AN ABSTRACT OF THE THESIS OF

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The goal of this study is to elucidate the similarities between the grammar of oral folk music and oral language grammar through field examples from Grupo Kultura, a group of neo-Latin American musicians in the mid-Willamette Valley area of Oregon.

The linguistic analysis of oral folk music explores textual and contextual issues which serve to highlight the need to include such forms of communication as music in an expanded view of "language." It suggests both fluid and non-fluid boundaries between spoken language and oral folk music. Of particular emphasis are the potential ability of music to express deep emotional content in music and the possible decoding of that content's musical meaning.

Data was collected through ethnographic interviews and participant observation.

The Similarity of Texted Musical Grammar to Oral Communication: Exploring Grammar, Text and Content with Examples from Fieldwork with *Grupo Kultura*

by

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Tere Lynn Herrera, Author

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CHAPTER 1
INTRODUCTION

The central goal of this thesis is to elucidate the similarities between the structure and function of spoken language and musical communication, specifically oral or folk music because it appears to most closely approximate the grammar of speech. The means to accomplish this research is the fieldwork technique of participant observation with Grupo Kultura, a small group of musicians who perform in the neo-Latin American musical tradition in the mid-Willamette Valley, Oregon. The next step is a comparison of the fieldwork data with theoretical scholarship in the fields of linguistics and language and music. After careful, modest linguistic structural analysis, this thesis explores the emotional expressiveness of oral folk music that may not be possible in spoken language.

Lord and Parry's text, *The Singer of Tales* (1960) is an early seminal study in the area of language and music. Its study of Yugoslavian epic folk songs effectively documents the linguistic and contextual parameters of the oral musical event. Lord and Parry describe a process of learning a "specialized poetic grammar . . . " in which "The singer's grammar is like any language. The speech is not memorized nor mechanical. The singer sings it freely." (Lord, 1960: 36)

The way the musicians learn to play music is analogous, they conclude, to the way that people learn to speak a language. In my field studies with *Grupo Kultura*, who perform "neo-Latin American folklore music."[1] and who is the focus of this thesis, I arrived at the same conclusion.

My findings support the conclusion that folk music has a structure and function similar to oral language communication. Each context shapes the music by creating linguistic parameters that help the audience to understand the communication. The structural continuity suggests that speech and music, as forms of communication, have similar functions. To the extent we understand the overlapping relationship between these two oral cognitive categories, we can potentially better understand the relationship between cultural representations of human thought (e.g., coding systems) and the meaning(s) they impart. A particularly unique focus of this thesis is folk music as a category of performance which can enhance the ability of anthropologists, folklorists, and ethnomusicologists to more effectively represent, via cultural coding systems, the human emotional life.

The neo-Latin American folk origin of *Grupo Kultura*'s music makes them an ideal source for testing the premise that oral performance of music has a grammatical structure and function that is similar to spoken speech, a similarity rich in descriptive and theoretical potential. In addition to playing a variety of musical styles, the neo-Latin American musicians always perform, as other folk musicians

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[1]The group refers to the music it performs as "Neo-Latin American folklore music." Please see appendix A for a detailed description of this style of music.

often do, without written text, score, or parts. *Grupo Kultura*'s music encompasses Latin American folk styles from various Latin American countries, so any oral text is sung mostly in Spanish. In neo-Latin American folklore music, the possible contexts are more numerous than those of specific Latin American musical styles, thus *Grupo Kultura*'s music is accessible to a wider audience. The group members' ability to negotiate between different styles, especially with the absence of a written text, clearly suggests that they have created, understand and have a facility in a specialized language.

My field research can potentially be useful in encouraging further study and research in the field of music and language. While there are numerous untapped subtopics in this field, and the focus of my thesis is narrow, it can function as a model for more comprehensive linguistic studies of music.

CHAPTER 2

THE ETHNOGRAPHER AS PARTICIPANT OBSERVER

This chapter focuses on research methods and provides a general framework for an analysis of Latino music in the Mid-Willamette Valley, Oregon area and of *Grupo Kultura*, in particular. It begins with a description of my research methodologies. An examination of the recent history of Latino music in the Mid-Willamette Valley, Oregon follows. It concludes with a description *Grupo Kultura*.

METHODOLOGY

The fieldwork methodology that informs this thesis is participant observation. Participant observation was selected, because of (1) its applicability to the musical performance context and related other social contexts and (2) its ability to position the performers in the role of teacher and the researcher in the role of learner. Participant observation is a research method in which the researcher becomes an active participant in the context. Its purpose is to build a rapport with the participants, and to become more of an insider in the context.

As an insider, I was able to become deeply emerged in the culture both as a participant and observer. This is not an easy balance to maintain. The group members at times were quite aware of my objectification of them, an understandable

source of discomfort. It was essential, however, to maintain a degree of detachment because I was there to study them. Participant observation facilitates the probing of deep cultural structures[2] that even the musicians could not articulate, such as grammatical rules of language.

James Spradley's (1979) text *The Ethnographic Interview* is especially useful to participant observation because it provides detailed instructions about the ethnographic interview process. Spradley's methodology emphasizes clarity and careful analysis which facilitates an understanding of the framework of culture. Ethnographic interviewing is designed to minimize the researcher's transition from an "outsider" to an "insider" understanding of a culture. The open-ended interviewing structure sets up a relationship that encourages a reciprocal sharing of knowledge between group members and the interviewer. It is also an excellent descriptive tool. For example, it lends itself to such general, non-leading questions as: "Could you please describe your experiences with 'playing music.'" The use of non-leading questions provides answers and information that the researcher might not elicit otherwise. The answers to non-leading questions are rich in description, which yields clues to deep cultural structures.

Another text, *Anthropological Research: The Structure of Inquiry* (Pelto and Pelto) is useful because it provides a broad range of both quantitative and

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[2] This is a term used by Clifford Geertz in his text, *The Interpretation of Culture* (1973). Geertz proposes that deep structures compose culture, an idea originally from Claude Levi-Strauss (1966) who viewed these deep structures as stock, predetermined patterns.

qualitative anthropological research methods. Within the range of these research methods, it became clear that participant observation was the best choice. Additionally, Pelto and Pelto demonstrated how theory arises out of research.

Gaining experience in the context was helpful in exploring *Grupo Kultura*'s perception of the context. For example, as a participant observer I attended practices and performances, becoming a member of the audience or a "groupie," as one band member began to call me. During the 1997 performance seasons, the group eventually invited me to perform with them. My experience appears as personal comments and observations throughout this thesis.

In order to develop rapport with the group members and an understanding of the variety of contexts in which they perform, it was important to view *Grupo Kultura* multiple times. I have observed the group fourteen times in public and private performances, and four times in practice sessions. Additionally, I had several formal and informal phone interviews with band members, as well as informal discussions with them. I also performed with the group on two occasions. During the summer of 1996, at one of *Grupo Kultura*'s informal performances at their friend's house, I played the percussion parts, using my hands on the wood floor of an outside deck. The group again invited me to perform at their May 5, 1997 performance at Willamette University, Salem.

As a participant observer, I was able to spend time talking informally with group members. I could observe them in a performance or practice, share a meal or

something to drink with them, and begin to know them personally. These multiple levels of interaction were important in building a rapport and providing a more holistic view of the group members and their musical culture. As I watched them teach each other songs, I learned the structure of each song, as well as its function. After observing *Grupo Kultura* in performance a few times, the overall type of style and song structure that the group preferred became clear.

It is helpful, as recommended by Ruth Finnegan (1992) in her text, *Oral Traditions and the Verbal Arts: A Guide to Research Practices*, to use a small tape recorder to tape record performances, and when possible, interviews. Photography and video recording of a performance are useful tools as well. The recording devices capture the group members precise words, music and/or action(s). Precision is essential for careful field research analysis and for accurate examples and quotations. At times, I recorded my own thoughts and personal observations into a tape recorder after attending a performance or interviewing someone.

There is an extensive body of literature on ethnographic methods: Pelto and Pelto (1979), Spradley (1979, 1980), Dolbert (1982), Werner and Schoepfle (1987), Russell (1988) to name a few. Given the time constraints of this thesis project, I chose to emphasize those studies which were most useful to the focus of my thesis, and to theories about music and language.

RECENT HISTORY

This thesis evolved out of a project with the Oregon Folk Arts Program.

In recent years, there has been an increase in the number and variety of Latino bands in the Mid-Willamette Valley in Western Oregon. This is not surprising, as cities in these areas, like many other larger cities in Oregon, have growing numbers of Latinos. The number of people in this category has increased from 2% of the population to 4% of the population between 1980 and 1990 (U S. Census-Oregon, 1990).

As the Latino population has increased, their native music has become more visible and accepted in the Mid-Willamette Valley. Latino cultural artifacts, such as music, became commodified and sold to the masses. Stores selling "Latino" goods or foods and restaurants serving "Latino cuisines," have gained greater popularity. "Latin American" restaurants, particularly those equipped with stages, provide a place for "Latin American" artists to perform. As a result, more Oregonians have had an opportunity to be exposed to Latin musical groups.

"Latino" specific performance venues reflect communities and community locations where Latino music is accepted. Venues also provide insight into the demographics of the audience. With the increase in Latino music in Oregon, there are many places where Latino music can be heard. Festivals such as the three-day Woodburn Fiesta Mexicana in August, the first of which was held in 1964, and the

two-day Eugene Fiesta Latina in May, the first of which was held in 1992, are two events solely celebrating Latino music.

A representative from the Oregon State Fair states that efforts to hire Latino groups have been ongoing since 1990. I contacted several of the county fairgrounds in the mid-Willamette Valley: Clackamas, Washington, Polk, Yamhill, Marion, Benton, Linn, and Lane regarding the history and current numbers of Latino musicians or musical groups that perform at their respective county fairs. In most counties, there has been a concerted effort to support Latino musicians or musical groups since 1989-1993. In Washington County, for example, the fair has hired Latino groups to perform on their small stages since 1989, and has had a Hispanic Day on its main stage since 1994. Other county fairs have reported having had Latino groups performing on their small stages.

Latino music groups are often hired to perform at restaurants and bakeries, universities and colleges, and other organizations. They perform for weddings, for benefits, as business entertainment, and to perform for dance companies.

Groups also rent spaces to perform at in places such as Oddfellows Hall in Corvallis. In addition, some groups perform at private parties for their friends and/or family. In some cities, such as Portland, Oregon or San Francisco, California, groups may choose to perform on the streets for donations. Groups can be seen performing both indoors or outdoors. In most of these contexts, with the

exception of private parties, audiences mainly sit and listen, though sometimes audience members will dance.

As a result of federal and state policies and funding allocation, statewide and regional folk art institutions have been seeking out, interviewing, and promoting Latino folk musicians as well as other folk artists. Their purpose is to highlight these artists and to encourage their continued existence.

In a project for the Oregon Folk Arts Program and the Mid-Willamette Valley Arts Council[3], I located and documented the names and styles of performers and groups of Latino music, and their location in the Mid-Willamette Valley. My goal was to start a database of these musicians so that the Oregon Folk Arts Program could invite these musicians to perform at various festivals and interview them about their folk art form. Much of my initial time was spent searching for Latino musicians and cataloging basic information about them. The end product of my project was a comparative report, in which I identified the names, addresses, phone numbers, and style of music played for several Latino musicians and groups. Groups from Woodburn, Salem, Corvallis, and Eugene were included in this report. I attended two major festivals, for a total of twenty hours. I attended two other performances, for a total of three hours. In addition, I conducted informal and formal interviews with four Latino musicians and had numerous informal conversations with other Latino musicians and people who hire them. It became

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[3] The Mid-Valley Arts Council is a regional arts organization funded by private, public, and earned income whose purpose is "to initiate and support arts and community activities within" the mid-Willamette Valley.

apparent that a variety of types of Latino music exist. However, my findings do not represent all types of Latino music nor all persons involved in Latino music in the Mid-Willamette Valley.

GROUP VARIETIES

The existence of a variety of groups and an opportunity to observe them underscored the similarities and differences between different styles of music. Through informal interviews, the performers and/or the audience categorized each group according to its style. The styles form the following categories:

I. Groups performing only Mexican music

A. Groups with little or no electrification, no keyboards and more traditional repertoires
1. norteno [4]
2. ranchera
3. mariachi

B. Groups with electrification and contemporary/popular music
1. tejano
2. tropical
3. banda
4. cumbia

II. "Neo-folklore" groups performing folkloric music from "Latin American," "Caribbean," "Central American," and "South American" countries

A. Bands that perform only "cover" songs (songs that other artists composed) and who identified themselves as "neo-folklore" (*Grupo Kultura* falls into this category)

B. Bands that perform some cover songs and some original songs

[4] For detailed folk definitions, see Appendix A.

Parallel to the expansion of places and events where Latino music can be heard is the growth and numbers of groups that perform Latino music. One such group, *Grupo Kultura*, whose members rehearse in Salem, Oregon weekly to biweekly with the exception of their winter break, is the focus of this study. They were chosen for the type of music that they perform, their strife to promote their music and messages within it, the friendliness and honesty of the group members, and the willingness of the group members to participate in this thesis study.

GRUPO KULTURA

Grupo Kultura performs music from a variety of Latin American countries. Most of their music involves the singing of a text as well as playing instruments. *Grupo Kultura*'s current group members live in the Oregon northwestern Willamette Valley cities of Portland/Vancouver and Salem. They have musical practices between these cities on a rotating basis. During the performance season, they practice twice weekly and perform up to several times a month, mainly in the mid-Willamette Valley area. Every spring the group's membership changes, with new musicians seeking to join the group and auditioning. Each new group member brings experience with different musical styles of communication. The group then take their separate experiences and weave a collective set of styles to formulate a pan-Latin American musical grammar structure.

CHAPTER 3
ORAL MUSIC AS A LANGUAGE: AN OVERVIEW OF THE ANTHROPOLOGICAL RESEARCH

Since the 1950's, there has been a strong history of anthropological research on subjects within the broad topic area of music and language. The origins of the theoretical thinking, in this area, come from linguistics, specifically from scholars such as Roman Jakobson, Franz Boas, Edward Sapir, and G. Herzog. Jakobson, in particular, argues that music is a vehicle to understanding language because when one performs music, one is freed of the grammatical blinders that impair vision when speaking everyday language. Modern ideas about language and music are rooted in the linguistic research of the late 1800's and early 1900's. This includes a range of topics, from the musical equivalent of the linguistic concept of a phoneme[5], to the 1970's - 1980's mixes of "cognitive, structuralist, semiotic, symbolic, hermeneutic, historical, and praxis approaches in cultural and social theory" (Feld and Fox, 1994:38)[6]

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[5] A phoneme is the smallest distinctive unit of sound (Fromkin and Rodman, 1988). Roman Jakobson was the first researcher to explore the musical equivalent of a phoneme (Feld and Fox, 1994).

[6] Feld and Fox present an excellent survey of historical and current research in the field of music and language. They included 379 citations for articles in their 1994 study.

LANGUAGE AND MUSIC THEORY

Feld and Fox describe and discuss five main branches of thought and research about language and music. These are (1) music as language, (2) language in music, (3) music in language, (4) language about music, and (5) music about language (Feld and Fox, 1994: 26).

In addition, the authors state that the predominate thinking in the field of language and music historically fits into one of two fundamental categories: (1) an absolutist viewpoint, focused on musical meaning as derived only from patterns of grammatical structure or (2) a referentialist viewpoint, which basically theorizes that music is a symbol for "extramusical (linguistically translatable) concepts, objects, etc . . . implying the possibility of a musical semantics." Another more marginal viewpoint, the expressionist, is sometimes eclectically integrated with one of the fundamental categories. The "...expressionist position ... holds that music communicates (whether syntactically or referentially) within the domain of human emotion, by contrasts with language's capacity to communicate about conceptualization." The emphasis is on ". . . the main positions in the musical meaning debate oversimplify the communication complexity and interpretive density of real and verbal experience." (Feld and Fox, 1994: 28)

In other words, the fundamental positions do not view the intertwining of music and its text holistically, and they basically emphasize the Western dichotomy framework of opposites in theoretical thought.

The fundamentalist positions as well as expressionism have been empirically challenged and, as Feld and Fox note, refuted by several scholars. The expressionist position is nonetheless important because it introduces the idea that music communicates emotion more effectively than spoken language.

The current "music as a language" research focus is tripartite: music as language, music in language, and music about language. There are two main prongs of theory and research in the branch of music as language: (1) "application of formal analytic linguistic models to music" and (2) "research into the phenomenological intertwining of musical and linguistic phenomena in four areas: musical speech surrogate, the musical structuring of linguistic supra-segmentals, verbal discourse about musical meaning, and song texts." From these a rejuvenated field of psycho musicology developed. The current anthropological focus within the field of music and language, is "the particular cultural functions of music in relation to language and other communicative modalities." The authors suggest that future research endeavors need to focus on combining the cognitive approaches with other appropriate social science research. (Feld and Fox, 1994: 30.)

Within the language in music branch, the emphasis is on interweaving of text in communicative situations. One particularly interesting aspect is, "comparisons between the poetic organization of song texts and the musical structure of their setting; and the linkages of text and tune in compositional formulae. . ." (Feld and Fox, 1994: 31)

The joint examination of music and text is not only more comprehensive, but is essential for holistic research involving the context or performance event.

Research on music about language, which began in the late 1970's, explores how people talk about music and the relationship between talking about music and talking about other types of human knowledge. Feld and Fox (1994: 29) describe music about language as an area of study that involves "the transposition of linguistic tonal and temporal contours to surrogate articulatory modes, like humming, or whistling, or musical media like drums or flutes." This interpretation could infer that musical instruments play a translation of spoken or other forms of language communication, whatever a person would have communicated through speech, braille, sign language, written words, Morse code, a computer language, a stop sign, etc . . . s/he communicates through music. According to Feld and Fox (1994: 32), "These analyses argue for the abstract and pragmatic ways music and verbal experience are intertwined in the dialectical processes of emergence, maintenance, and change in social life." By this statement they clearly indicate that music, text, and context are interrelated.

Feld and Fox also state that there has been a shift in comparative studies of music and language from "How sound reflects social structure," which originated from the Sapir-Whorf hypothesis of language and culture reflecting one another (Whorf, 1973) to (1) "How musical performance embodies and articulates social imagination and practices" and (2) How sonic organizations are total social facts,

saturated with messages about time, place, feeling, style, belonging, and identity." (Feld and Fox, 1994: 38)

They finish their article, by recognizing a need for

> "deeper exploration of polysemous, associative, iconic, presentational, ostensive, reflexive, ludic, emotive, and embodied dimensions of sociability. Music's poetic de-referentializing of language heightens the symbolic efficacy of its affecting discourse, making it a sensitive gauge of both traditional and emergent forms of sociability and identity, and a key resource in both the construction and the critical inversion of social order . . . " (Feld and Fox, 1994: 43)

This suggests that since music can break down the barriers of "language," its pure emotional content transcends cultural barriers.

The language and music relationship in this study involves: (1) music as language, (i.e. basic grammar, phonemes, syntax, etc . . .), (2) music in language (the intertwining of music and text which are treated as a combined language) and (3) music about language (the literal translation of language into musical form and how it comments on other types of knowledge within the context). In this instance, knowledge could include social issues, economics, politics, religion, etc. In essence, the emphasis is on local, context bound situations. This tripartite approach of treating music, text, and context identifies the contextual limit of musical linguistic parameters.

APPLICATION OF THE THEORETICAL IDEAS

This study applies linguistic analysis to *Grupo Kultura*'s music. Sketches of a musical grammar begin to emerge. The musicians themselves cannot describe this grammar.

As with other languages which are learned through habitual use, context specific reproduction is not dependent on a conscious knowledge of its rules. Thus to ascertain these unwritten and unspoken rules, a careful study of patterns of group interactions became necessary. Multiple levels of feedback were explored: how the group members believe the audience perceives the group, the audience's actually perception of the group, and what the audience believes that the group is attempting to communicate. Given the complex structure of this thesis and the extensive research demands involved in creating a written grammar, it represents a modest, yet very focused approach to the study of musical grammar.

CHAPTER 4: MUSIC AS GRAMMATICAL TEXT

There is substantial evidence of similarities between the linguistic structure of grammar and the notational structure of oral folk music. (Fromkin and Rodman, 1988)

Comparative linguistic and musical examples from field research with *Grupo Kultura* supports this observation. Identifying these similarities requires a systematic exploration of music through a limited number of linguistic terms and concepts. In order to determine the continuity between the linguistic structure of grammar and the notational structure of music, aspects of grammar and its subfields must be explored because communicators cannot consciously articulate the rules.

Grammar, the overall structure of language, is the ability to create language and it "...represents our linguistic competence. To understand the nature of language, we must understand the nature of this internalized, unconscious set of rules, which is part of everyday language." (Fromkin and Rodman, 1988: 13) Within grammar, there are the four subfields of (1) **phonology**: the system of sounds, (2) **semantics**: the system of meanings, (3) **morphology**: word formation, and (4) **syntax**: sentence formation. (Fromkin and Rodman, 1988: 27)

In beginning the technical linguistic analysis of *Grupo Kultura*'s folk music, with examples from the literature and fieldwork, it is necessary to determine whether

music fits the criteria of the universal rules of language. (Fromkin and Rodman, 1988).[7]

To test my hypothesis that oral performance music is a form of language, I substituted the word "music" into the universal rule for languages list, wherever the authors used the word "language." The ease and accuracy of this substitution; suggests important empirical implications.

One specific rule, for example, is "language changes over the course of time and words change meaning" (Fromkin and Rodman, 1977: 15). The substitution is, "***music*** changes over the course of time and ***musical elements***[8] change meaning. This statement demonstrates the flexibility of music.

Hector, the founding member of *Grupo Kultura*, speaks about changes of instrumentation and performance practices:

> Hector: *The ... indians invented the ... charango ... which is the little ... guitar ... the five course ten string guitar which you see .... that's the sound you hear everywhere. ... they invented that. But this is Columbian ... after the Spaniards got here. They didn't have stringed instruments before then. All they had was percussion ... so there's <u>that</u> element which modernized it. And then ... other things would gradually change the song, even from ... 1920 until now. I've heard ... old recordings of ... the ... Condor Pasa. It just doesn't sound the same any more.*

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[7] See Appendix B for my application of the term "music" to Fromkin and Rodman's (1988) list of facts pertaining to the universal rules of languages.

[8] Musical elements include the pitches, dynamics, rhythm, the type of or timbre of the instrument used, or a combination of these. They denote an idea, much like a word.

Hector consistently emphasizes the flexibility of the music his group plays:

> Hector: *Grupo Kultura started out with an 'eclectic' sound. A couple of our elements were more influential to us in 1995. One of them's gone. So we're ... gonna go back into our eclectic sound and ... mainly we were doing ... dance music, but it was the Andean dance music. ... we have some llaravi's, which are very soulful songs .... they take bits and pieces from this, that they hear, and they make melodies. And some of the songs are ... a hundred and fifty years, even two hundred years old. And ... then they just evolve and evolve and evolve.*

and Hector discusses the group's flexibility in choosing music with Antonio, another member of the group:

> Hector: *Well, we all choose it. ... It's a very ... democratic group."*
>
> Antonio: *Like ... if he had a song that he likes, he'd take it to the group and then we listen to it and then we practice and then we make our own arrangement of it. Then if I don't like that thing, I say, "How about this." Anyone can bring any song. Sometimes I might not like one song, but you like ... because"* [of] *"whatever reason. But we are very democratic. He likes it .. we play it. I have"* [chosen] *"a song, sometime he might don't like it very much, but he says, "Okay, let's do it.*
>
> Hector: *And then you get into it after ... because"* [you have] *"your arrangement and it becomes fun anyway.*

Flexibility in choosing which arrangements to perform has allows *Grupo Kultura* a sense of fluidity, an important component of deep grammatical structure.

To further underscore the theme of musical flexibility, it was helpful to consider two widely used grammar models: **descriptive** and **prescriptive** . (Fromkin and Rodman, 1988)

A descriptive model describes a group's "basic linguistic knowledge," (Fromkin and Rodman, 1988: 13) allowing the group to promote their own grammar without the imposition of an outside group. A prescriptive model describes grammar that is taught by one person or group of people to another with the imposition of a relatively fixed form. Applying these grammar models to music, it becomes apparent that Western Art music, for example, is mostly prescriptive grammar. Students of Western Art music are taught to read a graphic representation of music and perform it in a very specific way.

Grupo Kultura does not follow a prescribed grammar, but is more flexible. A musical structure exists, but it is not fixed. Lord (1960: 26) describes this occurrence as, "the freedom with which he" [the performer] "moves in his tradition."

Hector speaks about Grupo Kultura's flexibility when forming the musical structure of a song:

> Hector: ... *we hear it" [the song] "and then we ... find out what the structure is of the song ... and the different measures. And then we start making the arrangements like if ... we're gonna change ... the pipes to... flutes, we start figuring out ... how to give the person time to switch from the flute to the pipes or vice versa. And then we figure out all the instrumentation to it. We do listen*

> *wrong then everybody else will get on their case and say, 'Na, na, you got it wrong. It's like this.' And so then we get back on the track again. ... sometimes it's a little bit rough working a song out, but then we always work it through.*

The absence of a fixed structure suggests a closer connection between oral performance music and spoken language.

Groups such as *Grupo Kultura* do not learn music by reading a graphic representation of music. Rather, the group learns from observing other musicians' performances and listening to their recordings. They learn by doing. At their practice on June 11, 1996, *Grupo Kultura* demonstrated this process. Hector taught Antonio and Elvio to play *La Teresita* and *Mambo de Machahuay*, which were songs from the 1994/1995 *Grupo Kultura* set lists. Hector began by playing a "poor recording" from one of my field tapes of these songs. Then, Hector played and sang *La Teresita* for Antonio. Antonio watched and began to play along on his harp. Now and then, Hector would interrupt to correct Antonio. He also played Antonio's harp when Antonio experienced difficulties with the rhythms. (The rhythm of *La Teresita* was so similar to the Paraguayan rhythms he was accustomed to playing, that Antonio found it was difficult to play *La Teresita* without inserting the Paraguayan rhythms.)

While Elvio was learning to play these songs on the guitar, his eyes were fixed on Hector's guitar playing. The two played identical parts during the learning

process. The group practiced the two songs repeatedly until they played them "fluently."

Another part of the learning process is learning to "play by ear," which is playing from an aural text rather than a written text.

> Hector: "*I think this music is really conducive of getting people in there who ... play by ear, which is most of us. Most of us*" (with emphasis) "*don't read music. We just play it. We learn the songs and play 'em.*"

Performing music by ear lends itself to a distinct manner of learning music and structural flexibility in the performance of music.

According to Lord (1960: 21), a similar learning process happens among Yugoslavian epic singers. He describes the process as (1) listening, (2) opening the mouth to sing without the instrument to the correct rhythmic form and learning the repertoire of the formulas, (3) imitation, (4) singing all the way through a song, (5) and increasing the repertoire, ornamentation, song length, length of performance and the number of times a performer can perform in a week. In his research, Lord found that two Yugoslavian epic singers do not perform the same song in exactly the same way, though the versions are recognized as the same song. This occurs through the use of rhythmic and melodic formulas which the singer composes as he performs (Lord, 1960).

Grupo Kultura plays pieces with an overall form and melody similar to the way other groups perform them, but with their own formulas of harmony, rhythm, dynamic, and length of song.

In examining two versions of the song *Pajarillo Verde* as performed on a recording by Soledad Bravo[9], a folk music artist from Venezuela (Bravo, 1981) and later by *Grupo Kultura*, it becomes apparent that the "same" song is actually two similar, yet distinctly different versions. Soledad Bravo performs this piece in triple meter with a superimposed duple meter, but *Grupo Kultura* performs it in duple meter. The arrangements have different instrumentation and voicings. The order of verses and chorus differs, and *Grupo Kultura* inserts a chorus that was not performed in Soledad Bravo's version. Soledad Bravo has a distinct song form of an introduction, alternating verse/chorus sections, and outro. *Grupo Kultura*'s changes from the introduction to the verse/chorus sections, and outro are less distinct. Thus the oral folk music grammar and its learning process serve to define the overall grammatical structure.

Analysis within the subfields further underscores the validity of similarities in the grammatical structure in folk music and language. Each subfield contains crucial structural elements of grammar. The application of subfield linguistic analysis to oral folk music suggests evidence of a possible oral folk music grammar structure.

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[9]For a detailed written descriptive musical analysis of these two versions of *Pajarillo Verde* and a notational transcription of Soledad Bravo's version of Pajarillo Verde, see Appendix C.

Smaller concepts, from the four subfields of grammar are explored through the comparison of ethnographic data to articles from relevant literature.

PHONETICS

Since sound patterns comprise music it is important to consider grammar's subfield of **phonetics**, the study of sound patterns.

A place to begin in this subfield is with the smallest recognizable unit of sound or **phoneme**. Musical equivalents of phonemes, or **musical phonemes**, are musical elements that are the smallest recognizable unit of musical sound. A change in a phoneme, such as a difference in a beat in the rhythm, changes the message of the music. (Fromkin and Rodman, 1988)

Both members of *Grupo Kultura* and the Yugoslavian singers in Lord's 1960 study describe their performance in terms of being/sounding "right." An example of this occurred while Hector was teaching Antonio and Elvio the song *La Teresita*. Hector played the song for and with Antonio several times before stating that Antonio's interpretation of the rhythm was not quite right, meaning Antonio's beat of the music was slightly different from Hector in various places. Hector referred to the desired rhythm as "Huayno." They worked together with the group until it was "right." When the rhythm became "right," the group members became noticeably more relaxed.

In Lord's research he said of one of the Yugoslavian epic singers, "To him they (the traditions) are not merely necessary, ... they are also right." (Lord, 1960) One interpretation of this phenomena is that, just as in spoken language, epic singers such as *Grupo Kultura*'s members communicate in a musical language. If someone "speaks" correctly and is understood, then it is "right."

The musical elements of rhythm and/or accent are another important form of musical communication. As Hector was teaching the 1996 *Grupo Kultura* members how to play the song *Mambo de Machahuay*, I asked him about the "extra beat" or 1/4 measure following each section. (This song features A sections, which are comprised of four 5/4 measures followed by one measure of 1/4, and B sections which are comprised of two 6/4 measures, followed by one measure of 1/4.) Hector replied that the 1/4 measure is an Andean extra beat and that it was originally added to allow time for the musicians/singers to shout or otherwise make a verbal exclamation. If this beat were omitted, then their version would not communicate a space for the oral communication, and therefore would not be "right."

A small segmentation of language lends itself to exploring variation, which is an essential concept in folk music. The phonetic unit or segment of a phoneme is a **phone**, and an **allophone** is "the different phones that 'represent' or are derived from one phoneme." (Fromkin and Rodman, 1988: 75)

Allophones represent the socially acceptable boundaries of individual variation within the language of music. This variation is especially evident in terms

of dynamics and accent. A note may be played louder or softer, with or without accent, and still have the same meaning, unlike a different rhythm, whose change is less likely to be socially acceptable. While this is not always the case, it applies to the shaker part to *Grupo Kultura*'s 1994 rendition of *La Mariposa*. Some of notes from this song (Figure 1) are played with more accent than others, but to the group they represent the same meaning:

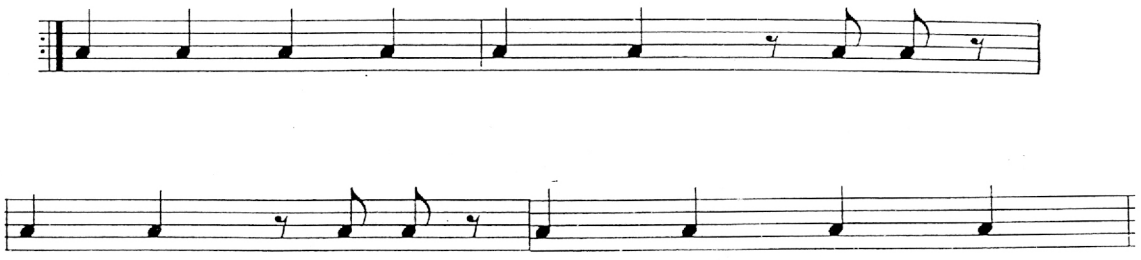

Figure 1: Notes from *La Mariposa*

Besides purposeful possibilities for variation, the performer's competence level and human error create variations within language. Sometimes when a group member is learning a new instrument, s/he is unable to perform a piece to the satisfaction of other group members. For example, at a practice at Hector's house in 1994, a group member was experiencing difficulty with learning to play a specific guitar part. After repeated instruction failed, a negotiation to trade the guitar part for a percussion part was reached.

At times, the performer may simply "forget" the correct pitch. (During one of *Grupo Kultura*'s 1994 performances of *Mambo de Machahuay*, the charango player played one of the notes with a sharp instead of a natural in the introduction.)

At other times, the group may not have come to a clear agreement about the song form. For example, in *Grupo Kultura*'s 1994 performance of *La Teresita* in Montieth Park, Albany, one group member began singing the first line of the song twice before the rest of the group finished the introduction.

Variation is a significant part of *Grupo Kultura*'s music and, whether planned or spontaneous, it takes place within clearly defined musical parameters.

MORPHOLOGY

Morphology, or sound forms, is inherent in music Studying this aspect of the grammar of music reveals word and form structures which contribute to the discovery of linguistic rules and boundaries. A **morpheme** is the "most elemental unit of grammatical form." (Fromkin and Rodman, 1988: 126)

An essential facet of a musical morpheme is that it may be meaningless if not combined with other musical morphemes to form a meaningful musical "word." According to Finnegan, a musical "word" can be defined literally. Finnegan presents translations of African language into drum language. She does not provide notational representation for the actual music played on drums, a necessary step in demonstrating that the musical word can be defined literally. This is a serious

limitation of her study. However, she does discuss how nouns and verbs are expressed as drawn out, stereotyped phrases, an important component of language development. Most importantly, in Finnegan's research she discusses two categories of African drum language; in one of these "instruments communicate through direct representation of the spoken language itself, simulating the actual tone and rhythm of speech." (Finnegan, 1970: 481)

The mere existence of a tonal language, although it may be exceedingly rare, strengthens my premise that music is a form of language and underscores the need for further study in this area.

SYNTAX

Studying musical phrases and styles serves to identify musical language rules at the larger level of form. Syntax is "the part of grammar that concerns the structure of phrases and sentences." (Fromkin and Rodman, 1988: 162)

An understanding of the syntactic rules of language is significant for it determines what is grammatically acceptable and unacceptable.

My fieldwork phrase lengths of *Grupo Kultura*'s musical language are generally longer than their spoken Spanish phrase lengths. There is more repetition in musical language than in their spoken Spanish , as illustrated in Figure 2. The words are also repetitious, inculcating certain messages to the listener.

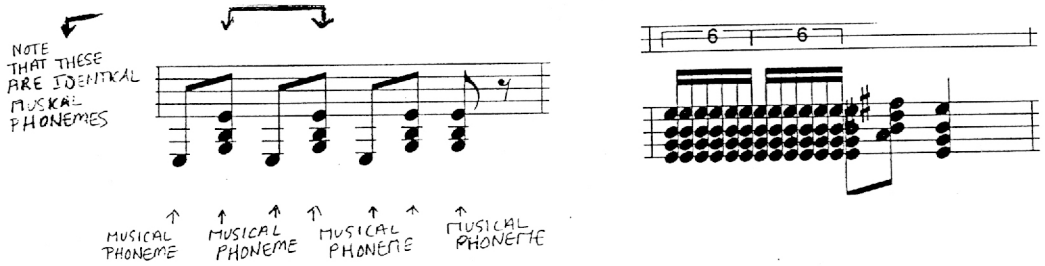

Figure 2: Repetition in the Musical Language

In the song *Pajarillo Verde* as performed by *Grupo Kultura*, each verse is constructed of two lines with a two line chorus. The two line verse is repeated; then the chorus is sung and repeated, again emphasizing the same words. This process continues until the group sings all the verses and choruses. Each line of each verse begins with the words "pajarillo verde." Each first line of the chorus begins with the words, "Ay ay ay." Each second line for the chorus begins with the words, "pajarillo verde." Interestingly, in interviews with the group members in English, some repeated the same information, embellished it with added information, and repeated it once again.

Another language *Grupo Kultura* uses in their performances, Guarani, has somewhat different singing communication rules than does Spanish. Antonio describes Guarani as mainly a spoken language, although it can also be written. Until recent years writing and reading in Guarani was not taught in schools, though

parents have taught their children Guarani as their first language in the home and in the community. As a result, while some composers are adept at reading and writing in Guarani, the majority of them learn music and text aurally, visually, and vocally.

According to Antonio, non-repetitious or repetitious texts make "comparisons," such as:

Novia mia, novia mia.	My fiancee, my fiancee
Con tu cara de azucena	with your face like a white lily

(In this verse, the singer uses a simile to compliment the person about whom s/he sings.) He emphasizes that popular music is generally repetitious, and popular music sung in Guarani is no exception. Depending on the number of words needed to relate an idea, phrase lengths are more than, similar to, or less than, the phrase lengths of other music and texts the group performs.

Grupo Kultura's songs follow a basic structure of introduction, verse, chorus, and outro. Each song repeats alternating verse and chorus patterns until the group ends the song. The audience's level of enthusiasm influences the length of the performance. For example, when *Grupo Kultura* performed at Tio Pepe's restaurant in Eugene, Oregon on 5 May 1996, the audience was comprised mainly of EuroAmericans. Grupo Kultura accepted requests for songs, performing the "Mexican" songs familiar to this group of people.

La Bamba was one such song. During its performance, the audience members sang parts of the chorus, and they moved their bodies to the parts they did not know. *Grupo Kultura* played and sang many verses and choruses to this song.

In fact, the singers made up new verses to sing as they performed, which they later told me is traditional for *La Bamba*. The group was asked for a repeat performance of this song in the restaurant part of Tio Pepe's and, later that evening, in bar. The mainly Mexican audience had requested *La Bamba* to be performed several times for dancing purposes. The group performed long versions of the song, particularly for a customer who offered them $20 for each performance of *La Bamba*.

The sterotypification of musical phrases, a type of repetition is partially due to the need for an increased "pronunciation" so the listener more clearly understands what the musicians are communicating. In Finnegan's (1970) work with African drum languages, phrases were stereotyped to clarify understanding. This was also the case with *Grupo Kultura*'s rendition of La Bamba at Tio Pepe's restaurant. The group repeated the song's verses and choruses in a stereotypical manner, yet at times with improvisation. The repetition was especially for the Euro-American audience, who did not speak Spanish and were unfamiliar with the culture and the culturally encoded rules within the music.

Musical styles are another aspect of musical syntax, or musical form. Examples of music styles performed by *Grupo Kultura* in 1996 are the Venezuelan joropo, the Mexican huapango, and the Paraguayan galopa. The following are two examples of *Grupo Kultura*'s understanding of their styles of music, or structure: [1] Freddy speaks about negotiating the style of music he prefers to perform with other members of the group:

> Freddy: "*Some of ... the songs ... that we play ... are songs that I choose to play. Some of them ... are songs that they* [the other members] *choose to play. I probably want just to play Andean music, Bolivian, something I know. For them, they say ... 'We need to have songs from other cultures because we have people from other cultures.*"

[2] Hector spoke about the process of negotiating the various Latin American music styles and songs the group performs:

> Hector:...*I'm really happy ... that we [Grupo Kultura] have musicians coming in from all different countries because they* (with emphasis) *know we'll play their music because we're neo-folklorists. And we play from everywhere. ... And if we don't really have a handle on it, we don't play that song. ... what could happen is the music'll be bastardized. You can't do that. ... There are distinctive qualities to whatever the song is you're playing. ... I've tried to play certain songs ... I'd say, 'Now we'll play one of these.' And then because no one ever really showed me what the thing is ... people* [afterwards] *will come up to me and say, 'That's not one of those. What are you talking about?!' ...And of course ... they're not musicians, but they're from that country ... and they* (with emphasis) *know that that's not ... the right thing. So then, that's another challenge for you. You say, 'I can't wait 'til I meet up with somebody from that country and they'll* (with emphasis) *show me how you play it.' And I will.*

In both conversations *Grupo Kultura* demonstrate a flexible negotiating process for choosing the music its members would play. Rules clearly dictate their range of choice. It is apparent that each group member is expected to contribute a limited set of songs to the list of songs that the group would perform. Each group

member is an expert in a specific style or styles of music, creating a mixed repertoire of music which the group recreates as a distinctive communication form.

SEMANTICS

An emphasis on the correct use of language meaning reveals a deeper layer of language rules and fluency. Studies on topics related to musical meaning indicates meaning parameters in music, further validating music's function as a language.

"**Semantics**" is "the meanings of language," (Fromkin and Rodman, 1988: 205).

In this definition, the understanding of music language is a group understanding, not an individual understanding. An example occurred in a 1996 *Grupo Kultura* practice session while Hector was teaching Antonio and Elvio how to play the songs *La Teresita* and *Mambo de Machahuay*. The group had to achieve an understanding and consensus of what was "right." Although Hector was teaching the song to the other group members, he allowed them the flexibility to find their own voices in the song structure without altering its meaning.

In music, sometimes meaning becomes clear when musical or textual lines are layered with other musical or textual lines. When the musical or textual lines are separated, they may have several possible messages or meanings. **Polysemous**

words are words with several meanings. (Fromkin and Rodman, 1988: 213) These are a part of every language.

Finnegan explains how polysemous words gain a clarity of meaning in African drum language: "By the addition of other words, ... a stereotyped drum phrase is made up through which complete tonal and rhythmic differentiation is achieved and the meaning transmitted without ambiguity." (Finnegan, 1970: 482)

During practice or performance, when *Grupo Kultura* performs a song in its entirety, the group members "learn" how to speak, to project the message they want to share with the audience. This was apparent, for example, in *Grupo Kultura*'s performance at Tio Pepe's Restaurant on May 5, 1996. While the songs were played as a whole the style, rhythm, chords, syncopation, and if applicable the text, all interconnected to form a cohesive, unambiguous code. The audience reacted to the message, and communication between the audience and the group began.

Another part of language meaning is identifying and examining rules for conversation. (Fromkin and Rodman, 1988) *Grupo Kultura* has rules for conversing "right" in their musical language. (For two musical examples of this, see the section on musical phonemes.)

A cultural rule that relates to musical rules was dancing "right" to the music. During a party at which the group performed, a group member stated that the people in attendance "no bailan bien," were not dancing, "well." At a nightclub, a

different group member first pointed out a specific couple who were not dancing "right" to salsa music, then indicated another couple who were. No explanation was offered regarding what constituted dancing "well," but personal experience of dancing with three of *Grupo Kultura*'s members suggests that dancing "well" means moving the correct parts of the body to the correct beat. "Playing right," conversing right in the musical language, and "dancing right" are all indices of parameters. Communication, via the performance, must follow the rules in order to be understood.

Of particular importance to this study is "**pragmatics**," which is "the general study of how context influences the way sentences convey information." (Fromkin and Rodman, 1988: 277)

Grupo Kultura alters its musical sentences based on the audience demographics and response, and alters its performance repertoire to accommodate the audience's understanding of the musical event. A prime example of this was when *Grupo Kultura* performed for two distinct audiences at Tio Pepe's on May 5, 1996. From approximately 7:00 p.m. to approximately 9:30 p.m., the group played in the restaurant. They performed for a largely Euro-American audience, playing Mexican songs that were well known them. At around 9:30 p.m., the owner moved their performance to the bar. The audience in the bar was mainly comprised of Mexicans. The set of songs that *Grupo Kultura* played were Mexican folk songs that were familiar to the Mexican audience.

The music *Grupo Kultura* performs has "**presuppositions**," which are "comments laden with implicit assumptions about the world." (Fromkin and Rodman, 1988: 229) Presuppositions can be rhythmic, melodic, thematic, political, or social. The group's various comments about the musical rhythm being "right" for performing or dancing to music are examples of rhythmic presuppositions. Their selection of Spanish or Guarani creates melodic presuppositions..

The group selects specific thematic songs as well:

> Hector: *There are all kinds of themes - romantic or about the jungle or I like the jungle or whatever ... I like the mountains.*
>
> Antonio: *... the song Cambia*
>
> Hector: *That one does have a lot of feeling to it. Cambia ... means everything changes and I'm changing with the changes.*

When it comes to performing, *Grupo Kultura* has specific ideas about who they are, what they do, when, where, how and why they do it, and who will get to listen. These presuppositions juxtapose *Grupo Kultura* and their audience; a juxtaposition that is mediated through musical language.

The music *Grupo Kultura* performs is clearly structured to suggest that musical language functions as does speech: the music as well as the narrative text of songs communicate meaning.

This document correlates the structure of language with that of music; however, correlation is not necessarily an indication of causation. Such strong correlations nevertheless support both the need for more substantive, relevant research in language and music, specifically the importance of expanding the parameters of music as a form of communication by incorporating less traditional forms such as oral performance music.

CHAPTER 5: MUSIC, LANGUAGE, AND INTIMACY

The last chapter addressed music as a language in a technical sense. There are nontechnical aspects to music that also deserve attention.

Beyond its use as an oral literary tradition, music is a form of communication. A variety of things can be communicated through music, including thoughts, poetry and feelings. This is admittedly a controversial paradigm. Music is not usually associated with communicating complex thought. Presently a method of encoding or decoding complex thought in musical terms has yet to be defined. Clearly, the structures of different languages and the extent to which those structures either maximize or limit the cognitive context need further study before we can begin to decode the structure of music. Though the study of music and language can branch in many directions, I am most interested in music as an avenue for expressing emotions in a way neither typical nor in some cases, possible with spoken language.

There are several theories about how music and language evolved. One hypothesis is that language arose out of music. Another hypothesizes that music was not only the first mode of communication, but also directly emotional (Levman, 1992).

If we accept either hypothesis, it is possible that music is the more complete communication, comprised of more emotional and less conceptual elements when

compared to the less emotional, more conceptual elements of spoken languages, such as modern U.S.A. English. If this is true, then perhaps there is still inherent meaning in music that simply cannot be communicated by spoken languages. This is one of many reasons why *Grupo Kultura* is able to communicate with such a varied audience.

Some languages may communicate the human emotion more effectively than others. For example, there is the separate tense for intimacy common to the romance languages, which is the 'tu' form in Spanish. *Grupo Kultura*'s members perform mainly in Spanish. Richard Rodriguez's 1983 study recognizes the important distinction between public and private language. Spanish is the language which, as a child, Rodriguez used to communicate his feelings and emotions, the private, intimate aspects of his life. As he became fluent in English and his parents ceased speaking Spanish with him, his family became unable to communicate at the same level of intimacy. Perhaps it is not a coincidental that he describes English as, "the language outside the spring doors." Yet ultimately he concludes: "Intimacy is not created by a particular language; it is created by intimates." (Rodriguez, 1983: 32) dispelling the notion that intimacy is inherent to specific languages.

For native speakers of Spanish, especially those who came to the U.S.A. as adults, the Spanish language often continues to be the private language of intimacy.

Oral folk music communication has specific themes through which it communicates emotion. In his 1960 study, Lord found that the Yugoslavian oral

epic singers have a repertoire of rhythmic and melodic lines used to express a repertoire of cultural themes. So too does *Grupo Kultura*. The group performs music from particular stylistic genres, which consists of stylistically specific rhythmic and melodic lines, such as galopas from Paraguay, joropos and margaritenos/bolos from Venezuela, cumbias from Colombia, morenadas from Bolivia, and Huapangos from Mexico. The group members teach/learn these styles proficiently, and create tradition by combining what they have learned to what they themselves bring to the music. By using a combination of rhythm, melody, style, dialect, instrumentation, dress, context, and audience response, *Grupo Kultura* create musical messages that communicate beyond conventional language. Through their synthesis of multiple cultural themes and the emotion embodied in these themes, *Grupo Kultura* has created a pan-Latin American musical grammar. As Hector describes during an interview:

> Hector: *... our sound is universal and our music is universal, international... We're very Latin American ... so we tend to have brotherhood with other Latin Americans. We don't have that sort of barrera type thing, which is a barrier, because ... of some ancient war that happened... on the borders and so forth ... or even current border disputes. We rise above that .... And yes, borders need to be there because it's like people, all of us have our own identities. But ... we ... all ... can coalesce... or be convivial in a situation and get along.*

Because the listener's interpretation of the technical and/or emotional aspects of the music as well as the music itself and the text, music can be a

communication context with limited linguistic parameters. Music, especially music with text, can communicate to a wider array of audiences.

Grupo Kultura crosses many musical language parameters by playing styles from several different countries:

> Hector: "*... the best sound comes [from] mixed groups, where they have different members from different countries because that ... group will have a richer sound. ... Not to say that ... their sound will sound a little bit more like kind of a fusion, even when they're playing the ethnic music of ... each group, because each person, although we all speak the same language, Spanish, every ... country has their own rhythms. The rhythm's the same basically, but they're played just a little bit differently.*"

Since there are many different ways to communicate music's messages, sounds, feelings, and/or words, the group's ability to accurately perform musical styles and the audiences' ability to understand them influences the level of communication between the group and the audience.

Music is a vehicle to express emotions the spoken "language" cannot. Letting go of cultural blinders that view expressive communication as exclusively rational terms has the potential to expand our understanding of music, particularly non-Western music, as an intimate communication form.

CHAPTER 6
CONCLUSION

Few studies document the existence of musical language as communication through the direct representation of speech simulation. Even Finnegan does not provide notation for the "spoken drum language" she studied. Notating a "spoken drum language" or any oral folk musical language suggests the possibility of decoding complex musical meaning to better identify the points where spoken language and oral folk music overlap. If musical meaning can be coded, an opportunity to examine the reasons why music can seemingly express emotion more easily than spoken languages will be afforded.

Rodriguez's discussion on intimacy may be applied to music to teach us that the musical performance context, whether it is public or private, is somehow a vehicle through which emotion or intimacy can be expressed.

Finnegan's study is a beacon of hope in the field of music and language because she so perceptively explores some of the issues I have discussed in this thesis, the idea of the translation of spoken speech into drum language. There is a need for more holistic research to expand the parameters of music as a communication category in this area. There is an even greater need for the experts in anthropology, folklore, linguistics and ethnomusicology to come together not as adversaries, but as scholars with open minds.

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APPENDICES

APPENDIX A
LATIN AMERICAN FOLK MUSIC STYLE TERMS
(As described by O. Hector Pichardo)

Argentinean samba: "..like a slow huapango." Origin - Spain.

Banda: " Modern ... based on the brass and saxophones and even clarinets and" the "big marching drum. ... It goes back to Yuma, Arizona" where "Linda Ronstadt's father and grandfather played in bandas." Bandas "originated around the turn of the century. They ... coincided with the minstrels and ragtime music of the blacks here. When you wee the people in New Orleans with their little marching bands, brass section with ... the big marching drums. The banda is the same thing, only the music is all the Mexican themes." An example of a banda is "Banda Macho. ... Some" banda music "is from Sinaloa. It originated in Sinaloa." " ...look like cowboys, but they dress in black with a lot of silver and stuff. The ... banda is based upon reeds - saxophone and clarinets. It has maybe trumpet or something ... and then tuba. ... The rhythms are the same" as ranchera "except you hear a ... lot more oom pa, oom pa, oom pa in the background because they got tubas. ... The German oom pa pa band ... same as a band - that's why they call it banda - 'cause it's a band."

Cumbia: The Cumbia originates "from Colombia. Everyone wants a bass. So it's easier to play an electric bass now than the big ... bass fiddle. ... So they got a bass that's electrified and then they have the accordion, and they have a guitar and they have different kinds of little pipes, like double ... pipes, which makes them sound like the ... panpipes we play ... panpipes, zamponias, or antaras, or sikus. **Norteno**: "Modern ... little combo with an accordion, the six string guitar - bajo sexto, a drummer, and a bass." (The style) "goes back ... mainly to the state of Nuevo Leon and the North" (of Mexico). It has influenced the music in Texas and has been influenced by the music in Texas." It is the music of the cowboys.

Ecuadorian albaso: "Similar to the Mexican Huapango, but an extra beat enriches the sound and allows the voice to be heard better."

Mariachi: "In Jalisco, in the town of Tequila ... Chapala ... in all those places in the coqulla ... in the hills ... in the mountains ... that's where the mariachi" originates. Those people are exactly like charros, which is like Mexican cowboys - bit hat and conch shells on the ... side of their pants and their pants ... way crinkled up at the bottom. And then the charros, you'll notice when they're standing there - that they

have a gun ... they have a pistol back there. That's the Mexican part of the uniform. They have the little Spanish jacket ... little short ... like the flamenco jacket, which you'll see once again how things go back to Spain. ... there's a patch torn out of the bottom of the pants right in here (points to his inner legs) where it comes down like that (motions down his inner legs) ... where it's a different color and comes down. There's no seam there. It's for when they get on the horse. They're in the saddle all the time. ... They don't need that seam creasing at their tailbone all the time. When you look at 'em, the ornamentation'll come right back around, right below the ... beltline, come back around and around the side of the pants and down. And in the front it's the same thing. It'll be the ornamentation by the pockets and come right around here (motions). But in the middle, there's another patch of material. It's a softer, thicker material and there's no seam in there because they ride the horses.

The mariachi is based upon ... brass, not the reeds. When you get down into the mariachi, the trumpet is the one. There was somebody who was doing a study ... on the mariachi. Mariachi started like mid-century of last century when Maximilian was in Mexico and he wanted ... Mexican player ... musicians to play at his soirees or whatever they had. ...So they bring in the little Mexican musicians and they started calling 'em (pronounced in French) 'Marriage,' which means marriage ... because ... they play at the weddings. ... So the Mexicans started calling" them "mariachi. But ... it wasn't until early this century that they added the trumpets to it, which ... adds a distinctive quality to it. They had violins already, but there was something missing. And I think ... somebody ... was trying to get a mariachi together. It didn't happen 'til about mid-century - I mean 1930's or something, that the mariachi came into being the way it is right now. 'Cause the mariachi's been playing since about 1850 something - 1960, but it must have gone 80 years or so before it's developed into what it is right now. And it's just because ... of the addition of the trumpets, usually two trumpets. It had the violins already, but SOMETHING WAS MISSING! They played in some big hall and the people said, 'Oh ... courtesy clap ... big deal.' It wasn't what you would call a big reception.

Neo-Folklore: "Musica Aldeana ... which means little village players." This is a music that is "international, cosmopolitan, modern." It has a "richer sound" than music from a group that plays only one country's music, "yet you know that it's music from a certain country. We play music from everywhere. There are some places we don't venture. ...You need a person from" a specific country " to show you, a musician. You can play all day with a recording, but something will be missing - I guarantee you."

"We, on the other hand ... are the kind of musicians that you will see all dressed in white and a little sash around their waist ... and a ... colorful little bag over their shoulder where we put our flutes and cassettes - now, or whatever, and sometimes our lunch or whatever, ... the different little instruments or different little

... percussion things. They're in that bag. And sometimes we'll wear a hat . ... In the winter time it'll be a felt fedora. In the summer time it'll be one of these ... straw hats. Since we play ... village music we look like village people. And we all sort of go up ... with our loose white pants, or maybe black or whatever, the shirt with no collar, but it might have a little ... ornamentation like ... the Russian shirts have a little ... applique or something on the sleeves or on the collar ... or maybe pieces down the chest like this with flowers or something or butterflies or hummingbird motif ... very Indian like ....You can even wear beads with something like that. It's very hippy-ish. ... It looks like that. I think ... the comfortable dress is because people ... of those places are very simple people, even in the Andes. ...They wear ponchos - you know, whereas if you were with these guys (pointing to the ranchera or norteno groups on television), we'd be wearing leather jackets ... with fringes on 'em. ... That wouldn't look good.

Ranchera: "Musica ranchera is really like ... mariachi music. It ... has a singer, whereas mariachi music usually is instrumental. You add a singer and then it's musica ranchera. The ranchero singers, once again, fall in with the mariachi. They got eh big hat with the sequins and all the silver conches on their pants. It's the very national music of Mexico."

Salsa: "is like sauce. It's got various ingredients in it ... but there are salsas which you can identify ... that's from such and such a place because of certain instruments. They use" indigenous "instruments" from before "electrification like the Cuban tresillo." Another element that would help identify where the salsa is from "might be the words." If the words were unique to Colombia, for example, then one would say - that's from Colombia.

Tropical: This style originates from "Veracruz and southern Mexico." "Musica tropical ... is based on the cumbia rhythm. Which is Colombian and the very popular dance rhythm that's international - cumbia." (It is in 2/4 time and has a quarter note followed by two eighth notes for a rhythm). "The reason they call it tropical is because that music comes from the south where it's more tropical. They have an organ ... they got keyboards. ... And it's all electrified now.

Venezuelan corrido: "Fast - from the llanos."

APPENDIX B
AN APPLICATION OF FROMKIN AND RODMAN'S FACTS PERTAINING TO ALL LANGUAGES TO MUSIC

(From Fromkin and Rodman, 1988: 18-19)

Substituting the word "music" for "language[s]" the list reads:

1. Wherever humans exist, music exists.

2. There is no "primitive" music - all music is equally complex and equally capable of expressing any idea in the universe. The vocabulary of any music can be expanded to include new concepts.

3. All music changes through time.

4. Not applicable.

5. All human musical systems utilize a finite set of discrete sounds that form elements, which themselves form an infinite set of possible sentences.

6. All musical grammars contain rules for the formation of words and sentences of a similar kind.

7. All performed music includes discrete sound segments which can all be defined by a finite set of sound properties or features. Every performed music has a class of vowels and a class of consonants.

8. Similar grammatical categories (for example noun, verb) are found in **all** music.

9. There are semantic universals found in every music in the world. [The text gave "male" or "female" as examples.]

10. Every music has a way of referring to past time, negating, forming questions, issuing commands, and so on.

11. Musicians are capable of producing and comprehending an infinite set of sentences.

12. Any normal child, born anywhere in the word, of any racial, geographical, social, or economic heritage, is capable of learning any music to which he or she is exposed. The differences we find among music cannot be due to biological reasons.

APPENDIX C
PAJARILLO VERDE

SOLEDAD BRAVO PERFORMANCE

Soledad Bravo's version is in an overall 6/8 meter with a superimposed meter consisting of four dotted eighth notes. Soledad Bravo plays these intricate rhythms solo on the guitar and sings solo on the verses and choruses. The overall form of the song is:

Introduction

Five alternating verses and choruses
verse = ABAB (music, melody and text)
chorus = CDCD (music, melody, and text)

Outro (ending section.)

The introduction is nine measures in length. The first four measures begin with a bass ostinato in 6/8 with superimposed straight dotted eighth note chords in 4/dotted eighth note time. In measures five through eight, the bass ostinato continues and the superimposed even dotted eighth chords are reduced to a single note, forming a counter melody to the bass ostinato. On top of these, pitchwise, straight dotted sixteenth notes are added. Interestingly, the straight sixteenths add to the 6/8 feeling of sway. In measure nine, the bass line consists of playing individual notes of the chords. The verse section consists of the bass line, described previously; the superimposed dotted eighth note chords; and a vocal melody with many syncopated rhythmic figures.

In the chorus section of the song, the bass line immediately syncopates itself with the C section of the piece and, at the same time, becomes a counter melody to the vocal C section of the chorus. The C and D chorus vocal melodies are syncopated. The bass line, of the D section of the chorus, becomes straight eighth notes that are descending thirds. The outro is in 6/8 meter, as well, and consists of 1.5 measures of the straight eighth note pattern of descending thirds followed by a dotted quarter note on the tonic.

GRUPO KULTURA PERFORMANCE

Grupo Kultura performs this song in a 2/4 meter. In their arrangement, the overall song form is:

Introduction

Six alternating verses and choruses (played with the same structural repeats as in Soledad Bravo's version)

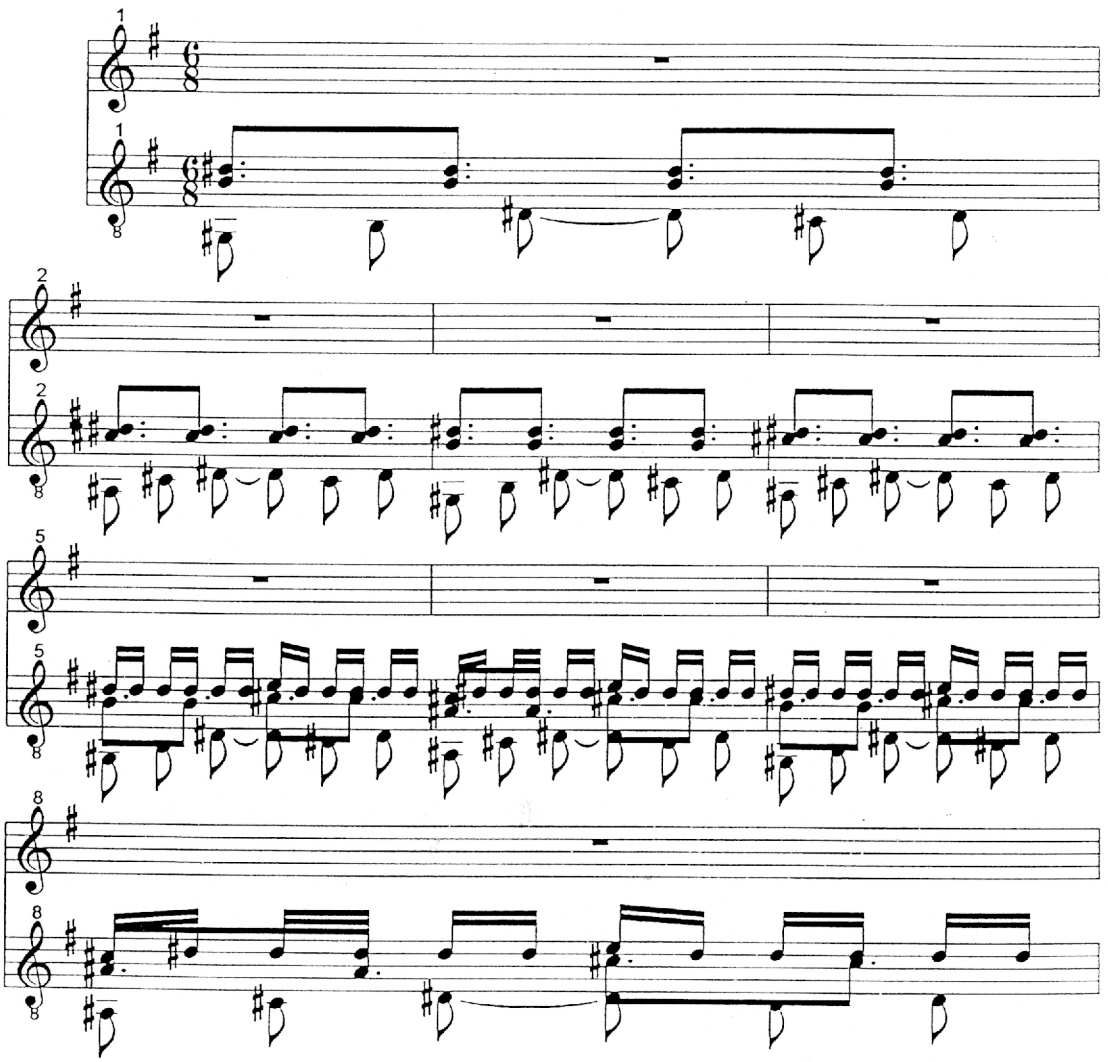
Outro

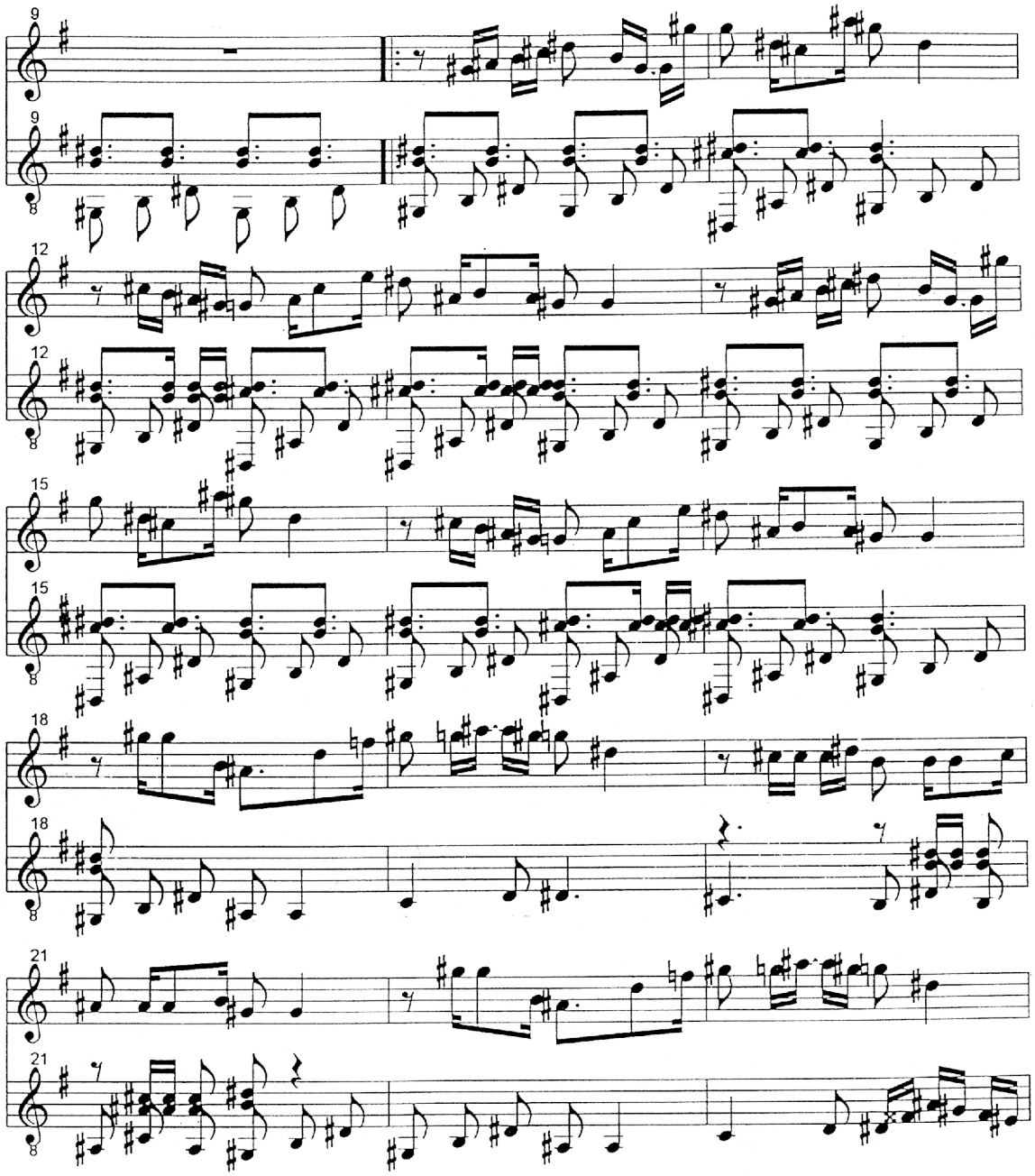
The instrumentation consists of a guitar, a charango, and two shakers. Two or three men singing, with Hector singing the melody and Ernesto and occasionally Pepe singing harmony. The guitar bass line consists of a quarter note followed by two eighth notes. The charango plays a basic rhythm, which varies with ornamentation and variation; of an eighth note, followed by two sixteenth notes, and is sometimes followed by two eighth notes. The shakers play straight quarter notes,

which had the effect of playing straight eighth notes because of the shaker's movement.

The verse/chorus order is verse 1/chorus 1, verse 2/chorus 2, verse 4/chorus 4, verse 3/chorus 3, new verse/new chorus, verse 5/chorus 5. The first A sections of the verses are generally sung as a solo, while the first B parts varied, some being sung solo and some being sung in harmony. The repeated A and B lines are generally sung in harmony. With the exception of the first chorus, the choruses are sung in harmony. The outro consisted of two 2/4 measures with a chord structure of I, V7, I. The rhythms were an eighth note, followed by two sixteenth notes, followed by two eighth notes, followed by one eighth note, followed by two sixteenth notes, followed by two eighth notes, followed by a quarter note on the tonic.

Pajarillo Verde

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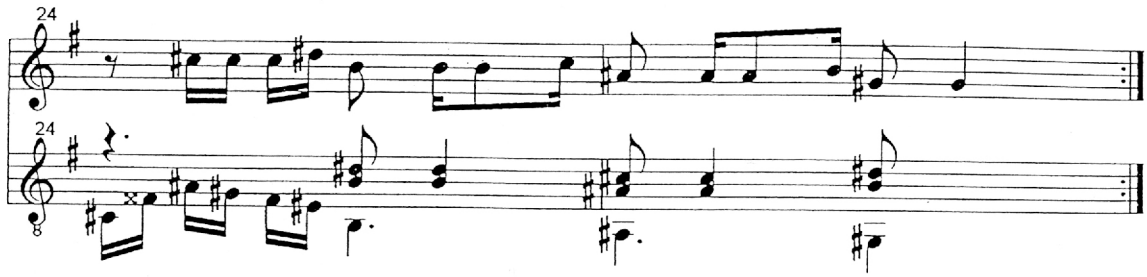
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APPENDIX D
GRUPO KULTURA

Grupo Kultura has had many member changes. Currently the group consists of four middle-age Latino men, who usually rehearse weekly in Salem, Oregon, and perform at a variety of functions in the Willamette area.

Hector Pichardo, born in Los Angeles, California, began the group. A self-taught guitar player, he was influenced by other Latino musicians as a teen. Now he plays a variety of string instruments. He sang in three recordings with the group.

Pepe Figueroa, originally from Mexico, lives in Portland. He began playing the guitar in 1984, and by 1986 had joined the group. Now he's added woodwinds to their music, such as the zamponas.

Ernesto Pomereda joined the group in 1994. Born in Lima, Peru, he sang in the choir of a small school as a young child. As a teen he played Blues and Rock music. He is self-taught on guitar, bass, harmonica, Latin string instruments, and Latin-American flutes, which he hand-crafts. He has recorded with others such as Inca Son and Condor.

Freddy Calla was born in a Quechua Indian town in Bolivia. He learned to play traditional music in school. A mining crisis and subsequent military rule changed the traditional music from social entertainment to political protest, and he witnessed many musicians put under ban for subversive lyrics. Freddy has been playing with the group since 1994, but indicates he would like to play in a duo or trio in the future.