



## Reviews

MARK PEDELTY. *Musical ritual in Mexico City: from the Aztec to NAFTA*. xii + 340pp. Includes index and bibliography. Austin: University of Texas Press, 2004.

Including fourteen illustrations, but devoid of music examples, eschewing any musical analysis, and wholly dependent on frequently flawed secondary sources until arriving at events within the author's own lifetime, this traversal of Mexico City's musical ritual history will nonetheless enjoy widespread classroom use in Chicano music courses.

The author gained his anthropology degrees, M.A. and Ph.D., at the University of California, Berkeley, 1989, 1993. For his doctoral dissertation topic he chose "Reporting Salvador—An Ethnography of the Salvadoran Foreign Press Corps Association." Serving in 1994–1995 as an assistant professor, he taught anthropology and sociology at the University of Minnesota Morris, and in 1995 published his first book, *War Stories, The Culture of Foreign Correspondents* (New York: Routledge). From 1995 to 1999 he taught in the School of Interdisciplinary Studies, Miami University, Ohio, and in 1999 published "Bolero, the Birth, Life, and Decline of Mexican Modernity," *Latin American Music Review* 20 (1), 30–58. While assistant professor 1999 to 2002 at General College, University of Minnesota, Twin Cities, he published "Popular Culture as Development Discourse: An International History of Agustin Lara's *Aventurera*," a chapter in *Redeveloping Communication for Social Change: Theory, Practice, and Power*, edited by Kevin Wilkins (Lanham, Maryland: Rowman & Littlefield, 2000), 119–134. In 2003 he was promoted to Associate Professor in General College, University of Minnesota, Twin Cities, where his courses taught from 1995 ranged from Introduction

to Cultural Anthropology Popular Music of the World, A First Year Seminar in International Perspectives, Identity, Community, and Culture Connections, to Music and Social Movements, a First Year Seminar in Citizenship and Public Ethics.

As befits a textbook, the first four parts of *Musical Rituals*, "The Mexica 1325–1521," "New Spain: 1521–1821," "The New Nation: 1821–1910," and "The Revolution: 1910–1921" are perfunctory, except for the pages devoted to Mexican lethal rituals. The lines dealing with Manuel de Zumaya (pages 68–69) bristle with error, because dependent on a faulty article by Alice Ray Catalyne. Neither Elizaga, Paniagua nor Melesio Morales rates mention in Part 3. Among twentieth-century celebrities Pedelty endorses Blas Galindo but ignores entirely Julián Carrillo, Moncayo, Manuel Enriquez, Daniel Catán, Mario Lavista, Héctor Quintanar, Julio Estrada, Arturo Márquez, and a raft of other notables. After dedicating 25 pages to Agustin Lara, he fails even to mention Juan Gabriel or Javier Solís.

Beginning his misinformed two paragraphs on Manuel M. Ponce with a wrong birth year, Pedelty (pages 205–209) does better by Carlos Chávez but even so errs in claiming that Chávez "received his early training in Europe" or "spent the last days of his life in his New York home drawn by musical pleasures." Despite Pedelty's conviction, Chávez was not a devotee of repetition, repetition, repetition.

Pedelty was present in the Mexico City cathedral when archbishop Norberto Rivera, surrounded by eleven bishops, was on an unspecified date in January 1998 acclaimed a cardinal during a celebration accompanied by "the tune of a colonial era string ensemble" (page 71). But what the "tune" was, or any other musical details, Pedelty does not vouchsafe. He was also present 1 December 2000 in the



zócalo when Vicente Fox presided over a day-long verbena. Alex Sheki and Antonio Calvo composed the song especially commissioned for the inauguration day, "Nacerá la esperanza," sung by radical leftist Eugenia León joined by Milares (page 287). The rehearsal of Mexican musical history that began with the amplified pounding of a huehuetl, scraping of bones, and chanting, gave way to the ringing of bells ushering in the colonial era. When Fox reviewed the troops, Codina's *Marcha Zacatecas* sounded. The evening ceremony included a mixture of ranchera and pop. Pop demonstrated "how his pulse beat to the rhythm of Mexican youth." At the close of the verbena "a classical score was offered for a 'gesture to the 'exclusive' among the vast crowd." The rehearsal of Mexican music history that began with the amplified booming of a huehuetl, was climaxed by the slow raising of the flag in the gradually darkened zócalo and the "sound of the national hymn" in which the crowd joined exultantly. Throughout Pedelty's text, he elsewhere constantly emphasizes the immense hold of Nuno's national anthem on all sectors of the Mexican public.

Even the far left rock group El Tri (of six to eight performers captained for more than three decades by the charismatic song writer, guitarist, and vocalist Alex Lora), constantly invoke Nuno's hymn, as does also the overwhelmingly popular rock group Café Tacuba. Their rock belongs to wildly enthusiastic middle and lower level youth in the Americas' largest metropolis.

*The Church Music of Fifteenth-Century Spain* by KENNETH KREITNER. Woodbridge, Suffolk, UK: The Boydell Press, 2004. Bibliography, index. 181 + xiii pp. 59 music excerpts transcribed by the author from microfilmed manuscripts Barcelona 251 and Paris 967, the Colombina cancionero and Paris 4379, the Segovia manuscript without signature, Barcelona 454, and Tarazona 2/3.

At page 11 of this welcome second volume in the Studies in Medieval and Renaissance Music series begun (with Professor Andrew Wathey's aid) by the world-renowned Dr. Tess Knighton (editor of *Early Music* and paramount authority on Spanish music in the discovery and exploration epoch), the author deplores American Renaissance authorities' crumbling interest in early Spanish church music.

After the half-dozen pages in Gustave Reeso's *classic Music in the Renaissance* (1954), successive textbook authors from Howard Mayer Brown (1976), Allan Atlas (1998) to Leeman Perkins (1999) "who hardly acknowledge it at all" have treated it more and more scurvily. True, *Spanish Music in the Age of Columbus* (SMAC) published in 1960 "has aged remarkably well" and "remains the most accessible biographical source for Spanish composers before 1530 or so and the only full-length treatment of their musical style." But SMAC could find no United States publisher and had to enlist Martinus Nijhoff at The Hague. In the intervening forty-six years SMAC's author after 1978 could find no better vehicle for his contributions to Kreitner's subject than so ill-circulating a journal as *Inter-American Music Review* (IAMR); its relevant contents escaped even vigilant Kreitner's eyes. Meanwhile Kreitner's own seven excellent journal articles have all been published abroad rather than in the United States.

Maricarmen Gómez's archival results undergird Kreitner's second chapter, "The Catalan Ars Subtilior." A Credo for fast moving texted treble accompanied by two plodding textless lower parts, each section closing on either empty octave D or D with fifth, is ascribed to "Sortis" in Barcelona 971, Apt, and inscribed *de rege* in Ivrea. Probably composed by Augustinian Steve de Sort, Catalan native of a village in the lower Pyrenees, who served as organist and singer in Aragonese Juan I's chapel 1394–1395 and then in Maria de Luna's chapel and her husband's from 1398 to 1406, Sort like several contemporaries associated with Avignon, omitted certain clauses objected to by orthodox theologians.

The earliest complete Mass by a Spaniard may be Bartolomé Ramos de Pareja's lost Mass that in his *Musica practica* treatise (Bologna, two editions, 1482) he claimed to have composed while lecturing at Salamanca University. The Franciscan Juan de Cornago, who cannot have been the secular cleric "Iohannes Eximii de Cornago" who in 1420, 1421, and 1429, sought Pope Martin V's gift of various lucrative benefices, acquired in 1449 a University of Paris degree in sacred scripture. Cornago's complete extant oeuvre, transcribed and published by Rebecca Gerber in 1984, includes a three-voice Mass preserved in Trent 88 and partially (Kyrie and Gloria) anonymously in the Stahov Codex transcribed by Robert Joseph Snow; it is subtitled *Ayo visto lo mapamundi* (a song praising Sicily as the best place in the entire world). Used by Cornago, it joins Du Fay's



*Se la face ay pale* Mass as a pioneer parody on a secular tune. Cornago's lamentation, *Patres nostri peccaverunt* for four voices invites comparison with lamentations by his Neapolitan colleague, Bernardo Icart, whose Spanish nationality has been now assured.

Kreitner's apposition of the Segovia s.s. with the Tarazona 2/3 version of Juan de Urrede's *Pange lingua* is a happy stroke. However, he leaves to successors the examination of other distinctively Spanish chants. Academician Ismael Fernández de la Cuesta's palmary chant publications eluded Kreitner.

He also leaves unmentioned Pedro do Porto's three-voice Tone VIII Magnificat already twice published in Portugal, and forgoes any attention to Pedro de Escobar's Oporto ambience, already thoroughly investigated. The third route to Isabella's chapel choir specified by Tess Knighton in José López-Calo's *Festschrift* therefore becomes likely for Porto=Escobar.

Not only Kreitner but Tess Knighton, his cohorts in the Boydell Press, Maricarmen Gómez, Kreitner's University of Memphis colleagues, and especially his wife Mona to whom this volume is dedicated, deserve every reader's recognition.

*Por uma etnomusicologia brasileira: Festschrift Manuel Veiga.* Edited and organized by PABLO SOTUYO BLANCO. Contributions by Kilza Setti, Janary Oliveira, Ilza Nogueira, Angela Elisabeth Lühning, Sonia Maria Chada Garcia, Agostinho Lima, Pablo Sotuyo Blanco. Tese de doutorado de Manuel Veiga (fac-simile). Salvador: Programa de Pós-Graduação em Música da Universidade Federal da Bahia, 2004. 423 p.

Previous researchers who have come from afar to visit Salvador have included Melville J. Herskovits (1895–1963), Richard A. Waterman (1914–1973), Alan P. Merriam (1923–1980), and Gerard Béhague (1937–2005). All four bent their ears to African impingements. Meanwhile Brazilian Amerindian soundings have eluded all but a few Portuguese-language scholars.

Veiga's five years of intensive investigation into all phases of indigenous expression resulted in his de-

terminative *Toward a Brazilian Ethnomusicology Amerindian Phases* (xvii + 347 pages)—a dissertation approved at the University of California, Los Angeles, in 1981.

The three chapters, headed Amerindian Sound Instruments (123 p.), Chroniclers' Contributions (97 p.), and Acculturative Landmarks (52 p.), are each appropriately subdivided. At Part II of Chapter 2 he arrives at observations of German and French visitors. Summarizing Hans Staden, who made two voyages to Brazil, 1548 and 1555, during the second of which he was held captive ten weeks while being prepared for roasting, Veiga writes (190):

The Tupiinambã between Rio and São Vicente spent long hours in dancing and singing. Most of it was of a ritual sort, supporting their belligerent way of life. Rattles were sacred instruments invested with power. Made under specific conventions as to color, decoration, and shape of the opening, they were kept in isolated huts. Only men played them; during dancing preluding prisoner killings; modest jingle garters called *uai* also played their roles as commentators with the spirit world. The beat of the *uai* coincided with women's singing during the long ritual of preparation to incite war or inspire terror. Aerophones—complex trumpets—were the paramount instrument; war leaders such as Cunhambebe included trumpeters in their retinues.

As has been long recognized, Calvinist Jean de Léry's *Histoire d'un Voyage fait en la Terre du Brésil avtirement dite Amerique*, 3rd edition (Geneva: Antoine Chuppin, 1585) contains the only melodies reduced to five-line staff notation that survive from the sixteenth-century New World. But adapted (Théodore de Bry, *America tertia pars*, 1592), harmonized (Gabriel Sagard, *Tupinambã Melody IV, Le Grand Voyage*, 1632), and analyzed to prove the universality of the diatonic genre (Marin Mersenne, *Harmonie universelle*, 1636–1637), their history and the controversy surrounding them have nowhere been so authoritatively handled as by Veiga.

Too much praise cannot be lavished on all the other triumphs from a Town Hall, New York pianist's debut May 8, 1963, to Veiga's present role as the grandmaster among his nation's ethnomusicologists. His *Festschrift* belongs in every USA university and college library.



*Los libros de música tradicional en España.* By **Emilio Rey García**. *Volume 1: Ecos de España, colección de cantos y bailes populares* (Barcelona: Andrés Vidal y Roger [1874].  
 EMILIO REY GARCÍA. Madrid, Asociación Española de Documentación Musical [AEDOM], 2001. (Madrid, Artes Gráficas Luis Pérez, S.A., Algorta 331). Colección de Monografías, n.º 5, 246 pp. with 3 indexes, and prólogo by Ismael Fernández de la Cuesta, Catedrático de Canto Gregoriano del Real Conservatorio, Académico de la Real de Bellas Artes de San Fernando.

The author, who is currently ranked the foremost Spanish ethnomusicology professor, was born at Mave, Palencia, May 4, 1949. His instructors at the Real Conservatorio Superior de Música, where he is now *catedrático de folklore musical español*, included Ismael Fernández de la Cuesta, Antonio Gallago, and Dionisio Preciado. His *Bibliografía de Folklore Musical Español* (Madrid, Sociedad Española de Musicología, 1994, 282 p.) itemized such previous publications as his "Aspectos metodológicos de la música de tradición," *Revista de Musicología* 12.1 (1989), 149–171, and "Las danzas rituales en España" in *Tradición y Danza en España* (Madrid, Ministerio de Cultura, 1992), 17–33.

With few exceptions the habitat of Spanish musical folklore gathered by collectors has been *cancioneros* published throughout Spain during the nineteenth and twentieth centuries. To catalogue 504 *cancioneros* and itemize their contents Rey García visited five repositories: the Biblioteca del Departamento de Musicología (formerly Instituto Español de Musicología) at Barcelona, the Biblioteca de Cataluña, Biblioteca Nacional (music section), Biblioteca Musical del Ayuntamiento de Madrid, and Biblioteca del Real Conservatorio Superior de Música at Madrid.

The authority of each of Rey García's observations derives from his personal thorough study of contents. As an example of Rey García's precisions, here are his comments on José Inzenga y Castellanos's Vol-

This volume is a historic work because it is one of the first published in Spain with incipient documental rigor. In the copy consulted, which is conserved in the library of the Royal Superior Music Conservatory at Madrid, there is Inzenga's manuscript dedication to the Conde de Morphy. From this *cancionero* Rimsky-Korsakoff took these three Asturian melodies in his *Capriccio Español*: *Danza prima*, an instrumental alborada [dawn serenade] and an Asturian instrumental fandango. I stress this assertion because frequently another Inzenga notebook published separately with the title *Cantos y Bailes Populares de España* is incorrectly cited. Rimsky-Korsakoff also took from *Ecos de España* a gypsy song.

Concerning Federico García Lorca's *Canciones españolas antiguas*/Prólogo de Gustavo Pittaluga (Madrid, Unión Musical Española, 1961, 35 p.), Rey García comments: These songs, derived from diverse sources and song collections, gained extraordinary popularity as a result of the 1931 recording made by Encarnación López Júlvez (*Argentinita*, Barcelona 1895; New York 1945). She was accompanied by Lorca, who provided the harmonizations.

Rey García comments at length on Kurt Schindler's *Folk Songs and Poetry in Spain and Portugal* (New York: Hispanic Institute, 1941). Israel Joseph Katz and Miguel Manzano Alonso in congress with Samuel Armistead brought out the collection in 1991 at Salamanca. Rey García lists the number of songs collected in around 1930 by Schindler: Asturias (21), Avila (172), Badajoz (6), Burgos (10), Cáceres (186), Jaca (2), and in other places, ending with Zamora (15), and Zaragoza (1).

The present *Festschrift* honoring Ismael Fernández de la Cuesta enjoys exceptional good fortune in having enlisted *catedrático* Don Emilio Rey García as collector and editor of all the contributions in Spanish. All hail to Don Emilio.