), there is “a tendency for the pieces that bear an animal name to be accompanied by certain gestures that iconically represent the animal in question.” That is why, when the Nahuas perform the *son del chapulín*, the dancers imitate the jumps of the grasshopper, just like Tarahumara dancers mimic the movements of the deer or the turkey.

Indigenous songs

TOHONO O'ODHAM SONG TO THE DEER AND THE PRONGHORN

*Toñich – si'ki – kuvit. Itm jachu
Toakm – S'sisai,chu – tvchikm -
gkch – paichi – Ssvopoik – Inu
total – ochovoittt – inug'gstot –
pioa – ach – vipiatm – mriñ – mriñ
Inossto – jap – pi'io – cokta – gkch
Achim añichit – Ssck – Ai'ichu*

We sing to these animals
Because they are sacred animals
And they are the fastest
When running across the hills.
Run, run and hide
So that you are not seen by hunters,
Run, run fast,
So that you are not killed by hunters.
This is why I sign to them,
Because they are very beautiful and tame.

Source: Fifty Encounters of Indigenous Dance and Music Collection
Tape Foo688/1982
Fonoteca Henrietta Yurchenco, CDI

While subject to variations with different characters and situations, indigenous music and dance tend to privilege a traditional Amerindian concept of equivalent relations between the human and animal worlds. Even though these equivalences arise in different fields, such as myth and ritual, they are grammatically expressed in vernacular tongues by a rule that separates the animate from the inanimate. Nahua songs, which often reference the words of animals, use the suffix *-te*, which identifies humankind, to indicate the third person plural in the case of all animate beings. Linguistic analogies, in this case, express an ontological equivalence whereby humans and animals share a common origin. In Nahua thought, indeed, it is not natural form that defines the original condition of men and animals, but the human forms which give primordial sense to both. According to myths of origin, animals were originally humans who acquired a new physiognomy after the Flood, when “men and the angels of the old world were transformed into animals” (Reynoso, 2006: 110) because they changed their feeding habits.

In a mythological context in which animals are descended from men and not men from animals, indigenous thinking reaches an essentially opposite conclusion to that of Western naturalism. If the latter conceives nature as the source of humanity, the former sees natural species as derived from humankind. In consequence, rather than attribute a natural condition to human societies, animal species are perceived as culturally organized sets. In this context, it makes sense that the Tarahumara believe that animals “taught them to dance” (Lumholtz, 1994: 169) or that Flying Pole dancers are seen as “eagles” who speak the language of the birds (Stresser-Péan, 2005: 256). In this kind of “Mesoamerican animism” (Descola 2002: 26), “the common referent to all natural beings is not humankind, but the condition of humanity.”

7.0 CONSULTATION WITH STAKEHOLDERS

7.1 Provide details of consultation about this nomination with the stakeholders in its significance and preservation.



Tijuana Baja California a 4 de septiembre de 2012

A quien corresponda:

La historia de los archivos audiovisuales de los pueblos indígenas en México, han tenido un desarrollo muy extenso y muy desigual. Esto se debe sobre todo al reciente apoyo gubernamental al patrimonio intangible. Dentro de las instituciones mexicanas encargadas en la salvaguarda de dicho patrimonio, destaca el actual archivo audiovisual de la Comisión Nacional para el Desarrollo de los Pueblos Indígenas. Con más de 70 años de existencia, la CDI, antiguamente Instituto Nacional Indigenista, resguarda actualmente cientos de miles de materiales que incluyen entre otros, fonogramas, videos, películas y fotografías de los pueblos indígenas de nuestro país, lo que representa la memoria de diversas expresiones culturales étnicas, en donde la relevancia de las manifestaciones de la música y danza han cobrado particular relevancia.

En este contexto, los 50 Encuentros de Música y Danza Indígenas, organizados y registrados por la Comisión Nacional para el Desarrollo de los Pueblos Indígenas a lo largo de décadas, son materiales insustituibles que muestran diferentes géneros de músicas y danzas de los pueblos indígenas mexicanos.

Por las razones antes expuestas, considero que dicho expediente debe ser ampliamente impulsado, ya que representa los bienes patrimoniales que, además de ser cuantitativamente importantes, poseen alta calidad de interpretación estética de las artes dancísticas y musicales de los pueblos indígenas.

Por otro lado, al inicio de mi carrera profesional al final de la década de los años ochenta y principios de los años noventa, participé directamente en la coordinación de dichos encuentros, por lo que puedo afirmar que los materiales, que fueron producto de dichos encuentros, son bienes del patrimonio intangible de las etnias de nuestro país, producto directo de las relaciones que la Comisión Nacional para el Desarrollo de los Pueblos Indígenas, ha mantenido con los pueblos originarios de nuestro país. Estando involucrado en la investigación de la música y la danza en México durante los últimos 25 años, considero que el expediente de 50 Encuentros de música y danza indígenas, propuesto por la Comisión Nacional para el Desarrollo de los Pueblos Indígenas, posee todas las características para formar parte de la memoria cultural del mundo, pues representa una memoria de muchos géneros dancísticos y musicales fuertemente arraigados en la cultura festiva y ceremonial de las culturas étnicas. Además de las múltiples transformaciones de dichos géneros artísticos indígenas a todo lo largo de los años, estos registros audiovisuales muestran la gran cantidad de expresiones cóctico-musicales y dancísticas que ya no son interpretadas en las comunidades indígenas debido a múltiples factores de cambio.


Dr. María Elena Aguilera
Profesor investigador
Departamento de Estudios Culturales
El Colegio de la Frontera Norte



MÉXICO NACIÓN MULTICULTURAL
PROGRAMA UNIVERSITARIO



OFICIO: PUMC/CI/80/12

Lic. MARGARITA SOSA SUÁREZ
Directora de Acervos, Unidad de Planeación
Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI)
PRESENTE

Estimada Lic. Sosa Suárez:

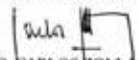
Respondo a su oficio N° UP-Acervos-298-3/2012 del 27 de agosto del presente año, a fin de remitirle mis comentarios acerca de las dos importantes cuestiones relacionadas con el proyecto para la inscripción de la Colección *50 Encuentros de Música y Danza Indígena* en el Registro Memoria del Mundo de México, reconocido por la UNESCO.

Adjunto a ésta encontrará dichos comentarios, no omitiendo expresarle la satisfacción de quienes, como en el caso de los miembros de nuestro Programa Universitario México, Nación Multicultural, de la UNAM, y en el mío propio, adherimos a iniciativas como ésta y valoramos el esfuerzo institucional de la CDI y el suyo en especial, por acopiar, sistematizar, proteger y difundir los contenidos de los acervos de la cultura indígena de México.

Aprovecho la oportunidad para enviarle mi más respetuoso y cordial saludo,

ATENTAMENTE
"POR MI RAZA HABLARÁ EL ESPÍRITU"
Ciudad Universitaria, D. F., a 03 de septiembre de 2012.

EL COORDINADOR DE INVESTIGACIÓN


MTRO. CARLOS ZOLLA LUQUE

CZL:ams
Archivos



MÉXICO NACIÓN MULTICULTURAL
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COMENTARIOS RELATIVOS A:

- La relevancia que tiene la colección de los *50 Encuentros de Música y Danza Indígena* para la memoria colectiva de los pueblos indígenas y de la sociedad latinoamericana.
- La importancia de preservar, promover y difundir este patrimonio histórico.

Aunque la colección de referencia fue iniciada en 1977, las actuales tareas de la Dirección de Acervos de la Comisión Nacional para el Desarrollo de los Pueblos Indígenas, prolongan y consolidan la mejor tradición del Instituto Nacional Indigenista (INI) en el sentido de investigar, acopiar, sistematizar y difundir materiales de las diversas manifestaciones culturales de los pueblos indígenas de México, no sólo como testimonios históricos y etnográficos, sino también como sustento fundamental de las identidades indígenas en su proyección material y espiritual hacia el futuro

Quienes hemos seguido con atención el desarrollo de esta importante labor, antes del INI y ahora de la CDI, sabemos de las diversas temáticas que han sido materias de interés institucional, y que expresan esencialmente una concepción amplia, profunda y democrática de la cultura, una preocupación constante por investigar sus contenidos y prácticas, y una conciencia de la importancia de los acervos culturales indígenas para el patrimonio nacional, tangible e intangible, material e inmaterial. Música y danza, rituales y ceremonias, arte y artesanía, medicina tradicional y plantas medicinales, literatura oral y escrita, lengua y comunicación, cuando menos, encuentran en las áreas correspondientes de la CDI una matriz desde la cual proyectar hacia los pueblos originarios, la población nacional no indígena, y los destinatarios de interés de México, América y el mundo la cultura de los indios de México, su diversidad y el anhelo de un desarrollo justo, equitativo, armónicamente intercultural.

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www.nacionmulticultural.unam.mx



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Los registros de la antropología general y sus disciplinas afines, a los que se suman los valiosos aportes de las modernas tecnologías de la información y la comunicación (TIC) han dado cuenta en México de la importancia de *la fiesta*. En ella ocupan un lugar destacado *la música y la danza*. Pero, aunque esta asociación es estrecha y esencial, *la música y la danza* desbordan el universo de la fiesta para emerger como manifestaciones de múltiples aspectos de la vida social, comunitaria, parental, territorial, laboral, religiosa y productiva de los pueblos indígenas. De allí parte de su importancia y su riqueza, de allí también el mérito de su conservación como memoria y su proyección como factores de identidad que se hacen aún más visibles en *los encuentros*.

Bastaría remitirnos a los datos cuantitativos que ofrece la Dirección de Acervos de la CDI sobre los *50 Encuentros de Música y Danza Indígena*, para tomar conciencia de la importancia de éstas en el mundo indígena y la necesidad de su preservación: 117 danzas registradas y más de 1,200 expresiones musicales, y la participación de 14,297 artistas indígenas. Testimonio, como bien lo expresa el proyecto, de la vitalidad de estas expresiones culturales, pero también de la necesidad de advertir el peligro de erosión, de una amenazante e indeseable extinción de algunas de ellas.

Cabe aclarar, también (y en ello quizás valga mi experiencia personal e institucional), que este esfuerzo de la CDI, de sus funcionarios, técnicos y trabajadores de las áreas de cultura e investigación, forma parte de un conjunto mayor de labores que le dan coherencia, razón y validez al proyecto de los *50 Encuentros de Música y Danza Indígena*. Me refiero a la consolidación de los acervos musicales, fotográficos, videográficos, radiofónicos y documentales, entre otros de la CDI, con los que se vincula el proyecto que comentamos. En otras palabras, que el acervo de los *50 Encuentros*... no constituye una iniciativa aislada, sino una parte de un conjunto mayor, de notable riqueza y diversidad, en el que es necesario invertir.

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Justamente (en lo que este término expresa con respecto a la oportunidad y a la justicia de ciertas decisiones), la UNESCO ha subrayado la importancia “convencer a los encargados de adoptar decisiones y a las distintas partes interesadas de la importancia de invertir en la diversidad cultural en cuanto dimensión esencial del diálogo intercultural, ya que ello permitirá renovar nuestros enfoques del desarrollo sostenible, garantizar el ejercicio eficaz de las libertades y los derechos humanos universalmente reconocidos y fortalecer la cohesión social y la gobernanza democrática.” (UNESCO, *Informe Mundial de la UNESCO. Invertir en la diversidad cultural y el diálogo intercultural*, 2010).

Aadiré ahora a la trascendencia de la tarea de difundir y proyectar los contenidos del acervo *50 Encuentros...*, nacional e internacionalmente.

Las últimas décadas del siglo XX y la primera del siglo XXI han mostrado la relevancia del mundo indígena, de sus territorios y culturas, de sus recursos y conocimientos, y de sus luchas por el efectivo cumplimiento de sus derechos. La *Declaración de las Naciones Unidas sobre los derechos de los pueblos indígenas*, el *Convenio 169 de la Organización Internacional del Trabajo sobre Pueblos Indígenas y Tribales en Países Independientes* y la propia *Declaración de la UNESCO sobre la diversidad cultural* enfatizan, precisamente, la importancia de la cultura como factor fundamental del desarrollo, garantía de la cohesión social y factor de la vitalidad social y la paz. De allí la trascendencia de guardar la memoria viva y actuante de los pueblos indígenas, de la que es ejemplo medular esta iniciativa de la CDI.

La difusión de sus contenidos –favorecida por las TIC–, y el hecho de que la Dirección de Acervos dé prioridad al conocimiento, consulta y uso entre los propios pueblos indígenas, y que puedan proyectarse a escenarios nacionales y mundiales, constituye una de las razones esenciales para dar respaldo y apoyos a proyectos como el que comentamos.

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Hago votos, en consecuencia, por una fructífera gestión de la iniciativa que motiva estos comentarios, y la adhesión del Programa Universitario de la UNAM del que formo parte.

Muy atentamente,

Carlos Zolla

Coordinador de Investigación

Programa Universitario México, Nación Multicultural

México, D. F., 3 de septiembre de 2012.

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OFICIO: PUMC/DG/221/2012
Asunto: Comentarios sobre la colección 50 encuentros de música y danza indígena.
Ciudad Universitaria, D.F., 5 de septiembre de 2012.

Lic. Margarita Sosa Suárez
Directora de Acervos de Planeación
Comisión Nacional para el Desarrollo
De los Pueblos Indígenas (CDI)
Presente

Estimada Lic. Sosa

En respuesta a su oficio No. UP-Acervos-298-4/2012 del 27 de agosto del presente año, anexo los respectivos comentarios en pro de la inscripción de la Colección *50 Encuentros de Música y Danza Indígenas* al Registro Memoria del Mundo de México, reconocido por la UNESCO.

El Programa Universitario México Nación Multicultural, de la UNAM, apoya y se suma a este tipo de iniciativas, reconocemos la labor de la CDI y de su área en particular ya que es de suma importancia la recopilación, preservación y difusión de este valioso acervo de la cultura indígena.

Sin más por el momento reciba mi más cordial saludo.

Atentamente

Etnlgo. José del Val
Director del Programa Universitario
México, Nación Multicultural.

Cop.- Archivo Dirección

JMV/ame.

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La música y la danza son elementos fundamentales de toda cultura, son representaciones activas - vivas que si bien hace muchos años solo quedaban en la memoria colectiva del observador y/o del participante, entre notas, pasos y peculiares indumentarias nos mostraban una esencia de dicho pueblo; por eso ahora beneficiados por la tecnología podemos admirar, contemplar, estudiar y reproducir, quizá hasta caprichosamente, las veces que queramos esas experiencias que se quedaron en un punto específico del tiempo.

La relevancia que tiene la colección de los *50 Encuentros de Música y Danza Indígena* para la memoria colectiva de los pueblos indígenas y de la sociedad latinoamericana es de suma importancia, ya que justo, a lo anterior mencionado, representa una basta recopilación de un gran e invaluable patrimonio cultural e histórico indígena que difícilmente podría repetirse en vivo una y otra vez.

Su contenido, donde hay presente una excelente labor de recopilación etnográfica tanto sonora, fotográfica y audiovisual de 45 pueblos indígenas de México, es una muestra clara y significativa de la composición pluricultural de México, sustentada en los pueblos indígenas como refiere el Artículo segundo Constitucional.

Con el paso del tiempo hasta la actualidad nos enfrentamos a que dichas practicas culturales puedan intensificarse, modificarse o desaparecer, y sin embargo gracias a este acervo queda la garante de que 117 danzas, más de 13 000 fotografías, 404 cintas y 280 horas de grabaciones instrumentales no se perderán a través del tiempo.

Desde nuestra visión, intereses y objetivos académicos como Programa universitario vinculado con en el tema, sin duda alguna, afirmamos que esta colección es y puede ser una fuente inestimable de numerosas investigaciones respecto a la música, danza y más, donde su estudio arrojará a la luz valiosa información sobre la cultura de los diversos pueblos indígenas que habitan en nuestro país.

La importancia de preservar, promover y difundir este patrimonio histórico intangible tiene sus antecedentes desde la creación misma del acervo (1977), viendo la urgencia de aplicar una política social y cultural que reconociera y salvaguardara dicho patrimonio en todos sus aspectos.

La riqueza cultural de estos pueblos indígenas debería darse a conocer a todo el mundo, es decir, todo lo que engloba al mundo indígena, territorios, conocimientos, recursos, historia, luchas, desfortunios, etc., mostrar la multiculturalidad que forma a un país como México, y que otras culturas indígenas o no de otros países también lo vean.

Por el mismo peso que contiene y trae consigo esta colección, acciones como la inscripción al Registro de Memoria del Mundo de México, reconocido por la UNESCO, son una clara y prioritaria acción para preservarla, promoverla y difundirla nacional e internacionalmente.

Propongo enfáticamente la inscripción de la Colección 50 Encuentros de Música y Danza Indígena al registro memoria del mundo de México y reafirmo el apoyo incondicional del Programa Universitario México Nación Multicultural de la UNAM al cual pertenezco ante esta iniciativa.

México, D.F a 4 de septiembre de 2012

Memoria del Mundo, UNESCO

Comité Regional para América Latina y El Caribe

PRESENTE

Por medio de la presente manifiesto mi total apoyo a la iniciativa de inscribir la colección "50 Encuentros de Música y Danza Indígena" de la Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI) al Registro Memoria del Mundo de la UNESCO. Se trata de una colección que es producto del registro fonográfico, fotográfico y audiovisual que durante varios años llevaron a cabo especialistas de la CDI en estos históricos encuentros, dando cuenta de expresiones musicales de 45 pueblos indígenas de México. Su relevancia en términos documentales es nodal pues se registraron repertorios musicales tradicionales en un importante lapso de la historia cultural de estas sociedades. No sólo eso, la colección de registros, documentados de manera científica, ofrece una muestra representativa de la diversidad musical indígena mexicana. Cabe notar que la colección forma parte del acervo de la CDI, la cual ha sido una de las pocas instancias que de manera permanente ha documentado la música indígena mexicana, conformando un fondo especializado que no tiene parangón a nivel nacional e internacional. Sin duda, el apoyo de la UNESCO colaboraría significativamente en el resguardo, conservación y difusión de este importante patrimonio musical.

Sin otro particular y agradeciendo su gentil atención, quedo a sus órdenes para cualquier aclaración.

Reciban un respetuoso y cordial saludo.

Atentamente



Mtro. Carlos Ruiz Rodríguez

Profesor-Investigador de Tiempo Completo Titular B

Subdirección de Fonoteca, INAH

Profa. Margarita Sosa Suárez
Dirección de Acervos
Comisión Nacional para el Desarrollo de los Pueblos Indígenas

Presente.

Estimada Profa., agradezco el que me haya notificado que la CDI impulsó y promovió la inscripción de la colección *50 Encuentros de Música y Danza Indígena* en el Registro Memoria del Mundo de México, reconocido por la UNESCO y que ahora dicha Comisión hará las gestiones para que la referida colección sea inscrita en el Registro Memoria del Mundo de América Latina y El Caribe.

En ese respecto y de acuerdo con la atenta solicitud que me hizo en días pasados, me permito enviar a su consideración la siguiente opinión.

La colección *50 Encuentros de Música y Danza Indígena* es un patrimonio documental que reviste toda la importancia para ser preservado, promovido y difundido por las siguientes razones:

- * es una digna muestra de la diversidad cultural de esta región del mundo;
- * corresponde a parte del patrimonio cultural intangible no sólo de una nación, sino de 45 pueblos indígenas en particular -y de un alto número de localidades-, conglomerado cultural que difícilmente se encuentra en otros países y que debe valorarse tanto en su conjunto, como en sus individualizaciones;
- * representa parte de la historia y los procesos de la aculturación ocurridos en el actualmente denominado territorio nacional, fenómenos irrepetibles en el tiempo y en el espacio, de los que hoy en día podemos apreciar como continuidad, ruptura o innovación de tradiciones indígenas, occidentales e híbridas;
- * es ejemplo de la creatividad de distintas colectividades, así como de diferentes estrategias que éstas han seguido para recrear sus artes musicales, verbales y coreográficas;
- * permite aproximarnos a diferentes concepciones y realizaciones de la estética sancionada por sus respectivas sociedades generadoras;

* conserva parte de una memoria musical conformada por repertorios, instrumentos, dotaciones instrumentales y timbres vocálicos, varios de ellos únicos en el mundo;

* es un compendio de expresiones literarias en lenguas indígenas y en variantes del español de distintas comunidades originarias, representativo de las artes verbales menos conocidas y a la vez de las más arraigadas de nuestro suelo;

* comprende parte de una memoria dancística asociada con rituales de iniciación, de petición, de mediación, de agradecimiento, a la vez que con mitos, historias, relaciones interétnicas y con la cosmovisión de diferentes culturas indoamericanas;

* es también un repositorio gráfico de una vasta diversidad de indumentaria, calzado, tipos de adorno, pintura corporal, parafernalia, entre otros componentes de la plástica ritual-festiva tradicional de los pueblos indígenas;

* refleja el complejo *fiesta* de un elevado número de comunidades indígenas, materia inapreciable en el campo de la sacralización de la vida de las colectividades;

* da cuenta de un conjunto de formas de organización social que han trascendido no sólo el tiempo, sino la presión de un contacto cultural decididamente asimétrico;

* y son una insustituible fuente de consulta para el mejor conocimiento de varios aspectos de la vida de los pueblos indígenas del pasado inmediato, de la generación anterior y de parte de las bases que explican la música y la danza del México contemporáneo.

Con el deseo de que la propuesta promovida por la CDI llegue al mejor de los términos, quedo de Usted.

Atentamente,
"Por mi raza hablará el espíritu"
Cd. Universitaria, 28 de agosto de 2012


Dr. Fernando Nava
Coordinador

México, D.F., a 8 de septiembre de 2012.

ANTROP. MARGARITA SOSA SUÁREZ

**Directora de Acervos
de la Comisión Nacional para el Desarrollo
de los Pueblos Indígenas (CDI)**

PRESENTE

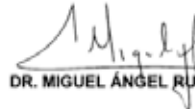
Por este medio me permito comunicarle que me parece un hecho trascendente y fundamental para México y los pueblos indígenas del país la propuesta de la CDI de inscribir la colección documental *50 Encuentros de Música y Danza Indígena* en el Registro Memoria del Mundo de América Latina y el Caribe que promueve la UNESCO, pues, como bien sabemos, esta colección es una de las obras más importantes del patrimonio documental, etnomusicológico, etnodancístico y audiovisual de México. Dicha propuesta y la elaboración del expediente correspondiente (entendido como un programa de futuras acciones y compromisos gubernamentales), permitirán no sólo estudiar, preservar y difundir estas manifestaciones culturales inherentes al patrimonio intangible de los más de 60 pueblos indígenas que hoy habitan en el territorio, sino ante todo fortalecer su reproducción en la vida de dichos grupos y alentar su diversidad.

Al respecto es bien sabido que esta colección lleva consigo el esfuerzo y el empeño de muchos investigadores que a lo largo y ancho de nuestro país recabaron innumerables testimonios de los pueblos indígenas para dar cuenta a la sociedad en general de sus particularidades, valores y aportaciones a la vida nacional. Dichos esfuerzos quedaron plasmados en sus diarios de campo, fotografías, rollos cinematográficos, videos y grabaciones de audio, los cuales hoy son de un valor extraordinario. Estos materiales han generado, además, múltiples publicaciones y series fonográficas que han servido como base para diferentes proyectos institucionales, estudios especializados, actividades educativas y

labores de consulta bibliotecaria, y para constituir una memoria nacional de carácter documental de especial relevancia tanto para los propios pueblos indígenas como para la sociedad mexicana en general.

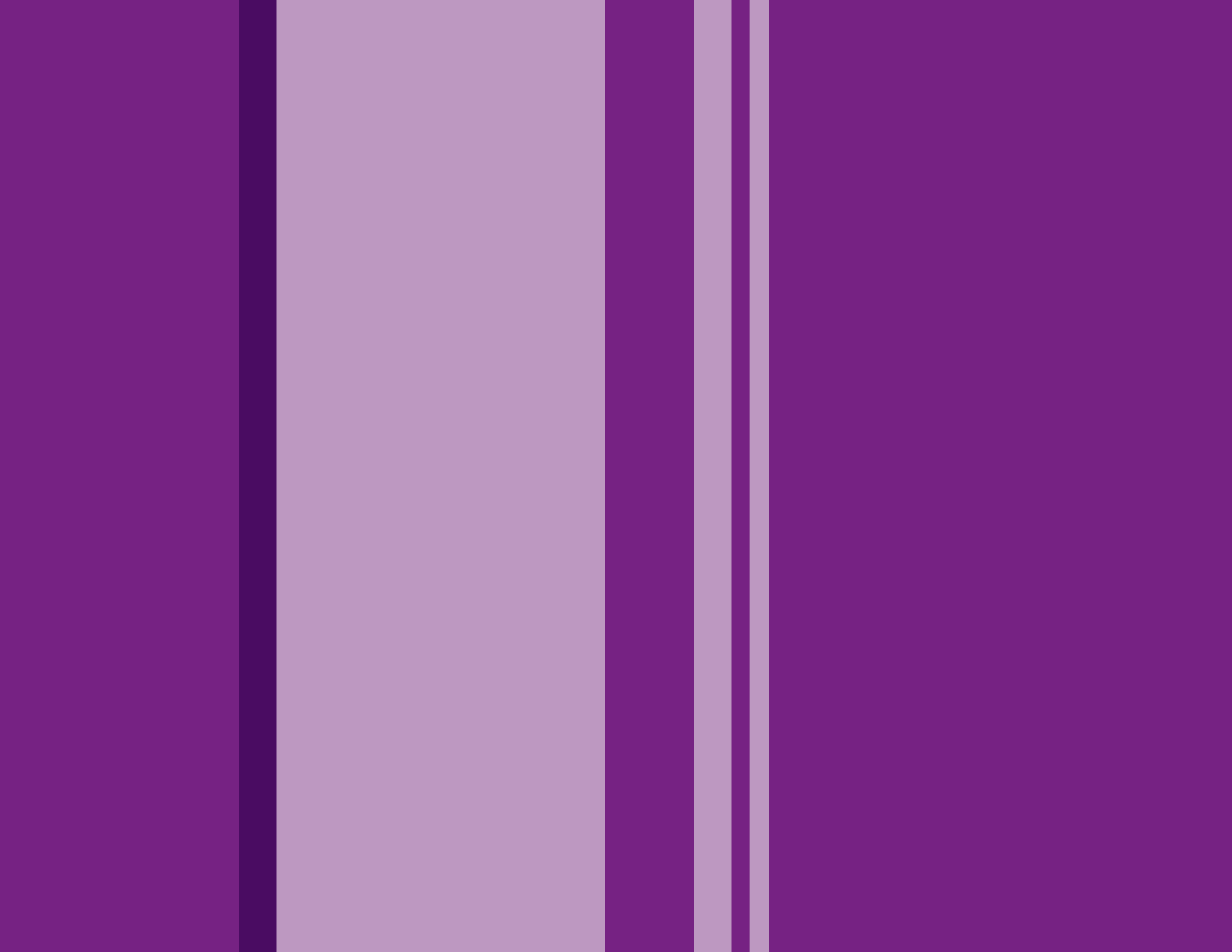
Celebro pues el esfuerzo que la CDI ha puesto para llevar a cabo este proyecto, el cual seguramente permitirá alentar nuevos programas de trabajo encaminados al fortalecimiento y la reproducción cultural de nuestra memoria sonora, kinética y visual, así como al fortalecimiento de nuestra identidad étnica, lingüística y social.

ATENTAMENTE



DR. MIGUEL ÁNGEL RUBIO JIMÉNEZ

**Profesor-Investigador
de la Subdirección de Etnografía
del Museo Nacional de Antropología del INAH**



8.0 ASSESSMENT OF RISK

Storage conditions

The collection Fifty Encounters of Indigenous Dance and Music is composed of different types of audiovisual material, including open reel tapes, photographic records in positive and negative format, as well as film and video materials. These are kept at the Archive Department of the CDI in three climatic vaults operated with an automatic temperature regulation system and relative humidity control in accordance with the conservation standards provided by the International Association of Sound and Audiovisual Archives (IASA) for these kinds of materials.

In order to maintain ideal internal temperature and humidity conditions, the vaults have a professional steady state system with two humidifiers to heat the air, as well as a dehumidifier to remove the steam and regulate temperature and humidity at the time of your consultation. It also has two air conditioners to regulate temperature. The vaults were made with insulated panels to help preserve stable conditions in the area and each conditioner maintains specific temperature conditions. The first regulates the air in the sound, photo and video archives, keeping a constant temperature of 18 - 21°C and 35-55% RH; the second is adapted to the specific requirements of the vault housing the film collection and ensures a stable 15 - 17°C and 35-50% RH.









CAJAS VACIAS
RECUPERACION
DE INFORMACION



All the vaults are isolated to protect the contents from dust and possible floods and fire via special extinguishers that do not damage the materials, and an alarm system that detects smoke and fire. The shelves in the vaults are especially equipped for the storage of such material, protecting the different media from damage caused by electric discharges, release of gases or toxic particles derived from furniture. The shelves have the appropriate dimensions and, insofar as they are mobile, allow for the optimization of space and practical and efficient storage.

Additionally, each of the collections has a supervisor in charge of monitoring the equipment, reporting any abnormalities, and ensuring immediate repair. Every three months, the vaults receive preventive and corrective maintenance by a specialized companies which, to date, are in charge of their preservation. Open reel tapes are preserved in polypropylene boxes with materials that prevent the proliferation of micro-organisms. Periodically, each tape is examined to rule out contamination by fungus or micro-organisms that can damage its components. Analyses are carried out by specialized personnel.

The photographic collection, totaling 13,186 negative and positive originals, has been cleaned and preserved in acid-free polypropylene protectors in order to avoid any potential damage. Although the protectors last up to a decade without handling, they are replaced whenever deterioration is detected. Contact sheet reproductions from each of the negatives, both color and black and white, have been used for years to prevent the handling of originals; 90% of the original records can currently be consulted in contact sheet form. As a mechanism for further conservation, the original records are now being scanned in 4800 DPI high-resolution; this currently accounts for 95% of the photographic records.

The film material, for its part, is preserved in 16 mm format and is sheltered in acid-free polypropylene cans. The ten videos in Umatic SP^{3/4} inch tape are also preserved in acid-free polypropylene boxes. In 2008, they were transferred to Betacam SP format, with color correction and tracking adjustment, and are available on DVD for consultation.

The remainder of the collection is comprised of 57 field cards containing the original records of the Fifty Encounters of Indigenous Dance and Music produced between 1977 and 1982. For preservation purposes, the field cards have been bound in hardcovers and metals have been extracted to eliminate oxide. They are also kept in a separate area and only accessible in the library consultation room for users with college or higher level studies.

9. PRESERVATION AND ACCESS MANAGEMENT PLAN

9.1 Is there a management plan in existence for this documentary heritage?

As stated, the materials comprising the Fifty Encounters of Indigenous Dance and Music collection are a highly important source of documentary heritage, both nationally and regionally. For this reason and in accordance with the powers conferred on it by its legal framework, the National Commission for the Development of Indigenous Peoples (CDI) is responsible for “administering the study, cataloguing, conservation and dissemination processes involving the cultural heritage archives of the indigenous peoples and communities of Mexico, which are protected by the Commission.”¹¹This addresses the goals of the 2007-2012 National Development Plan in a timely manner, including the promotion and support “of the expressions of indigenous cultures, as well as their study, transmission and dissemination”¹² given that “indigenous cultures are, without doubt, one of the most valuable assets of national heritage.”

The nature of the materials that make up the collection, consisting of video, photography, phonograms and paper, pose multiple conservation challenges. Among these is the disappearance of analog technology, a major problem; while it is essential to preserve the original formats of the collection inasmuch as they are historical testimonies and original works, we must also guarantee the permanence of these images and sounds as testimonies of an intangible culture.

¹¹ Article 19, fraction XIX of the Organic Statute of the National Commission for the Development of Indigenous Peoples.

¹² Strategy 15.7 of the 2007-2012 National Development Plan.

For this reason, conservation strategies of archives at the CDI have three main goals:

1. Preventive conservation or preservation, which includes the criteria and methods employed to ensure the material presence of the original analog media.
2. Direct conservation or restoration of analog materials that require intervention in order to restore lost qualities or prevent deterioration.
3. The digitization of the information (also known as preservation), which consists of transferring, backing up and making the information available in digital media as the only option to safeguard it. This last point is the guiding principle behind the CDI’s current conservation work involving the Fifty Encounters of Indigenous Dance and Music collection.

By nature, analog media are doomed to irreversible degradation in the short term. The lifespan of some audio tapes, for example, does not exceed twenty years and has already expired or is about to do so. The collection’s audio and photographic records have been unstable since the archives’ inception and tend to degrade due to hydrolysis, depolymerization, oxidation, and photolysis. The only technically available procedure to reduce degradation speed is to keep the audiovisual material away from any polluting substances and in conditions of constant relative humidity and lukewarm temperature. This is currently the case at the CDI’s Archive Department.

The CDI has put forth a considerable budget and effort to construct four air-conditioned conservation vaults meant to house the photo, audio, video and film archives. In 2007, specialized thermal insulation systems and equipment were installed to maintain ideal temperature, relative humidity and air purification conditions. Nowadays, the CDI is wholly equipped to ensure the preventive maintenance of all the analog media in the collection.

Digitization is, however, the CDI's current priority, for this will ensure the conservation of the Fifty Encounters of Indigenous Dance and Music collection. The change from analog to digital technology means that magnetic tape recorders and players are no longer produced. This makes digital transfer particularly urgent, given that it is the only way to rescue, safeguard and circulate the extant material. With the support of various specialized institutions in Mexico and abroad, the CDI has designed the Sistema Integral de Mediateca para la Conservación y Consulta Digital de los Acervos Audiovisuales de la Comisión Nacional para el Desarrollo de los Pueblos Indígenas (Integrated Library System for the Conservation and Digital Consultation of the Audiovisual Collections of the National Commission for the Development of Indigenous Peoples), which seeks to integrate technology and conservation work to ensure the digitalization, intake, administration, organization, transcoding and mass storage of the collection's materials. The CDI currently has all materials comprising the Fifty Encounters of Indigenous Dance and Music in digitized DAT format files, while the acquisition the Digital Media Library is underway.

The Digital Media Library project has been based on the quality and cohesiveness of the different preservation processes. The contents' original quality must be preserved through the use of digital high resolution in accordance with the international norms endorsed by UNESCO and the national standards of the Conservation Subcommittee of the Technical

Committee for National Documentation Standardization. The subsequent creation of a database for content identification and management, legal rights and information storage will play a key role in facilitating consult and enabling efficient access to information without having to consult the originals. These processes, aimed at conservation, must be considered in tandem with documentation procedures.

The digitization of the Fifty Encounters of Indigenous Dance and Music will address four different technology systems controlled by a large central device that will administer, organize, transcode and store materials in high and low resolution:

1. A workstation for the digitization of collections with color correction, image restoration filters, video digitization and nonlinear editing with high precision tools.
2. A system of intake, digitization and preservation of phonographic material dedicated to the processing of phonograms, with azimuth monitor, digitalized audio editing, capture and management of metadata in accordance with the cataloguing and Aleph consultation system available at the CDI.
3. A system of intake and digitization of film material to capture film images and convert them to digital and virtual formats, among other things.
4. A mass storage system which, in conjunction with previous equipment, will allow for the conservation, safeguarding and retrieval of information, the migration of large amounts of data to future

technology platforms, record management, the visualization of contents, and the retrieval of information materials using metadata that caters to the specific needs of this cultural property and its future availability in cyberspace.

In addition to the conservation and documentation benefits described above, digitization will contribute to music programming in indigenous radio stations, as well as in the creation of phonograms, film cycles, specialized thematic listings and, in general, the national and international dissemination of the cultural heritage of the indigenous peoples of Mexico.

The work carried out by the CDI regarding the Fifty Encounters of Indigenous Dance and Music places special emphasis on documentation and cataloguing, given that retrieving information from various points of access is paramount. As a primary tool, we have inventories containing basic data structures. The CDI has also designed and implemented an electronic catalogue based on international and national standards that include: the Anglo American Cataloguing Rules; the International Standard Bibliographic Description in those formats applicable to paper archives and non-book materials; the cataloguing rules of the International Federation of Film Archives and the International Association of Sound and Audiovisual Archives; the Mexican standards for the Cataloguing of Videographic Documents and Cataloguing of Phonographic Documents, and the Cataloguing Norms of the National System of Photo Archives.

Cataloguing draws on the interdisciplinary efforts of the various specialists in each archive (most notably, historians, anthropologists, ethnomusicologists and communicologists) and expert librarians who have worked together to determine the fields and descriptive levels of each work in the collection so as to make the materials fully accessible to all types of user. One of the main

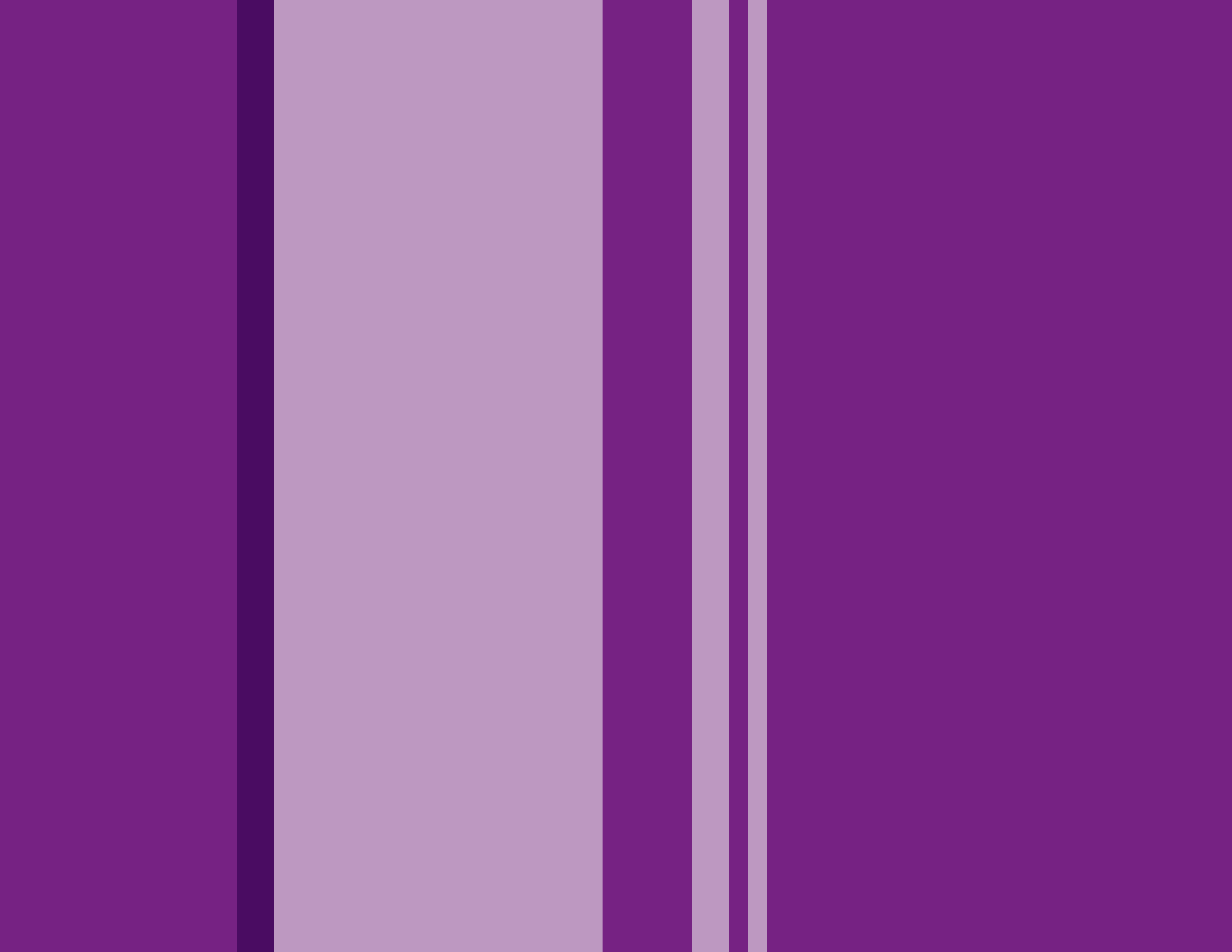
advantages of the CDI's cataloguing management is the individualization of each template according to the format of the cultural property (i.e., photo, phonogram, film or video tape). These particularities were established in a Procedural Manual applied institutionally. Categories have been designed according to particular needs and based on thesauri, lists of subject headings, online catalogues, and consultation with specialists and general users during searches.

The cataloguing, begun six years ago, has led to a complete electronic catalogue that, in addition to being available for consultation, allows for the retrieval of necessary information at the time of preparing exhibitions, publications, recordings, and film programs among others. The electronic catalogue uses the Aleph system which, among its many benefits, retrieves information from any field, either the whole collection or individual categories. It also prepares bibliographies and uses cyberspace, which means that the query can be made from any location with an Internet enabled computer, no matter what the time. Thanks to this, users can now view more than 741 videos and phonograms contained in the Fifty Encounters of Indigenous Dance and Music, in addition to the photographs. Thus, for example, the catalog information of the CDI's Alfonso Muñoz Cinema and Video Archive recovers image descriptions and format synopses for the various formats, provides information regarding contests, awards and distinctions, and other fields of importance. Similarly, the description of phonograms includes a content note registering each of the musical pieces; its genre and, in some cases, the title of the piece in the original tongue; its duration; musical classification; the type of equipment needed for its reproduction, etc. In both cases, the catalog system also gathers data regarding the conservation state of the materials, and their clinical history.

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CORRECCIÓN , ENVIADA EN 14/12/2012, A LA PROPUESTA ORIGINAL

5.2 Significación regional

Podemos afirmar que la colección *50 Encuentros de Música y Danza Indígena*, constituye una fuente de referencia obligada para el resto de Latinoamérica para la realización de estudios comparativos y retrospectivos de carácter etnomusicológico de gran importancia histórica. Es interesante la similitud de la música y la danza en la región que fue en su momento el Imperio maya, el cual abarcaba parte de la zona peninsular al sur de México así como territorios en Guatemala, El Salvador, Nicaragua, Honduras y Belice, principalmente. Ya que buena parte de los pueblos indígenas de nuestro país son resultado de importantes migraciones centroamericanas, en este sentido destaca el uso del tunkul (conocido por otros grupos como teponaztli), la música de marimba, la semejanza entre la música tzotzil y chol para el carnaval con su contraparte quiché, así como la tradición kaqchikel del *Baile de los mejicanos*, así como la música de violín y guitarra, por ejemplo la música jacalteca, chuj, chol, kaqchikel, mam y akateka por mencionar algunos.

Otra época importante el principio de la Colonia, con la llegada de esclavos africanos, se marcó una fuerte influencia que generó fenómenos como el nacimiento de la zamacueca (zamba culeca) practicada por estas comunidades y que proliferó de manera significativa en Perú, proyectándose de manera especial en Chile, Bolivia y Argentina, derivando en géneros como la cueca, la zamba, la marinera y la refalosa. Estas prácticas musicales llegaron a México en el Siglo XIX a través de navíos chilenos tanto en la época de la independencia como posteriormente. Esta influencia musical se convierte en México en lo que actualmente conocemos como “chilenas”, expresiones que son practicadas en gran parte de la costa de Guerrero y Oaxaca incluida la población indígena y la afromexicana.

Hacia 1896 inicia el trabajo cinematográfico en México, dando paso posteriormente a la denominada “época de oro” hacia los años cuarenta y cincuenta del siglo XX, época que permitió dar a conocer al mundo imágenes de carácter costumbrista en los que se incluía la música y la danza, aspectos que influyeron de manera significativa a Latinoamérica, y de manera particular la música de mariachi y géneros como los “sones” y las “rancheras” que actualmente se interpretan con agrupaciones semejantes no sólo en los países latinoamericanos, sino también en gran parte del mundo.

Si consideramos estos fundamentales acontecimientos de la historia, no dudamos en afirmar que la importancia de los testimonios registrados en la colección *50 Encuentros de Música y Danza Indígena*, representan un importante referente en el origen, historia y desarrollo de la música latinoamericana.