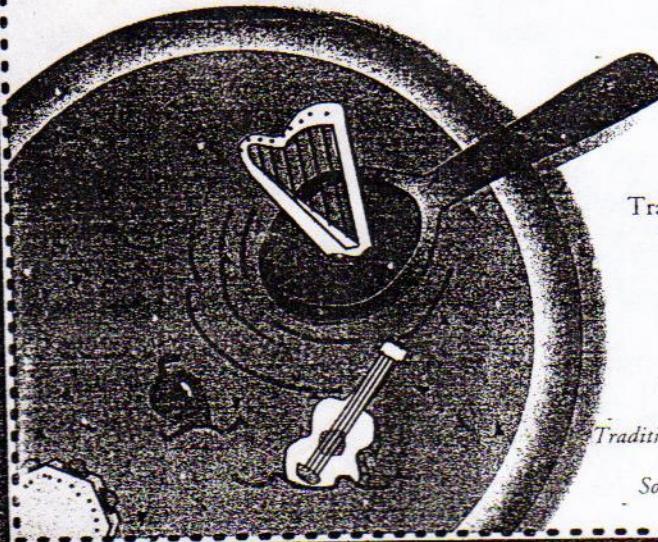


* Chilpachole de Arpa
Harp Chilpachole*



Sones
Tradicionales
Jarocho
para Arpa
Collection of
Traditional Jarocho
Sones for Harp

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INTRODUCCIÓN

Introduction

El son jarocho es un rico género de música tradicional del Estado de Veracruz, México.

Es comprensible que dicho género se haya desarrollado allí, ya que el Puerto de Veracruz ha sido una importante entrada a México y el resto de Latinoamérica desde el siglo XVI.

Sus raíces provienen de la música secular española traída a México durante la época colonial (1520-1810). Cuenta además, con una rica mezcla étnica de elementos africanos, afrocaribeños e indígenas, particularmente de culturas nahuas, huastecas, totonacas y popolucas.

Son proviene del latín *sonus*, que significa sonido, y jarocho se refiere a lo relacionado con la zona centro-sur del estado de Veracruz.

Los tres elementos principales del son jarocho son el canto de textos poéticos que pueden ser improvisados bajo formas tradicionales, la ejecución instrumental y el zapateado.

Los participantes pueden especializarse en una o varias de estas modalidades.

La improvisación es el elemento primordial en la música instrumental, en la destreza para versar, y en el saber combinar los principales pasos del zapateado.

La enorme creatividad y habilidad de instrumentistas, cantadores y zapateadores es notoria cuando los músicos jarochos se reúnen en un fandango (baile popular amenizado con son jarocho).

Por los antecedentes de instrucción musical académica de parte del equipo que realizó este trabajo, ha significado un especial gozo el redescubrir importantes elementos del arte musical como son el entrenamiento auditivo, la observación, el seguir y escuchar a otros músicos dentro de un ensemble sin partitura, el cambiar acentos y patrones rítmicos para lograr mayor variedad, y otros tipos de improvisación.

Los ensambles jarochos pueden incluir uno o varios de los siguientes elementos:

ARPA - Arpa diatónica grande, descendiente del arpa barroca española que se ha desarrollado de manera diferente en cada cultura latinoamericana. Se toca de pie. Su altura, de aprox 1.60 mts. incluye dos patas que separan al instrumento 10 o 15 cms. del suelo. Suele construirse de cedro y tiene de 32 a 36 cuerdas de nylon. Los bajos, llamados entorchados, son cuerdas más gruesas y llevan nylon enrollado a lo largo. Esta arpa jarocha moderna se ideó y construyó por arpistas como Andrés Huesca y Nicolás Sosa, para tocarse de pie y lograr un mayor volumen de sonido.

JARANA - Pequeña guitarra de rasgeo con ocho cuerdas, descendiente de la guitarra y el laúd barrocos, que puede tener diferentes tamaños. Andrés Alfonso, arpista virtuoso originario de Tlacotalpan, explica que la jarana tercera se utiliza más pues su registro se combina agradablemente con el registro medio del arpa. Tiene

cinco series de cuerdas. Las de los extremos llevan una sola cuerda y las tres restantes son dobles. Actualmente suele afinarse con la segunda y cuarta serie en unísono y la central en octavas.

REQUINTO o GUITARRA DE SON - Pequeña guitarra de punteo con cuatro cuerdas, del mismo origen. Su registro abarca dos octavas y una quinta justa. Se toca con un plectro hecho de cuerno de toro, que puede golpear el cuerpo del instrumento, produciendo un sonido percutivo.

BAJO o VIOLÍN - Opcionales.

PANDERO - Con marco octagonal (33 cms. de diámetro aproximadamente y 5 cms. de alto) y una membrana de piel de gato o chivo pegada y clavada. Tres discos metálicos de 6 o 7 cms. de diámetro se insertan en cada uno de los lados del pandero.

CARRACA - Quijada de caballo.

PERCUSIÓN - Zapateado (descendiente de las danzas traídas a México por marineros andaluces) sobre una tarima o plataforma de madera, donde los zapateadores improvisan como solistas.

CANTADOR - Que puede tocar además alguno de los instrumentos, o solamente cantar versos propios o de otro versador.

Los arpistas en ensambles jarocho generalmente dominan la mayoría de los otros instrumentos tradicionales. Al cantar ejecutan patrones sencillos y repetitivos en el arpa.

Casi todos los músicos jarochos saben zapatear.

Los versos cantados siguen los modelos clásicos españoles (cuartetas, sextetas, décimas, entre otros), y pueden ser improvisados. Se relacionan con asuntos cercanos al corazón de los veracruzanos: el océano, las frutas, el paisaje, las labores del campo y pesca y el amor, todo ello con mucho humor y juegos de palabras.

Estudiar y tocar los sones de esta colección puede ayudarte a:

- Acostumbrar el oído a patrones de acordes y escalas.
- Observar el maravilloso estilo del son jarocho
- Aprender a seguir a otros músicos

- Observar y ejecutar cambios de acentuación, patrones rítmicos y melódicos al ir aprendiendo a improvisar, recordando que improvisar es el alma del son jarocho.

ESTILO DE EJECUCIÓN

El solista (arpa, requinto o zapateador) inicia la música con una introducción que generalmente empieza sobre una anacrusa y puede durar hasta cuatro compases. La jarana entonces establece el pulso básico y ritmo del son a ejecutarse. Conforme el solista cambia acentos o métrica, la jarana y los demás instrumentos que acompañan deben escuchar y cambiar con el solista.

Los patrones de acompañamiento deben de ser suaves y simples cuando el solista canta los versos.

En las secciones de solo instrumental, con o sin solo de zapateado, pueden ejecutarse más improvisaciones de patrones melódicos y rítmicos.

Los *tempi* se establecen siempre de acuerdo a un tiempo cómodo para zapatear.

PREPARANDO EL CHILPACHOLE o CÓMO USAR ESTA COLECCIÓN

- El arpa jarocha suele afinarse en Do Mayor, do menor, Fa Mayor, Sol Mayor, La Mayor o sus relativos menores. La mayoría de los sones recopilados para este proyecto están escritos en Do Mayor o do menor, por ser estas dos tonalidades las de mayor acceso a todo tipo de arpistas.
- La línea superior de la música escrita es la melodía básica del son. Algunos sones tienen guías en el sitio específico en que la jarana suele empezar a acompañar.
- Cada arpista puede mezclar los patrones sugeridos con sus propias creaciones. Los patrones aquí sugeridos han sido recopilados de diferentes arpistas jarochos.
- Recuerda que los ejecutantes de son tradicional jarocho lo tocan de manera diferente en cada ocasión, tal y como todo buen guiso tiene un diferente sabor cada vez que se prepara.

SUGERENCIAS PARA ARPISTAS

- Combina patrones recopilados con patrones propios.
- Elige patrones de mano izquierda que se complementen rítmicamente con los de la derecha. Combina patrones de mano izquierda con y sin síncopas.
- Experimenta recorriendo patrones de la mano derecha dentro del compás, utilizando síncopas, ligaduras o notas repetidas. De esta manera, tendrás diferentes notas de un mismo dibujo o patrón sobre tiempos fuertes o débiles, y distintos dedos tocarán los acentos que el pasaje incluya. Por ejemplo:



o bien



- Las notas sueltas en los patrones de bajo de mano izquierda, pueden tocarse *staccato* con el pulgar izquierdo, apagando rápidamente con la palma de la mano. Para lograr otro color, pueden tocarse en la parte superior de las cuerdas cerca del cuello del arpa.
- Estos patrones pueden utilizarse como ejercicios técnicos. Tócalos lentamente, articulando cada dedo cuidadosamente. Cambia el lugar de los acentos. Utiliza otras inversiones.
- Para coordinar patrones complejos con ambas manos, sugerimos tocar inicialmente con manos separadas. Cuando la mano izquierda pueda tocar de manera automática, será mucho más fácil introducir un nuevo patrón o improvisar con la mano derecha.

SUGERENCIAS PARA EJECUCIÓN EN ENSAMBLE

Si no se cuenta con auténticos instrumentos jarocho (jarana o requinto), pueden utilizarse dos arpas tocando diferentes patrones. Un violín o una flauta pueden tocar la melodía y una guitarra hacer las veces de jarana o requinto.

SUGERENCIAS PARA PERCUSIONISTAS

A continuación sugerimos patrones rítmicos para ser ejecutados en carraca (quijada), pandero y/o güiro, basados en interpretaciones de grupos jarochos en estudio o grabaciones en vivo.

El estilo de ejecución del pandero, típico de Tlacotalpan, Veracruz, favorece el sonido de los discos del instrumento. Por ello, se sugiere tocar en la parte del pandero que resalte dicho sonido o utilizar un pandero con la membrana poco tensa.

The *son jarocho* is a rich traditional music genre from the coastal plains of Veracruz state, Mexico. It is a most natural place for this genre to develop, for the port of Veracruz has been a gateway to Mexico and the rest of Latin America since the sixteenth century.

Its roots lie in Spanish secular music imported during the Colonial period from 1520 to 1810. It also has a rich ethnic mixture of Afro-Caribbean, African and Mexican Indian elements, particularly those of the *Nahua, Huasteco, Totonaca* and *Popoluca* communities.

Son comes from the Latin word *sonus*, which means sound, and *jarocho* refers to the central - south regions of Veracruz. There are three main elements of *son jarocho*: the singing of traditional and improvised poetry, the instrumental performance and the dancing. Participants may specialize in one of these activities, or perform several of them. Improvisation is the key element, not only in instrumental music, but also in the skill of making up verses, and in the combining of the basic dance steps. The wonderful creativity and skill of Mexican singers, instrumentalists and dancers is in evidence wherever *jarocho* musicians gather. For those of us who are classically trained, it has been a great joy to rediscover important elements of the musician's art: ear training, observing, following and listening to others in an ensemble, changing accents and rhythm patterns for variation, and other types of improvisation.

Jarocho ensembles may have one or more of the following elements:

ARPA - A large diatonic harp, a descendant of the baroque Spanish harp which has developed differently in each culture. It is five feet in height, including two legs which raise it approximately six inches above the ground. Usually built of cedar, it has 32 to 36 nylon strings. The bass nylon strings wound on a nylon core are called *entorchados*. This modern *jarocho* harp was first built by harpists like Andrés Huesca and Nicolás Sosa to be played standing up and to produce a bigger sound.

JARANA - A small strummed guitar with eight strings, a descendant of the baroque guitar and lute, which comes in different sizes. Andrés Alfonso, a virtuoso harpist from Tlacotalpan, believes that the *jarana tercera* was favored over others because its range fell nicely in the middle range of the harp. It has five courses: the outer ones single and the central three double. Presently the second and fourth courses are tuned in unison, and the middle one in octaves.

REQUINTO or GUITARRA DE SON - A small, four-stringed, plucked guitar of the same origin as the *jarana*. Its range is two octaves and a perfect fifth. It is played with a large plectrum made of bull's horn which may strike the body of the instrument for a percussive effect.

BASS or VIOLIN - Optional.

PANDERO - An octagonal frame tambourine 13 inches in diameter and 2 inches in depth, with a skin membrane —usually goat or cat— glued and nailed to it. Three metal discs 2 to 3 inches in diameter are inserted in each side of the frame.

CARRACA - A horse's jaw.

PERCUSSION - *Zapateado* (shoe tapping dance brought to Mexico by Andalusian sailors) performed on a wooden platform or *tarima*, where the dancer or dancers improvise as soloists.

A *SINGER* or *SINGERS* may play an instrument in the ensemble or may just sing the verses.

Harpists in *jarocho* ensembles usually play most of the other instruments. When they sing, they perform easy, repetitive patterns on the harp. Most musicians in *jarocho* ensembles also dance. The verses that are sung follow classical Spanish models (*tercetas*, *cuartetas*, *sextetas* and *décimas* among others), and are almost always improvised. They deal with subjects close to the hearts of the people of Veracruz: humor, the ocean, fruits, jobs, and love, all created and played with an enormous sense of humor and many word games.

Studying and performing the *sones* in this collection may help and inspire you to:

- Train your ears to listen for chord and scale patterns.
- Observe the beautiful style of *son jarocho*.
- Learn to follow other musicians.
- Observe and perform changing accents, rhythmic and melodic patterns as you learn to improvise.

Remember that improvisation is the heart and soul of *son jarocho*.

PERFORMANCE STYLE

The soloist (harp, *requinto*, or dancer) starts with an introduction that usually begins on the upbeat and may last for up to four measures.

Then the *jarana* establishes the basic pulse and rhythm of the *son* being performed.

As the soloist changes the accents or meter, the *jarana* and all other instruments that accompany must listen and change accordingly.

The accompaniment patterns must be softer and simpler when the soloist is singing the text.

More improvisation of melodic and rhythmic patterns may be performed in the instrumental solo sections, with or without solo dancing.

Tempo must always be suitable for dancing.

PREPARING THE CHILPACHOLE or HOW TO USE THIS COLLECTION

- The *jarocho* harp is usually tuned in C Major, c minor, F Major, G Major, and A Major or their relative minors. Most of the *sones* compiled for this project are written in C Major or c minor, since these two keys are more accessible to all types of harps.
- The top line of the music is the basic melody. Some *sones* have cues where the *jarana* usually starts playing.
- Each harpist can mix some of the suggested patterns with his or her own ideas. The suggested patterns are compiled from different *jarocho* harpists.
- Remember that the traditional *jarocho* performers play a *son* differently each time, just as a good *chilpachole* has a different flavor on each occasion.

SUGGESTIONS FOR HARPISTS.

- Combine the suggested patterns with your own.
- Choose left hand bass patterns which complement the rhythmic elements of the right hand. Combine syncopated and unsyncopated left hand patterns.
- Experiment with shifting right hand patterns within a measure using rests, syncopations, ties or repeated notes, to obtain different notes on the downbeat, and different fingers playing the accents. For example:



or

- Single notes in bass patterns may be played *staccato* with the left thumb, muffling quickly with the palm of the hand. For a different colour, play them on the upper part of the strings close to the neck of the harp.
- These patterns may be used as technical exercises. Play them slowly, articulating each finger carefully. Change the accents. Use other inversions.
- To coordinate complex patterns, we suggest playing hands separately at the start. When the left hand plays automatically, it will be much easier to introduce a new pattern or improvise with the right hand.

SUGGESTIONS FOR ENSEMBLE PERFORMANCE.

If authentic *jarocho* instruments —*jarana* or *requinto*— are not available, use two harps with each performer playing different patterns. A violin or flute may be used to play the melody, and regular guitars may be used to play the *jarana* and *requinto* parts.

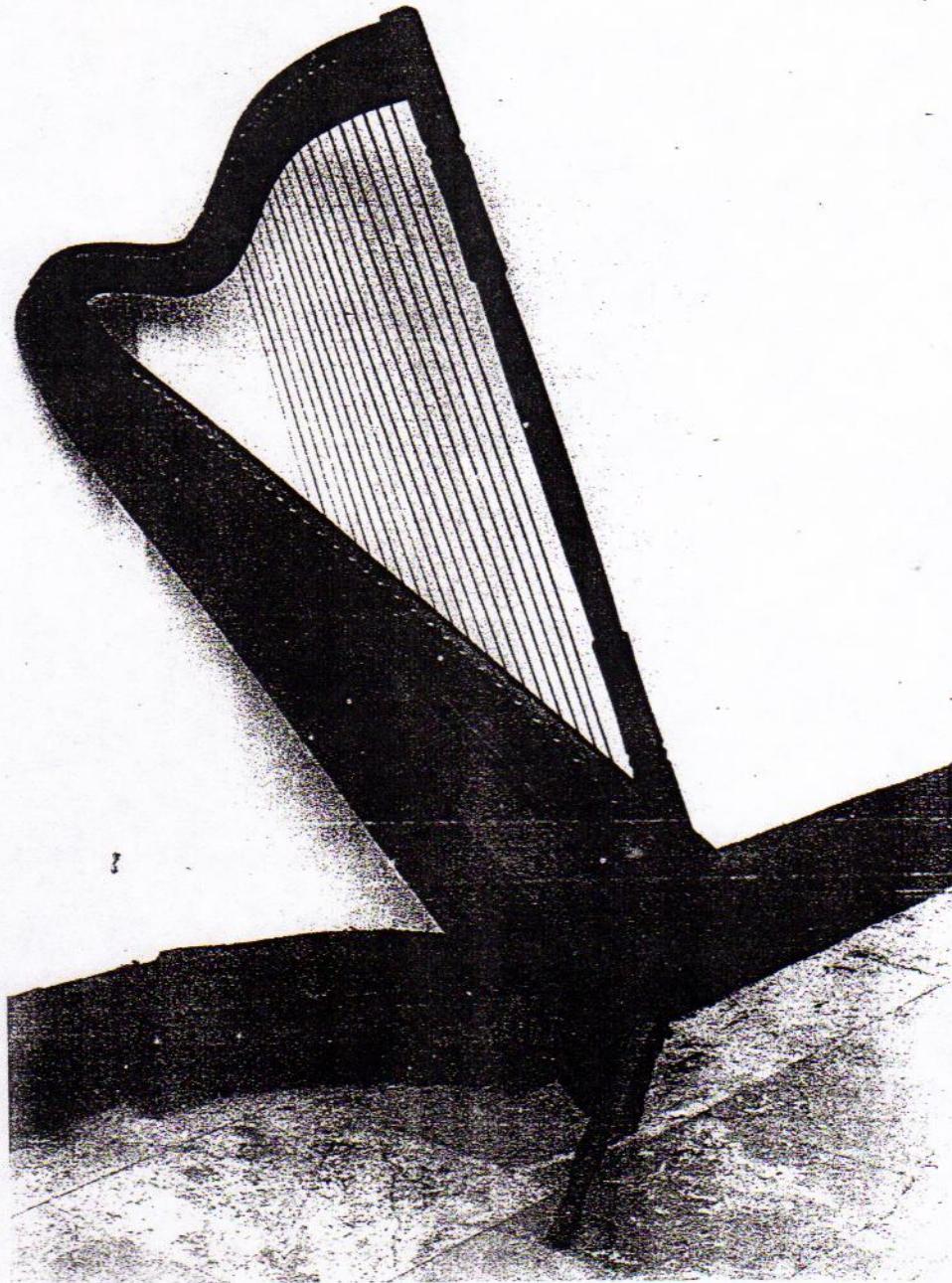
SUGGESTIONS FOR PERCUSSIONISTS

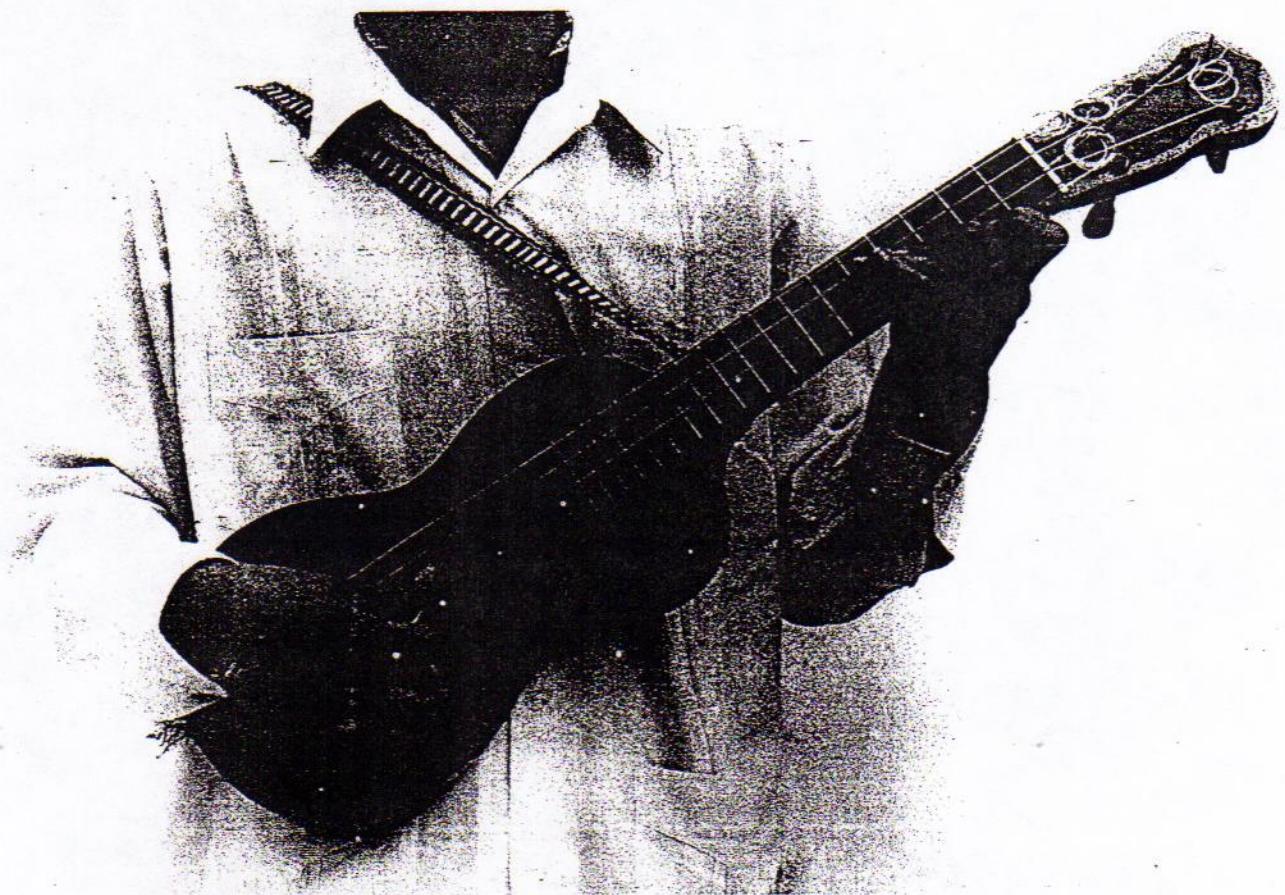
On the following pages, suggested patterns for performing with the *carraca*, *pandero*, and *güiro* are illustrated. These are based on live or recorded performances of *jarocho* ensembles.

The style of tambourine performance, especially from the town of Tlacotalpan, favors the jingle sound and not the head sound. Therefore, play in the area of the tambourine that emphasizes the jingles, or use a tambourine with a very loose head.

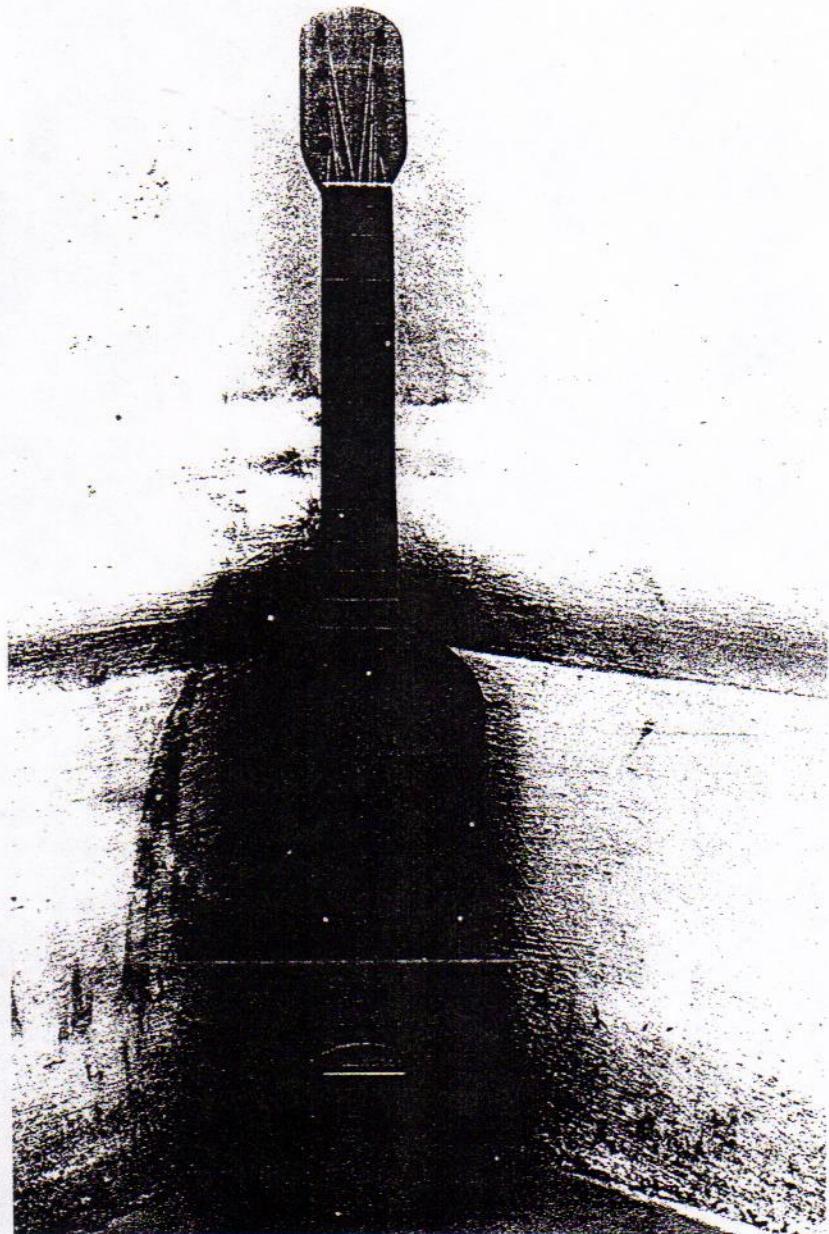
FOTOGRAFÍAS

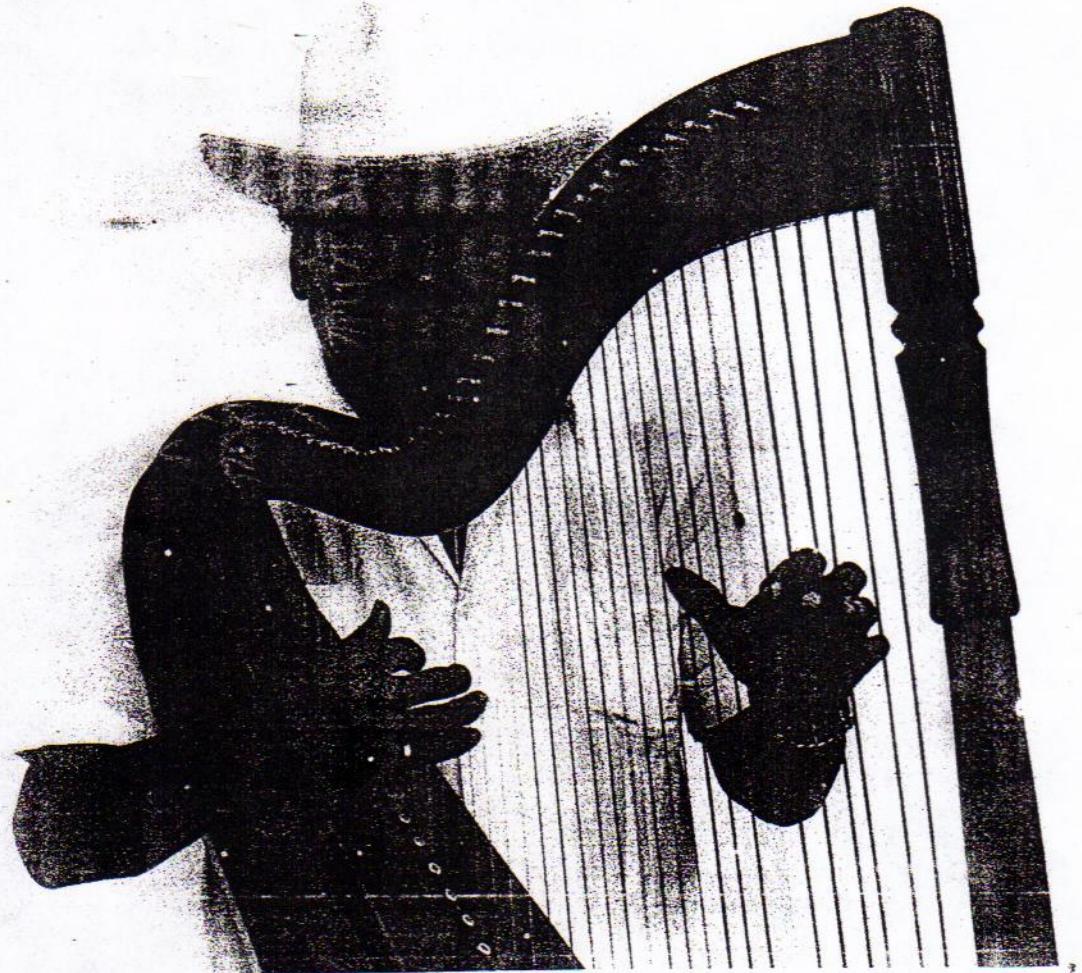
Pictures



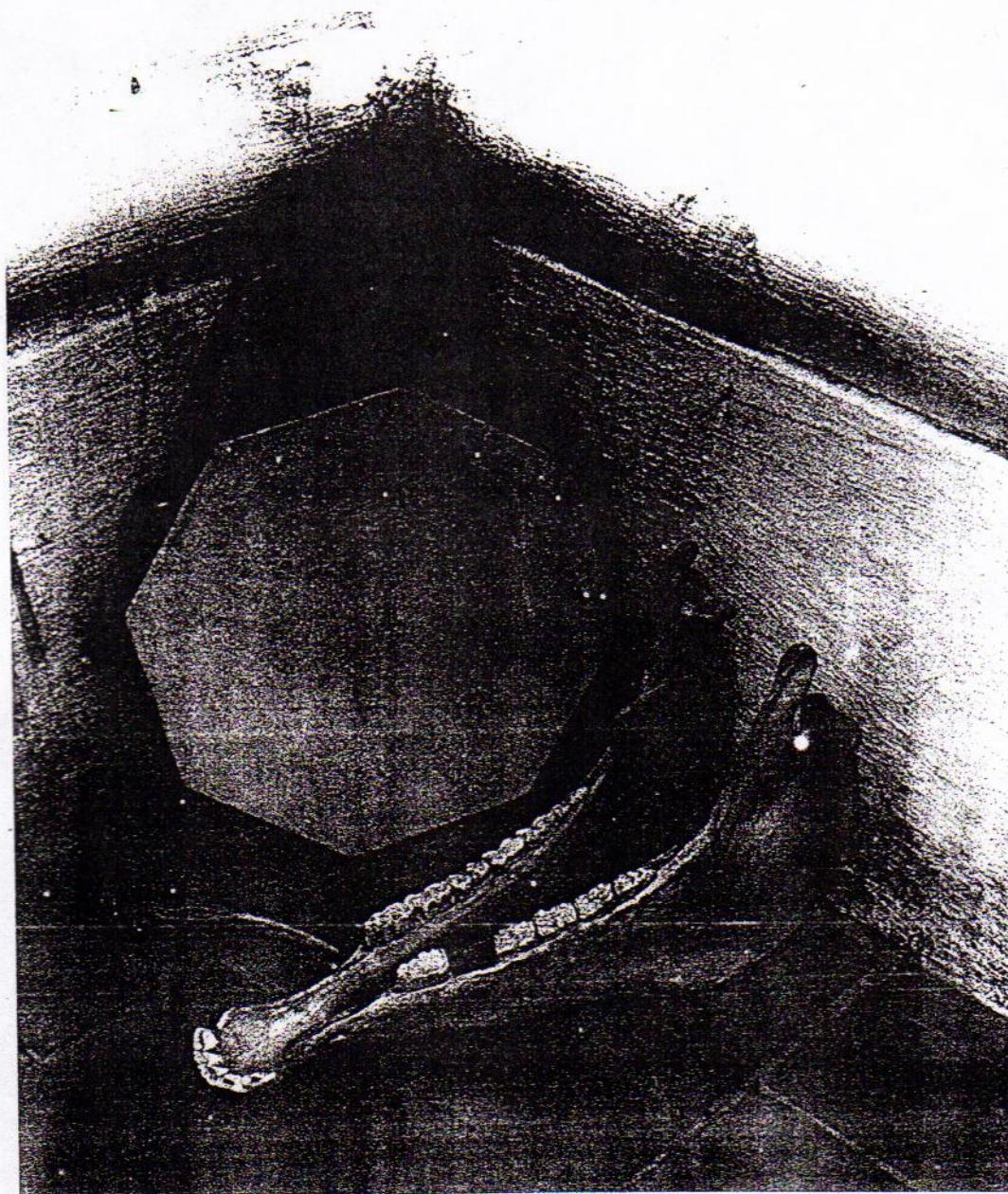


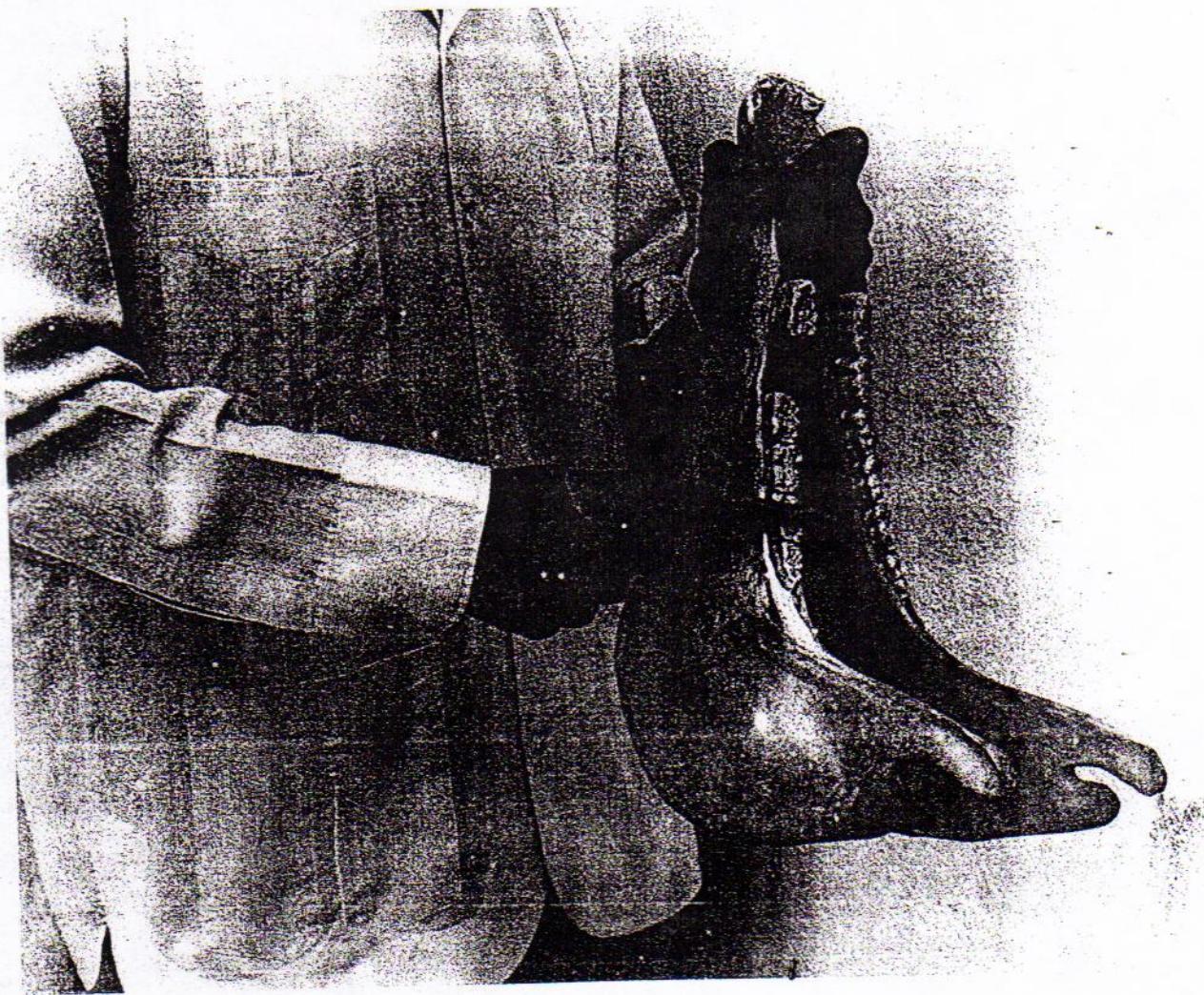
Requinto o Guitarra de Son / *Requinto or Son Guitar*
Jarana



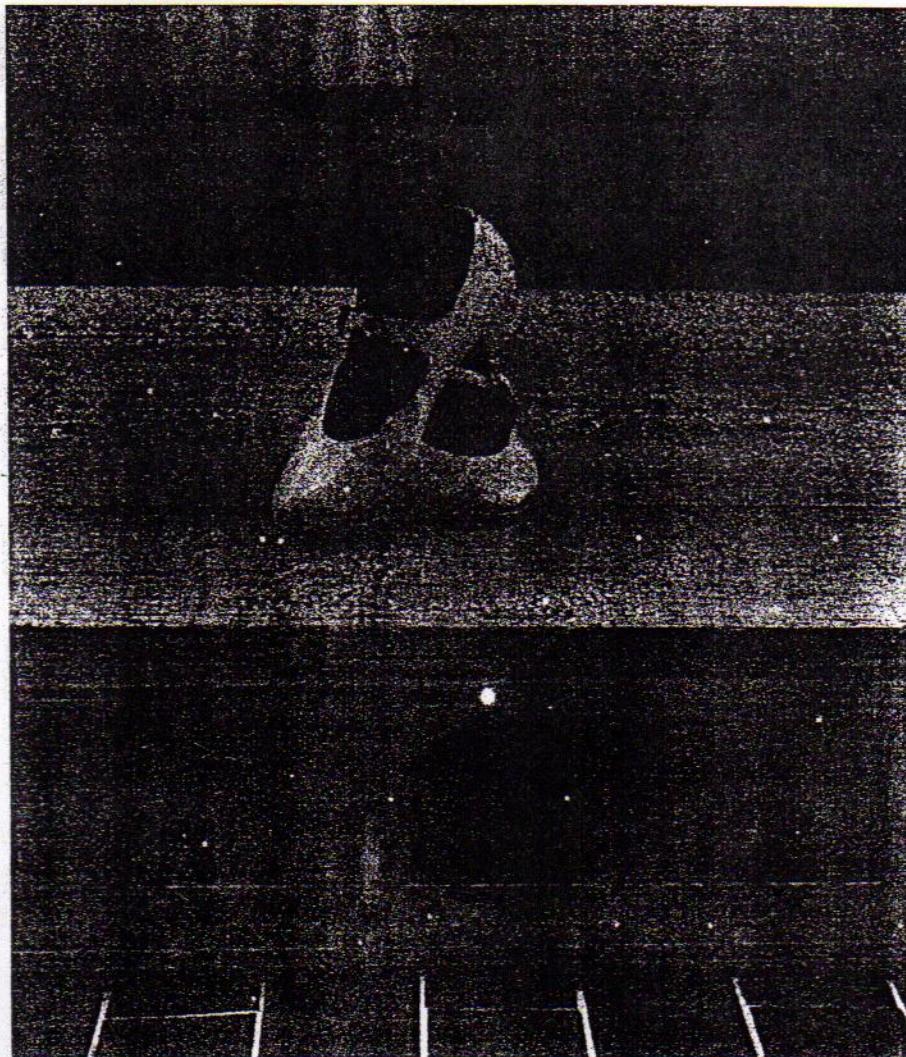


Arpista Jarocho / Jarocho Harpist
Pandero - Carraca





Carraca
Tarima / Wooden Platform





Pandero / Tambourine

MAPA
Map



SONES
Sones

EL SIQUISIRÍ

Nº 1

The musical score consists of three staves of music for a guitar-like instrument, likely a jarana. The first staff (treble clef) shows a rhythmic pattern of eighth and sixteenth notes. The second staff (bass clef) shows harmonic changes indicated by letters G, C, and G. The third staff (treble clef) shows a rhythmic pattern of sixteenth and eighth notes. The word "jarana" is written above the first staff.



Nº 6

G C

EL BALAJÚ

No 1



jarana

No 2

Musical score for No 2. The top staff is in treble clef, 3/4 time. The bottom staff is in bass clef, 3/4 time. The score consists of six measures. The first measure starts with a bass note 'F'. The second measure starts with a bass note 'G'. The third measure starts with a bass note 'C'. The fourth measure has eighth-note patterns. The fifth measure has eighth-note patterns. The sixth measure has eighth-note patterns. The word 'ossia' appears below the bass staff in the fifth measure.

Nº 3



C



F

G

C

Melodia c/8a



C



Nº 4



C



F

G

final 1
ending 1

final 2
ending 2

final 3
ending 3

Nº 5



C



F

G

Nº 6

3/4

C

Nº 7

3/4

F G C

Nº 8

3/4

C

Nº 9

3/4

F G C

Principios diferentes para la melodía anterior
Different beginnings for the last melody



EL JARABE LOCO

Entrada
Introduction

Patrón 1

The musical score consists of two staves. The top staff is in treble clef and 3/4 time, featuring a repeating pattern of eighth and sixteenth notes. The bottom staff is in bass clef and 2:4 time, featuring a repeating pattern of quarter and eighth notes. A brace groups the two staves together. Measures are numbered 1 through 4.

Patrón 2

C G C

Alternar con patrón básico completo, o con medio patrón cuando el nuevo empiece en dominante
Alternate with complete basic pattern, or with half of it when the new one begins in dominant

Patrón 3

C G C

Patrón 4

C G C

Patrón 5

C G C

Patrón 6

C G C

La entrada es sólo para iniciar el son. Al enlazar patrones hacerlo a partir de la dominante
The introduction only starts the son. Link patterns starting with the dominant

Patrón 7

C G C
8vb-----

Patrón 8

G C G C

Patrón 9

C G [3 4] C G

Patrón 10

C G

Patrón 11

C G C G



Patrón 17

C G

Patrón 18

C G

Patrón 19

C G

Patrón 20

C G

EL PÁJARO CARPINTERO

Tema

C G

Patrón 1

C G C

Patrones para el bajo

Bass patterns

Bajo 1



A bass clef staff in 3/4 time. The pattern consists of a C chord (root position), followed by a G chord (root position), and another C chord (root position). The notes are eighth notes.

Bajo 2



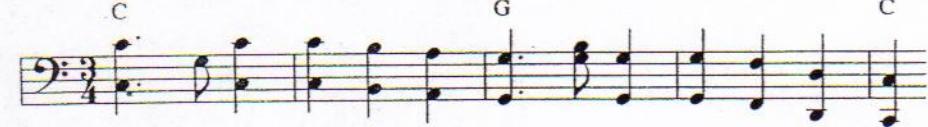
A bass clef staff in 3/4 time. The pattern consists of a C chord (root position), followed by a G chord (root position), and another C chord (root position). The notes are eighth notes.

Bajo 3



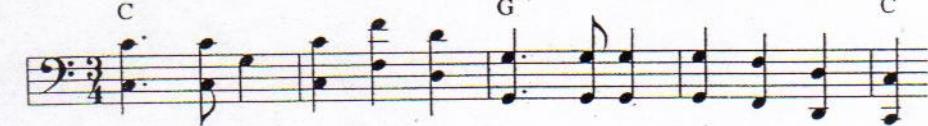
A bass clef staff in 3/4 time. The pattern consists of a C chord (root position), followed by a G chord (root position), and another C chord (root position). The notes are eighth notes.

Bajo 4



A bass clef staff in 3/4 time. The pattern consists of a C chord (root position), followed by a G chord (root position), and another C chord (root position). The notes are eighth notes.

Bajo 5



A bass clef staff in 3/4 time. The pattern consists of a C chord (root position), followed by a G chord (root position), and another C chord (root position). The notes are eighth notes.

Descante:

En algunos sones como El Aguanieve y El Pájaro Carpintero, al cantar los versos se varía la armonía de la sección instrumental utilizando acordes de F

In some songs, as "El Aguanieve" and "El Pájaro Carpintero", when verses are sung, there is a harmonic variation called descante in the instrumental section including F chords

The musical score consists of two parts, Descante 1 and Descante 2, each with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4.

Descante 1: The first section starts with a treble staff melody over a bass staff that provides harmonic support. The melody includes eighth-note patterns. The bass staff features sustained notes and occasional chords. The section ends with a repeat sign and the instruction "8vb..." below the staff.

Chords labeled in Descante 1: C, F, G, C, G, F, G, C.

Descante 2: The second section begins with a treble staff melody over a bass staff. The bass staff uses thicker lines to represent chords. The melody consists of eighth-note patterns. The bass staff features sustained notes and occasional chords.

Chords labeled in Descante 2: C, F, G, C, F, G, C.

Descante 3

C F
G C G F G C

Descante 4

C F
G C F G C

Después de tres descantes, sugerimos regresar al CCGG/C del tema instrumental inicial
After three descantes we suggest to go back to the CCGG/C instrumental pattern from the beginning

Ejemplo 1

C G C

Ejemplo 2

4 3 C 2 simile G C

EL FANDANGUITO

Entrada 1
1st beginning

Patrón 1
1st pattern



Entrada 2
2nd beginning

Patrón 2
2nd pattern

Nº 2

E a E

8vb -

Nº 3

a E

Nº 4

a E



Nº 7

A musical score for exercise 7. It consists of two staves. The top staff is in treble clef and 3/4 time, showing a sequence of eighth notes and sixteenth notes. The bottom staff is in bass clef and 3/4 time, showing quarter notes. The letter 'a' is under the first measure of the top staff, and the letter 'E' is under the third measure of both staves. The bass staff has a key signature of one sharp.





Nº 17

Nº 18

Nº 19

Nº 20

Nº 21

Sugerencia: combinar patrones binarios y ternarios y variar el bajo a tiempo o sincopado en combinaciones múltiples.

Suggestion: combine binary and ternary patterns and mix on the beat and syncopated basslines

Entrada 3

3/4

E a

Entrada 4

3/4

E a

Entrada 5

3/4

E a

Entrada 6

3/4

E a > > >

Finales: simples o con bajo sincopado
Endings: simple or syncopated with bass

Final 1

3/4

E a E

Final 2

3/4

E a E

Bajo 1

Sugerencia: utilizar estos bajos en tiempo fuerte y en síncopas

Bajo 2

Bajo 3

Suggestion: use these bass patterns on the beat and syncopated

Bajo 4

sugerencia

EL COLÁS

Tema

Nº 1

Nº 2

Musical score for exercise Nº 2. It consists of two staves. The top staff is in common time with a treble clef, showing a sequence of eighth-note patterns. The bottom staff is also in common time with a treble clef, labeled "ossia" and showing an alternative eighth-note pattern. A vertical dashed line separates the two staves. The letter "C" is placed under the first staff, and "G" is placed under the second staff.

Final 1
Ending 1

Nº 3

Musical score for exercise Nº 3. It features two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The score consists of a single measure of eighth-note patterns. The letter "C" is placed under the first note of the top staff, "G" under the first note of the bottom staff, and another "C" under the last note of the top staff.

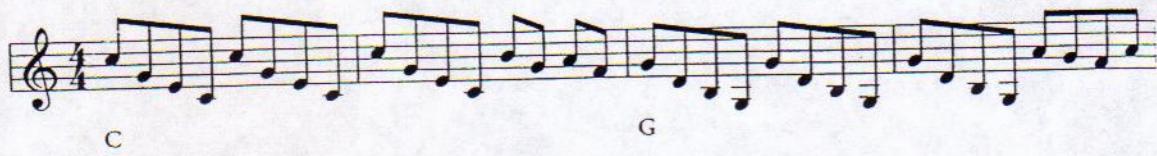
Final 2
Ending 2

Musical score for exercise Nº 3 ending 2. It shows two staves. The top staff has four measures of eighth-note patterns, and the bottom staff has two measures. The letter "G" is placed under the first note of the top staff, and "C" is placed under the last note of the bottom staff.

Nº 4

Musical score for exercise Nº 4. It consists of two staves. The top staff is in common time with a treble clef, and the bottom staff is in common time with a bass clef. The score includes measures with sixteenth-note patterns and some rests. The letter "C" is placed under the first note of the top staff, "G" under the first note of the bottom staff, and "C" under the last note of the top staff.

Nº 5



Nº 6



Nº 7

Musical score for exercise N° 7. It consists of three measures of 4/4 time. The first measure starts with a C major chord (C-E-G). The second measure starts with a G major chord (G-B-D). The third measure starts with a C major chord (C-E-G).

Nº 8



Final



LA TUZA

Nº 1

The musical score consists of two staves of music. The top staff is in treble clef and 3/4 time, starting with a measure of eighth notes. It features a repeat sign with 'C' above it, followed by a section with a basso continuo symbol (a bass clef over a horizontal line) and 'F' below it. The bottom staff is in bass clef and 3/4 time, starting with a measure of eighth notes. It features a repeat sign with 'C' above it, followed by a section with a basso continuo symbol and 'G' below it. Both staves conclude with a basso continuo symbol and 'C' above it.

ossia

Nº 2

Nº 3

Nº 4

Nº 5

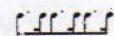


Nº 6

Handwritten musical notation for exercise N° 6. It consists of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The second staff starts with a treble clef and a 3/4 time signature. The notation includes various note heads and stems, with specific notes highlighted in blue. The notes are grouped into measures, with labels 'C', 'F', and 'C' placed below the staff. Measure 2 features sixteenth-note patterns with four groups of four, each group enclosed in a bracket with a '4' above it. Measures 3 and 4 feature sixteenth-note patterns with three groups of three, each group enclosed in a bracket with a '3' above it.

Sugerencia: tocar éste u otros patrones con ritmo

Suggestion: play this or other patterns with the rhythm



Nº 7

Handwritten musical notation for exercise N° 7. It consists of two staves. The first staff starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The second staff starts with a treble clef and a 3/4 time signature. The notation includes various note heads and stems, with specific notes highlighted in blue. The notes are grouped into measures, with labels 'C', 'F', and 'C' placed below the staff. Measure 2 features sixteenth-note patterns with four groups of four, each group enclosed in a bracket with a '4' above it. Measures 3 and 4 feature sixteenth-note patterns with three groups of three, each group enclosed in a bracket with a '3' above it.

LA GUACAMAYA

Tema

8va -

8va -

C

1 3 2 4

G

C

Musical score for piano, page 1, featuring two staves. The top staff is in treble clef and 3/4 time, with a dynamic instruction 'C' above the 3rd measure. The bottom staff is in bass clef and 3/4 time. Measures 1-6 show a repeating pattern of eighth-note chords and sixteenth-note patterns.

A musical score for two voices. The top voice, labeled 'G' with a treble clef, contains six measures of eighth-note patterns. The bottom voice, labeled 'C' with a bass clef, contains six measures of quarter-note patterns. The score concludes with a double bar line and repeat dots.

A musical score for piano, page 2, section C. The score consists of two staves. The top staff is in treble clef and 3/4 time, showing a continuous sequence of eighth-note patterns. The bottom staff is in bass clef and 3/4 time, providing harmonic support with sustained notes and occasional eighth-note chords. Measure numbers 1 and 2 are indicated above the bass staff.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (G major). The bottom staff uses a bass clef. Measures 1 through 10 are shown, with measure 10 ending on a double bar line. The music consists of eighth-note patterns and rests. Measure 10 concludes with a forte dynamic. The page number '10' is visible at the bottom right.

Nº 3

Las digitaciones sugeridas para este patrón de mano derecha pueden cambiarse a $\overline{1}12 - \overline{1}12$.

Algunos arpistas jarochos las utilizan dando al patrón diferentes acentos.

Suggested fingerings for R.H. patterns can be changed to $\overline{1}12 - \overline{1}12$ instead.

Some jarocho harpists use them to give the pattern different accents.

Nº 4

Sheet music for Exercise No. 5, measures 1-2. The music is in 3/4 time, treble clef, and G major. The first measure starts with a half note followed by eighth-note pairs. The second measure continues with eighth-note pairs. The third measure begins with a half note followed by eighth-note pairs. The fourth measure concludes with eighth-note pairs. The letter 'C' is placed below the staff in both the first and second measures.

The image shows two staves of musical notation. The top staff begins with a treble clef, a '3' indicating 3/4 time, and a 'Nº 6'. It consists of a series of sixteenth-note patterns: a single note followed by a group of three notes with a '4' below it; a group of four notes with a '3' above it and a '2' below it; a group of five notes with a '1' above it; a group of six notes with a '2' above it; a group of seven notes with a '3' above it; and a final group of eight notes with a '3' above it and a '2' below it. The bottom staff begins with a treble clef and continues the pattern of sixteenth-note groups, with a '4' below the first group and a '3' above the second group. The word 'ossia' is written near the end of the staff, followed by a small bracketed alternative ending.

Siquieres enlazar con un patrón que inicia sobre do.
If you wish to continue with a pattern starting at C

LA PALMA

Son original del grupo Mono Blanco

Tema

C F G C

Nº 1

3
3
V
G
C

G
1
2
3
1

1
2
3
1

C

Nº 2

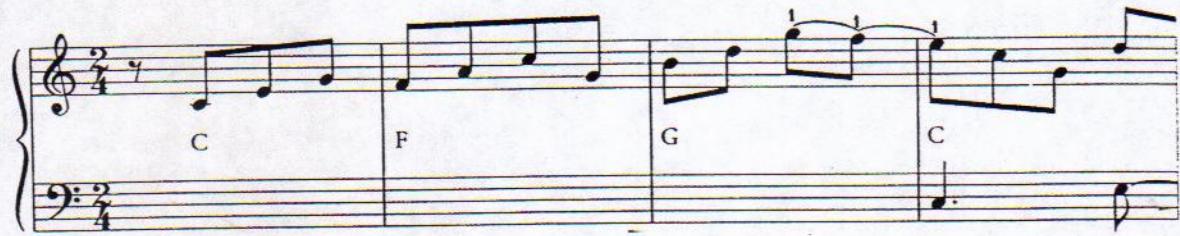
F
G
C
V

C
F
G

V
C
F
G

C

Nº 3



Muchos arpistas jarochos utilizan la digitación sugerida aquí.

Puedes probar otras como: 12123, 12312, 1234⁴, etc.

The fingering written here is used by many jarocho harpists.

You can try others: 12123, 12312, 1234⁴, etc.

Nº 4



ossia



Nº 5

Nº 6

Este patrón también puede tocarse con:
This pattern can also be played with:

octavas
octaves

terceras
thirds

sextas
sixths

acordes
chords

EL CHUCHUMBÉ

The image shows three staves of musical notation for a bandoneón or similar instrument. The top staff is labeled "Introducción" and starts in 2/4 time with a treble clef. It consists of two measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The middle staff continues the sixteenth-note pattern. The bottom staff begins with a measure of eighth-note patterns. All staves are in common time (indicated by a 'C') and feature a bass clef. The notation includes various fingerings such as 1, 2, 3, 4, and 3-2, and dynamic markings like 'z'. The piece concludes with a final measure ending on a C note.

Nº 2



Nº 3



Nº 4



bajo



repetición



final



EL CASCABEL

The musical score consists of three staves of music. The top staff uses a treble clef and a key signature of two flats, indicating B-flat major or A-flat minor. The middle staff uses a bass clef and a key signature of one flat, indicating E-flat major or D-flat minor. The bottom staff also uses a bass clef and a key signature of one flat, indicating E-flat major or D-flat minor. The music is in common time (indicated by '3'). The notation includes eighth-note patterns and rests. Measure numbers 'c', 'G', and 'c' are placed above the staves to mark specific measures.

Three staves of musical notation in G minor (two sharps) and common time. The notation consists of eighth-note patterns. The first staff starts with a G, followed by two measures of c, then a G. The second staff starts with a c, followed by a G. The third staff starts with a c, followed by a G.

1a var.

1a var. $\begin{array}{cccccc} \text{c} & & & & & \\ & \text{G} & & & & \end{array}$

2a var.

2a var. $\begin{array}{cccccc} \text{c} & & & & & \\ & \text{G} & & & & \end{array}$

1a var.

1a var. $\begin{array}{cccccc} \text{c} & & & & & \\ & \text{G} & & & & \end{array}$

2a var.

2a var. $\begin{array}{cccccc} \text{c} & & & & & \\ & \text{G} & & & & \end{array}$

LA MORENA

The musical score consists of three staves of music in 2/4 time, with a key signature of two flats. The top staff shows a treble clef and a bass clef, indicating a split keyboard. The middle staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The music features various chords and notes, with specific notes labeled with letters: 'c' and 'G'. The first staff begins with a forte dynamic. The second staff starts with a eighth-note pattern. The third staff begins with a eighth-note pattern.

Three staves of musical notation in G minor (two sharps) and common time. The top staff shows a melodic line with eighth-note patterns. The middle staff shows a harmonic line with quarter notes. The bottom staff shows a bass line with quarter notes. Measure numbers 'G' and 'c' are placed below the staves.

1a var. Melodic line in 3/4 time. The line consists of eighth-note pairs connected by vertical stems. Measure numbers 'c' and 'G' are placed below the staff.

2a var. Melodic line in 3/4 time. The line consists of sixteenth-note pairs connected by vertical stems. Measure numbers 'c' and 'G' are placed below the staff.

A musical score for 'La Cucaracha' in 3/4 time, G major. The melody consists of eighth-note pairs and sixteenth-note patterns. The first measure starts with a bass note followed by a treble note. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-6 show a similar pattern. Measures 7-8 show a continuation of the pattern. Measure 9 concludes with a final eighth-note pair.

- patrón m.i.

Bass clef, 1 flat, Common time

C G

A musical score for piano, page 1, variation 1. The score begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure consists of a bass note 'C' followed by a sixteenth-note pattern: a eighth note, a sixteenth note, a sixteenth note, a eighth note, a sixteenth note, a sixteenth note. The measure ends with a fermata over the eighth note.

LA INDITA

A musical score consisting of three staves of music. The top staff is in treble clef and common time (indicated by a '2'). It features a series of eighth-note chords. The middle staff is in bass clef and common time (indicated by a '3'). It consists of quarter notes. The bottom staff is also in bass clef and common time (indicated by a '4'). It features eighth-note chords. The score includes several key changes indicated by Roman numerals: 'C' at the beginning of the first section, 'G' at the start of the second section, 'F' during the second section, and 'G' during the third section. The first section ends with a repeat sign and a '1.' above the staff. The second section begins with a '2.' above the staff. The third section ends with a 'G' above the staff.



patrón - 1 m.i.

A musical score for a single instrument in 3/4 time. The key signature is C major (no sharps or flats). The melody consists of eighth-note chords. The notes are colored: the first four notes are blue, the next two are red, and the final note is orange. The bass line is simple, with notes in blue, red, and orange. The letter 'C' is written below the staff, and 'G' is written below the bass staff.

patrón - 2 m.i.

A musical score for a single instrument in 3/4 time. The key signature is G major (one sharp). The melody consists of eighth-note chords. The notes are colored: the first four notes are blue, the next two are red, and the final note is orange. The bass line is simple, with notes in blue, red, and orange. The letter 'C' is written below the staff, and 'G' is written below the bass staff.

var. m.d.

A musical score for a single instrument in 3/4 time. The key signature is G major (one sharp). The score features three staves. The top staff shows a continuous pattern of eighth-note chords in blue, red, and orange. The middle staff shows a rhythmic pattern of eighth-note groups. The bottom staff shows a rhythmic pattern of sixteenth-note groups. The letter 'G' is written below the staff.

EL TORO ZACAMANDÚ

A musical score for 'El Toro Zacamandú' consisting of three staves of music. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time (indicated by '3'). The notes are primarily eighth notes and sixteenth notes. Below each staff, there is a sequence of chords: C, F, G, C, F, G, C, F, G, C, F, G for the first staff; C, F, G, C, F, G, C, F, G, C, F, G for the second staff; and C, F, G, C, F, G, C, e, F, G for the third staff. The page number 66 is at the bottom center.



LA BAMBA

Tema

enlazar en dominante con el segundo compás de cualquier patrón
in dominant link with the second bar of any pattern

Nº 1

Nº 2

Nº 3

Nº 4

Nº 5

Nº 6

Nº 7

Nº 8

Nº 9

Nº 10

Nº 11

Nº 12

Nº 13

Nº 14

Nº 15

Nº 16

var. c/8as.

bajo 1

bajo 2

PATRONES DE CARRACA

Carraca Patterns

Nº 1

Nº 2

Nº 3

Nº 4

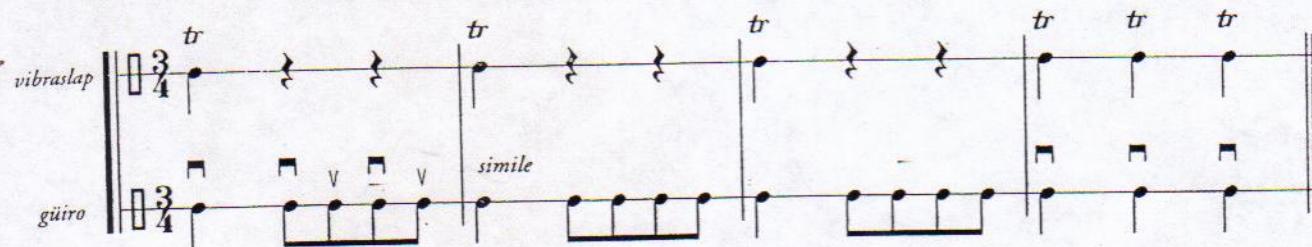
Sostener la carraca por el extremo angosto con la mano izquierda, y en la derecha un raspador para los dientes.
Hold the carraca at the small end with the left hand. In your right hand, hold a short rod to scrape the teeth.

tr = Golpe en la parte baja con el "talón" de la mano derecha
Hit the edge at the bottom with the «heel» of the right hand

▀ = raspar hacia abajo / downward scrape
 V = raspar hacia arriba / upward scrape

En algunos conjuntos jarochos sólo se utiliza un güiro. Aunque no existe un sustituto auténtico para el sonido de la carraca, la combinación güiro-vibrador se aproxima bastante.

In some jarocho ensembles, only a güiro is used. Although there is no real substitute for the carraca sound, the vibraphone-güiro combination is a pretty good substitute.



Patrones para pandero / Pandero patterns

Nº 1

Nº 2

Nº 3

Nº 4

Nº 5

tr = trémolo con el pulgar / thumb roll T = Pulgar / Thumb
 F = golpe con la yemas de los dedos / four fingers cupped together

Aquí se muestran sugerencias específicas para dos de los sones en la colección, para dar al ejecutante una idea del estilo.

Pueden improvisarse otros patrones siempre y cuando se adecúen al ritmo del arpa y la jarana.

Below are specific suggestions for two sones in the collection to give the performer an idea about the style.

Other patterns may be improvised as long as they fit with the harp and jarana.

EL TORO SACAMANDÚ

pandero

tanto

3/4 time signature. The pattern consists of vertical strokes (p) followed by pairs of horizontal strokes (tr). The pattern repeats four times. The first occurrence has a 'tr' above it, and the second occurrence has a 'tr' above it. The third occurrence has a 'tr' above it, and the fourth occurrence has a 'tr' above it.

para acompañar el canto
for vocal accompaniment

instr.

3/4 time signature. The pattern consists of vertical strokes (p) followed by pairs of horizontal strokes (tr). The pattern repeats five times. The first occurrence has a 'tr' above it, and the second occurrence has a 'tr' above it. The third occurrence has a 'tr' above it, and the fourth occurrence has a 'tr' above it. The fifth occurrence has a 'tr' above it.

para el zapateado
instrumental zapateado

LA MORENA

carraca

canto

3/4 time signature. The pattern consists of vertical strokes (p) followed by pairs of horizontal strokes (tr). The pattern repeats four times. The first occurrence has a 'tr' above it, and the second occurrence has a 'tr' above it. The third occurrence has a 'tr' above it, and the fourth occurrence has a 'tr' above it.

para acompañar el canto
for vocal accompaniment

instr.

3/4 time signature. The pattern consists of vertical strokes (p) followed by pairs of horizontal strokes (tr). The pattern repeats six times. The first occurrence has a 'tr' above it, and the second occurrence has a 'tr' above it. The third occurrence has a 'tr' above it, and the fourth occurrence has a 'tr' above it. The fifth occurrence has a 'tr' above it, and the sixth occurrence has a 'tr' above it.

para el zapateado
instrumental zapateado

RECETA
Recipe

CHILPACHOLE DE MARISCOS CAMARÓN, JAIBA Y PESCADO

(para ocho personas aproximadamente)

Ingredientes

1 k camarones frescos	aceite de maíz, cártamo o girasol	2 zanahorias
250 g de camarones secos	1½ jitomate	1 poro
2 chiles anchos	12 jaibas chicas enteras	1 manojo de hierbas de perejil, cilantro, laurel y tomillo atados con hilo de algodón.
1 rama grande de epazote	½ k filete de pescado cortado en cubitos	500 mililitros de vino blanco seco reducidos hirviendo hasta que se consuman a 250 mililitros
2 hojas de laurel	1 cebolla picada	
10 dientes de ajo pelados	1 cebolla entera.	
1 cabeza de ajo sin pelar		

Modo de Prepararse

Hervir las jaibas lavadas entre diez y veinte minutos con la cebolla entera, la cabeza de ajos sin pelar, las zanahorias, el poro y el manojo de hierbas atadas hasta que las jaibas cambien de color.

Limpiarlas con un cepillito, quitar el caparazón, romper las patas y sacar la pulpa.

Colar el caldo y apartar la pulpa.

Sacudir los camarones secos sin quitarles nada.

Tostarlos en comal a fuego muy suave.

Molerlos en seco en la licuadora.

En otro comal asar los chiles, los ajos y el jitomate, hasta que todo quede bien cocido.

Freir ligeramente en aceite la cebolla picada finamente.

Moler en la licuadora los chiles, los ajos, el jitomate asado y la cebolla frita.

Al camarón molido agregarle dos tazas del caldo de jaiba colado, el epazote, el laurel, y lo que se molío en la licuadora. Sofreir.

Agregar enseguida los camarones frescos limpios y el pescado cortado en cubitos de dos centímetros.

Dejar hervir hasta que el pescado y los camarones se hayan cocinado, agregando el vino blanco ya reducido.

Para evitar que la jaiba cocida se deshaga, agregarla sólo al momento de servir.

SEAFOOD CHILPACHOLE SHRIMP, CRAB & FISH

(eight servings approximate)

Ingredients

1 kilogram of fresh shrimps
250 grams of dried shrimps
2 dried peppers (chile ancho kind)
1 sprig of epazote (chenopodium ambrosioides)
2 leaves of laurel
10 unskinned garlic cloves

1 skinned entire garlic
corn oil
1 $\frac{1}{2}$ red tomato
12 small crabs
 $\frac{1}{2}$ kilogram of diced fresh fish
1 chopped onion
1 whole onion

2 carrots
1 leek
1 bundle of parsley, laurel, coriander and thyme tied together with a cotton (not a harp) string.
500 mililiters of white wine, reduced to 250 mililiters by boiling.

Procedure

Boil the cleaned crabs with the whole onion, the skinned entire garlic, the leek and the bundle of herbs for ten or twenty minutes until the crabs change their colour.

Brush the crabs, remove the shells, break the legs (theirs) and separate the meat inside.

Strain the broth and keep the meat.

Clean the dry shrimps without removing anything.

Toast them at low heat. Blend them dry.

In another pan toast the peppers, 10 unskinned garlic cloves and the tomato until all is well cooked.

Fry lightly the chopped onion in corn oil.

Add 2 cups of strained crab broth to the blended dry shrimps, as well as the chenopodium, laurel and toasted ingredients already blended. Fry this mixture.

Add the fresh clean shrimps and diced fish.

Let boil until shrimps and fish are cooked, adding the reduced wine.

To keep the crab meat from coming apart, add it to the dish only when serving.

CURRICULA

Résumés

MERCEDES GÓMEZ

Mercedes Gómez ha tenido contacto con la música bajo techo, y a ciclo abierto.

Primeramente como estudiante en el Conservatorio Nacional de Música y en la Escuela de Perfeccionamiento Vida y Movimiento de la Ciudad de México; con Marjorie Tyre, Marian Shaffer y Mimi Allen en los E.U.A. y Nicanor Zabaleta en España; posteriormente como Arpista Principal de la Orquesta del Estado de México, Orquesta Sinfónica del Palacio de Minería y OFUNAM; como integrante, junto con Lidia Tamayo, del dúo *Do-Zarpas* (organizador de tres Encuentros Estudiantiles y dos Encuentros Latinoamericanos de Arpa); y como maestra en el Conservatorio Nacional de Música y en la Escuela Superior de Música de México.

En segundo término, recibió su primera gran lección, lo que se llama una *primera gran lección*, en verdes tierras veracruzanas, de manos de don Mario Vega, un bisabuelo sabio, quien al lado del río, con una lata de sardinas vacía, pedacitos de madera y cuerdas de metal, construía una pequeña jarana para un niño que sin saberlo continuaba por quinta generación una rica tradición musical.

Desde entonces trata de abrir bien ojos, oídos y corazón, para dejar que toda música entre por sus huesos como humedad por tallo de caña.

OCTAVIO VEGA

Nació en Boca de San Miguel, municipio de Tlacotalpan, Veracruz, en el seno de una familia de músicos campesinos por cinco generaciones.

Estudió hasta el sexto grado de primaria en la escuela de su pueblo.

Ha participado desde niño acompañando a su abuelo don Mario Vega y a su padre don Andrés Vega en fandangos, integrándose poco a poco al grupo *Mono Blanco*, al que pertenece desde 1986, cuando decidió dedicarse a la música profesionalmente.

Con *Mono Blanco* ha realizado alrededor de seiscientas presentaciones, entre fandangos y conciertos didácticos, grabaciones y giras en varios países del mundo como España, Cuba, Francia, Holanda, Corea del Norte, E.U.A, Suecia y Bélgica.

Como integrante de *Mono Blanco* y de manera independiente realiza talleres itinerantes de ejecución de arpa jaroche, jarana, requinto y zapateado en las casas de cultura del estado de Veracruz, así como en Monterrey y la Ciudad de México.

Ha impartido cursos en San José, Berkeley, Richmond y San Francisco, California, E.U.A.

De 1988 a 1992 dirigió los talleres de arpa y jarana del Instituto Veracruzano de Cultura.

Se dedica también a la fabricación de instrumentos tradicionales jarochos.

MARIAN SHAFFER.

Marian Shaffer recibió su licenciatura en Artes del Stephens College, graduándose *summa cum laude* en la especialidad de piano y arpa.

Estudió ambos instrumentos durante un año en la Academia de Música y Bellas Artes de Viena, recibiendo la beca Fulbright para continuar sus estudios en Colonia, Alemania. Actuó con la Compañía de Opera de Colonia y con varios grupos de música de cámara en la región de Colonia-Bonn.

Posteriormente regresó a Memphis, Tenn. como Maestra Adjunta de piano en la Universidad Estatal de Memphis, recibiendo su maestría en 1974 de esta universidad. La Mtra. Shaffer ha sido miembro de la Orquesta Sinfónica de Memphis desde 1974, tocando cuatro temporadas como Pianista y 17 como Arpista Principal.

Es Maestra en la Universidad de Memphis, en Rhodes College, Escuela Hutchison y en Sewanee Summer Music Center.

FRANK SHAFFER.

Frank Shaffer recibió su Licenciatura en Ciencias de la Educación de la Música de la Universidad de Duquesne, Pittsburgh en 1971, su Maestría en Música en la Universidad de Yale en 1973, una Maestría en Artes Musicales en la Universidad de Yale en 1975, y un Doctorado en Artes Musicales en 1980.

Ha sido percusionista en la Sinfónica de Bridgeport, la Sinfónica de Pittsburghs, el Sewanee Summer Music Center, en el Teatro de Repertorio de Yale, Aspen Philharmonia y de la Orquesta del Festival de Aspen entre otras.

Ha escrito artículos y composiciones para percusionistas, y es miembro del West TN School Band and Orchestra Association, de la Federación Americana de Músicos, de la Sociedad de las Artes Percusivas, y de la Conferencia de Administradores de Personal de Orquesta.

MERCEDES GÓMEZ

Mercedes Gómez has lived in contact with music indoors as well as under open skies.

Her indoor activities started as a student at the Conservatorio Nacional de Música, and continued at the Escuela de Perfeccionamiento Vida y Movimiento in Mexico City; with Marjorie Tyre, Marian Shaffer and Mimi Allen in the U.S.A. and Nicanor Zabaleta in Spain. She has been principal harpist with the Orquesta Sinfónica del Estado de México, the Orquesta Sinfónica del Palacio de Minería and the OFIUNAM. With Lidia Tamayo she is a member of the *Do-Zarpas* duo, responsible of the organization of three Student Harp Encounters and two Latin American Harp Encounters. She is a teacher at the Conservatorio Nacional de Música and at the Escuela Superior de Música of Mexico.

Under Mexican open skies she received her first great lesson, a real *first great lesson*. It was given in the verdant state of Veracruz near a river, from Don Mario Vega, a wise great grandfather who constructed with wooden pieces, metal strings and an empty can of sardines, a small *jarana* for a young boy who unaware of the importance of it was continuing a spicy musical tradition for a fifth generation.

Since then, she tries to keep her ears, eyes and heart wide open to allow music to enter her bones as moisture runs through sugar cane.

OCTAVIO VEGA

Octavio Vega was born in Boca de San Miguel, Tlacotalpan Municipality, Veracruz, in a family of peasants where musical tradition goes back to five generations.

He studied primary school in his hometown.

Since very young, he has participated in fandangos accompanying his grandfather don Mario Vega and his father don Andrés Vega, gradually becoming part of the *Mono Blanco* group since 1986.

With *Mono Blanco* he has participated in 600 performances including fandangos, didactic concerts, recordings and tours in various countries like Spain, North Korea, U.S.A., Sweden and Belgium.

As a member of *Mono Blanco* he has participated in journeying workshops both playing and teaching the *jarocho* harp, *jarana*, *requinto* and *zapateado* in Veracruz, Monterrey and Mexico City; and in San José, Berkeley, Richmond and San Francisco, California in the U.S.A.

From 1988 to 1992 he directed the harp and *jarana* workshops at the Instituto Veracruzano de Cultura.

He is also dedicated to the construction of traditional *jarocho* instruments.

MARIAN SHAFFER

Marian Shaffer received her Bachelor of Arts Degree from Stephens College, graduating *summa cum laude* in both piano and harp.

She studied both instruments for a year at the Vienna Academy for Music and the Performing Arts, and then received a Fulbright Scholarship for further study in Cologne, Germany. While in Cologne she performed with the Cologne Opera Company and with various chamber music groups in the Cologne-Bonn area.

She then returned to Memphis, Tenn. as a graduate assistant in piano at Memphis State University and received her M.A. in 1974. Ms. Shaffer has played with the Memphis Symphony Orchestra since then, four seasons as pianist and seventeen seasons as Principal Harpist.

She is on the faculty at the University of Memphis, Rhodes College, Hutchison School and the Sewanee Summer Music Center.

FRANK SHAFFER

Frank Shaffer received his Bachelor of Science degree in Music Education at Duquesne University, Pittsburgh in 1971, his Master's degree in music from Yale University in 1973, a Master of Musical Arts degree from Yale University in 1975, and a Doctor of Musical Arts degree in 1980.

He has been a percussionist with the Bridgeport Symphony, Pittsburgh Symphony, and the Sewanee Summer Music Center, at the Yale Repertory Theater, Aspen Philharmonia and Aspen Festival Orchestra among others.

He has written articles and compositions for percussionists, and is a member of the West TN School Band and Orchestra Association, American Federation of Musicians, the Percussive Arts Society and the Orchestra Personnel Managers Conference.

He is currently Associate Professor of Percussion at the University of Memphis and Principal Timpanist with the Memphis Symphony.

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FRANK SHAFFER

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Este trabajo está dedicado a los músicos
que tocan bajo los árboles

*This work is dedicated to musicians
who play under the trees*