

Latest news about calls, conferences and events of interest to Latin American anthropologists.

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EDITORIAL
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LATIN AMERICAN ANTHROPOLOGY NEWSLETTER

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Articles

We are pleased to inaugurate our articles section by selecting an ethnomusicologist shipping [Aurora Oliva](#) on the band Azteca.

Aurora Oliva is a graduate in Ethnomusicology from the National School of Music, at the National Autonomous University of Mexico (UNAM). Among his extensive academic and professional career, her collaboration and organization in multiple indigenous music events ("III Festival of Indian Music and Dance of Mexico City," "First Continental Meeting of Pluralism", among others). He has collaborated in the research team of the Department of Ethnomusicology National Indigenous Institute (INI) and participated in the recording of several compact and ethnic music cassettes. Aurora is a contributor to various music programs and publications, among which the magazine " [Hello Woman](#) ".



AZTEC BAND

Mexico is a multicultural nation, a result of syncretism between Spanish, Indian and African. Currently you speak Spanish and 62 indigenous languages, they more than 5 million speakers. In the world, Mexico ranks second language speakers live in (those used daily), the first place has India and China third. In the State of Mexico there are 5 indigenous groups: Mazahua, Nahuatl, Tlahuicas, Otomi and Matlatzincas. This time we will discuss the instrumental group called Band of the Nahuatl Aztec Texcoco, State of Mexico.



Historical Background

It is not known how the music was in Mesoamerica before the arrival of the Spanish and Portuguese, but it is no notice of how important music was at that time known to the Aztecs and Mayans had a role music very Special. So no wonder the number of musical instruments of which the news and those who remain to this day. The research has been based on three historical sources: the representations of musicians in the codices, vases, reliefs, etc...; Musical instruments found, and the accounts of the chroniclers of the sixteenth century (who had the fortune to witness, without European influence , performing the music of the Aztec Empire). Within the vast world of pre-Hispanic musical instruments are still executed in our country, we find the huéhuetl.

In the sixteenth century, Spanish soldiers and missionaries brought with them various musical instruments, most notably the shawms breaths. These aerophones were widely accepted by the natives, who quickly learned to build and execute them, symbolizing his conversion to Christianity. The monks began to form small ensembles to participate in religious festivities. Thus was formed a group of drums and bagpipes, whom they called the bagpipes. When requested by the cathedral chapter, the bagpipes played to a solemn feast. For the seventeenth century developed some musical forms: the carol, the chanzoneta, etc., More classical music remained within religious temples. And as Jesus Estrada scores: (1) "as the bagpipes were the only indispensable musical set in all the popular events attended by the cathedral chapter, be they religious (masses, matins, etc..) or profane, as fair of all species or cometilones bullfights and horseback holidays ... ". No one knows exactly what kind of repertoire was executed by the oboes, thinks that songs could have been brought from Spain or adaptation to some Indian singing.

Derived from this group arises Azteca Band formed for 2 oboes (soprano and tenor), huéhuetl and snare, which is widespread among the Nahuas of central Mexico.

Azteca Band "Macuilxóchitl"

Azteca Band "Macuilxóchitl" comes from St. Jerome Amanalco, Texcoco Mexico State, consists of: Roman Duran (soprano shawm), Juan Duran (tenor shawm), Andrew Garcia (snare) and Ernesto Garcia (huéhuetl).



Tools

The wood Chirimías are ocote have double reed mouthpiece and 7 holes plastic shutter; Photo of were built by a person in the community. These aerophones were introduced to Mexico during military colony by the Spanish missionaries.

The Huehuetl is wood, the membrane is goatskin and has adapted a bicycle wheel rim to hold the skin. The two sticks are sponge balls covered in fabric and mounted on wooden sticks. It was built by the performer. In this musical instrument performers call it "teponazcle". The origins of this musical instrument dating back to pre-Hispanic times. The snare is the manufacturing industry with two wooden

drumsticks.



Uses, roles and repertoire

This musical group covers every moment of the festivities: announces the start of the holidays with a tour around the village, performs music in the atrium of the church,

accompanies processions enlivened meals in the homes of the stewards and finally performs the music of the dances. These musicians are dedicated professionally to music, ie their income come from running, so also are hired to entertain weddings, christenings, dances etc.. His repertoire is extremely varied, ranging from religious music to banda music through corridos, boleros, cumbias, etc.. When running non-religious music, in some cases introduce the guiro, cymbals and cowbell.

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Text and photos: Aurora Oliva

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