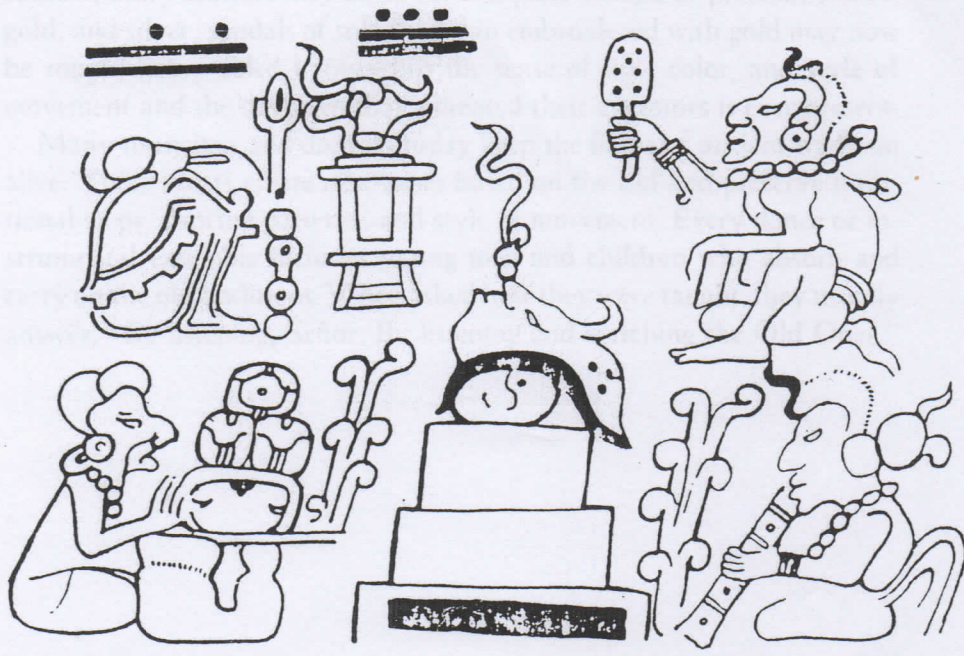


Use of pedal-point, or repetition of the same sound in the bass.
Reiteration.

Use of appropriate melodies which convey the character and mood of the rite, dance, or song being performed.

The charming humor and irony of a Quiché, Tzotzil, or Chamula carnival tune is evident to any attentive listener. The emotional impact of melodies used during Holy Week or in esoteric rites can only be appreciated by actually hearing them, following long days of processions, all-night vigils, and chanting in a native environment deep in the mountains or in the midst of the jungle. Sometimes one finds unusual instruments or combinations of instruments, like the *Chirimia* of Guerrero, Puebla, Oaxaca, and Mexico, which is similar to the Araucanian *Colkin* and Peruvian *Clarín*. This trumpet is made of a long reed or bark tube like the Chilean *Trutruka* or the Swiss and Tibetan metal trumpets, but it has a unique mouthpiece and is played by inhaling the column of air instead of blowing into the tube in the usual manner. Water resonators, muffled drums, and groups of flutes that play atonal music are also used with effect.

Aboriginal music has a dynamic quality that assimilates exotic rhythms and melodies; thus the apparent paradox of native versions of European forms and melodies as well as of contemporary commercialized songs. The



116. Maya musicians. Dresden Codex, XXXIV.

117. Maya trumpet players, from the frescoes of Bonampak. The figures are three quarters life size and form part of ceremonial and battle scenes that cover three rooms

(5)